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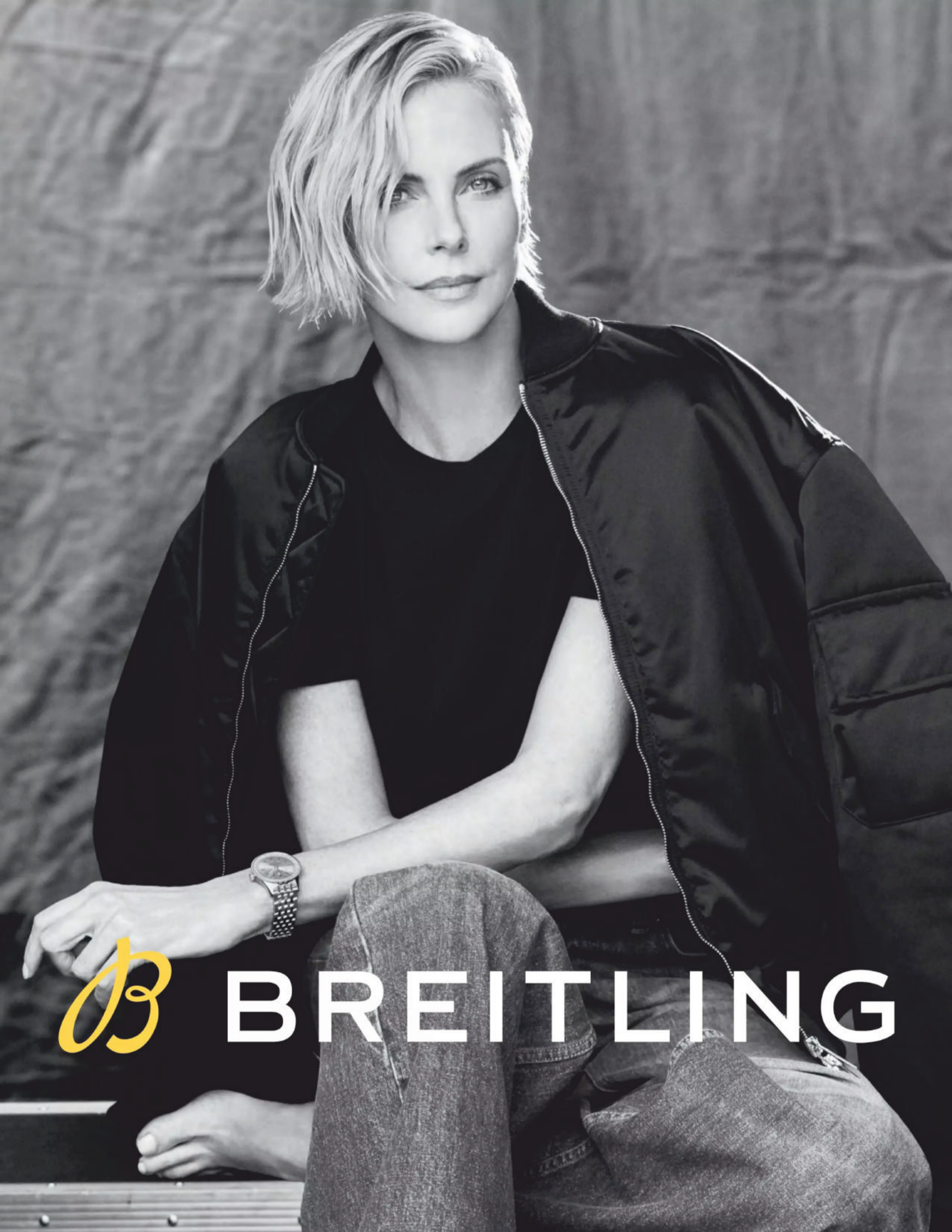


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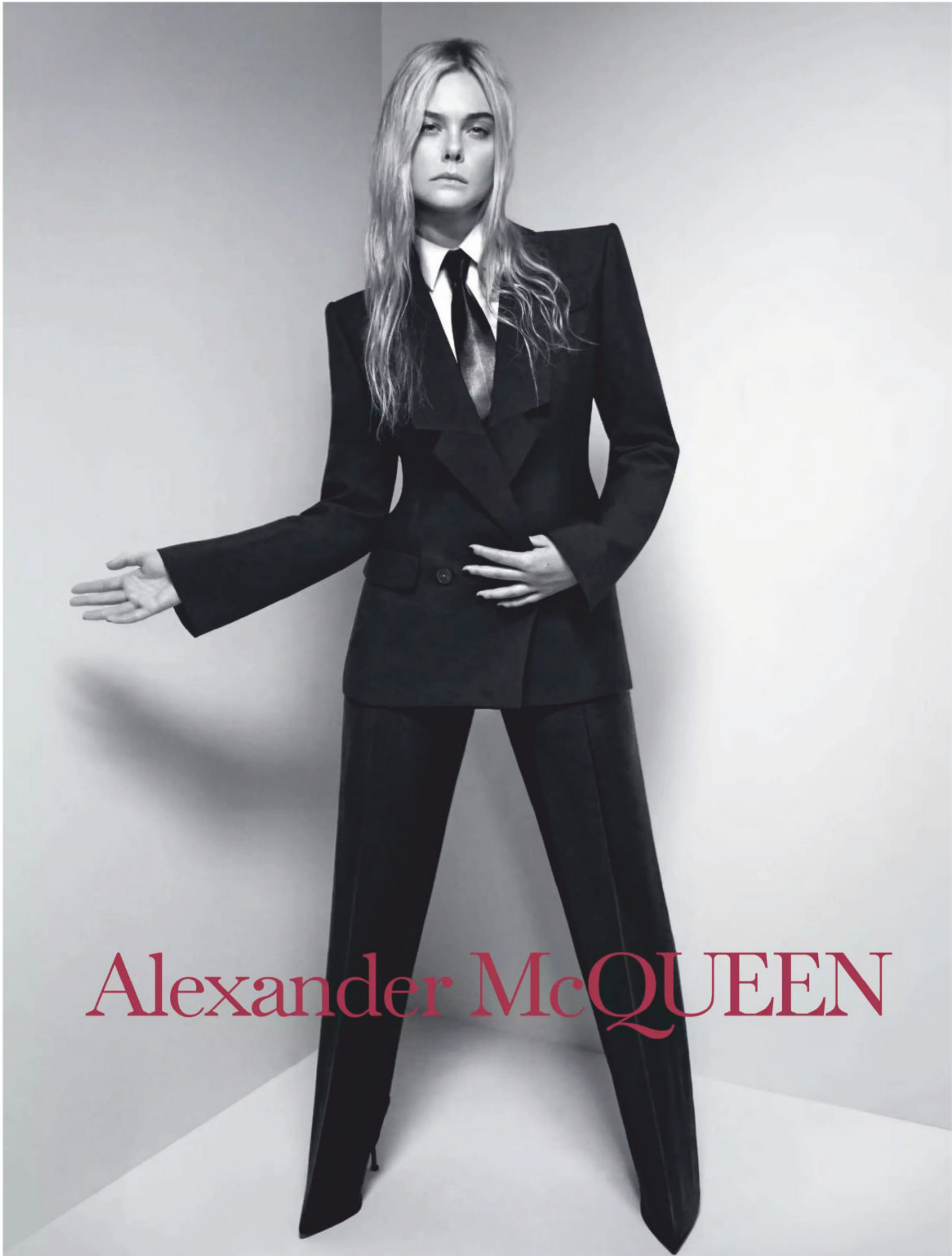
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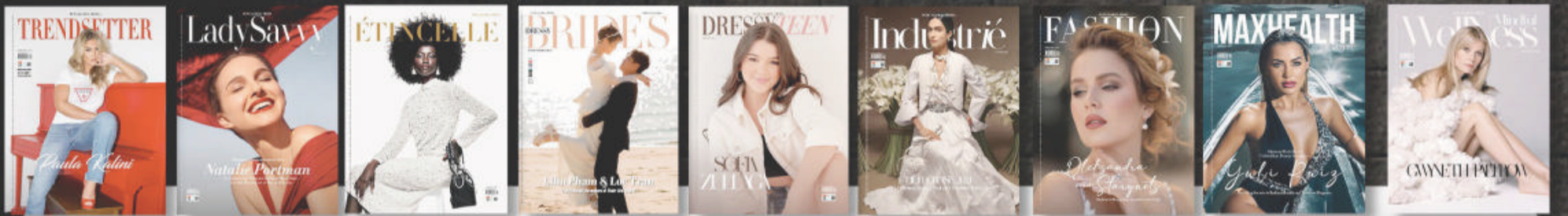
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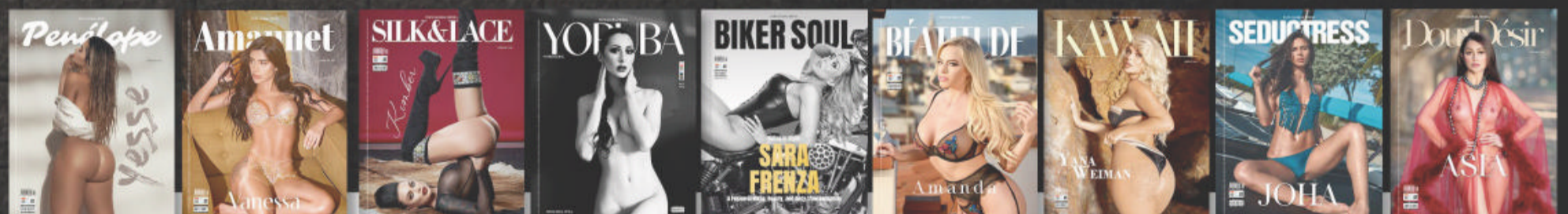


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San Francisco Ballet in Aszure Barton and Sam Shepherd's *Mere Mortals* // © Chris Hardy

THE SAN FRANCISCO BALLET

is only half way through its 2024 season, and it is a rousing success.

By Heide VanDoren Betz

Mid-February the Ballet announced a historic \$60 million gift—the largest single gift ever given to the company and one of the largest gifts to an American Ballet Company. The gift is to ensure the organization’s capacity to create new works, acquire masterpieces, and bolster its vision of revolutionizing ballet.

MERE MORTALS **A Meditation on Artificial Intelligence**

Mere Mortals, San Francisco Ballet’s highly anticipated world premiere commission, is a reimagination of the Pandora and Prometheus myths inspired by the ethically complicated discovery and proliferation of artificial intelligence. Marking many “firsts” for the company, including its first full-length commission from a female choreographer (Aszure Barton), *Mere Mortals* has been brought to life by an international collective of artists across disciplines and performed by a 43-member cast. Performed in the heart of the nation’s tech innovation hub, *Mere Mortals* will push new boundaries in ballet with gender-neutral principal pairing, AI-influenced stage design, and live mixing of electronic and classical instrumentation.

Mere Mortals will explore the parallels between the millennia-old story of Pandora’s fated curiosity and contemporary society, including the unintended consequences and ethical dilemmas of rapid technological advancement, specifically AI, and how humanity has both brought these new capabilities upon itself and now must chart a way forward.

Ballet lovers dropped everything to see *Mere Mortals*. The experience was one of the most memorable, artistic, and mysterious ever. AI meets the ancient Pandora’s myth, film, and ballet. It was a staggering

combination of visuals, sound, innovative costume design, production design, and body-defying motion.

This ancient Greek myth is interpreted for our time of artificial intelligence with a combination of electronic music and staggering, vivid visual bursts of undulating color. Forty-three dancers appear on stage in costumes of dark coats and capes in a ballet of marching, swirling, and jumping, eventually collapsing into a huddled mass. Then Prometheus (Isaac Hernandez) rises to visual bursts of fire and sun to steal fire from the gods. Pandora (Jennifer Stahl) is created in the realm of the heavens and appears slowly in shiny latex. Hope (Wei Wang) magically rises from the fog.

Tamara Rojo: “What I love most about the collaborative process is how mysterious it remains; moving between logic and spiritual fantasy is simultaneously exciting and daunting.”

The audience does not have to know the myth because you will naturally feel what it’s about.

The sold-out opera house audience gave the cast and collaborators a rousing standing ovation. Definitely one for the ages. The AI ages.

Wei Wang in Aszure Barton and Sam Shepherd's Mere Mortals // © Chris Hardy



San Francisco Ballet in Aszure Barton and Sam Shepherd's Mere Mortals // © Chris Hardy



Wei Wang in Aszure Barton and Sam Shepherd's Mere Mortals // © Chris Hardy



Isaac Hernández in Aszure Barton and Sam Shepherd's Mere Mortals // © Chris Hardy



San Francisco Ballet in Aszure Barton and Sam Shepherd's Mere Mortals // © Chris Hardy



Following the success of its recent world premiere, San Francisco Ballet (SF Ballet) is thrilled to announce the return of Mere Mortals with seven encore performances from April 18–24 at the War Memorial Opera House.

I know I'll be there again!

www.sfballet.org



Jennifer Stahl and Parker Garrison in Aszure Barton and Sam Shepherd's Mere Mortals // © San Francisco Ballet, photo by Lindsey Rallo

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BRITISH ICONS

Yuan Yuan Tan's Final Performance

British Icons featured San Francisco Ballet premieres of Sir Kenneth MacMillan's *Song of the Earth* and Frederick Ashton's *Marguerite and Armand*. With *Song of the Earth*, MacMillan weaves a story of love, loss, and bittersweet death through poetic choreography set to composer Gustav Mahler. This poignant ballet delves into the essence of life and human nature through powerful, evocative movements.

Music director Martin West: "Gustav Mahler's music doesn't often get played for ballet, so it's especially exciting to have his masterpiece, *Das Lied von der Erde*, added to San Francisco Ballet's musical repertoire. It's rare that one can look forward to performing a piece such as this and have the opportunity to explore its depth multiple times in one week." West further states, "For me, the real beauty of this project is, as it is in the greatest works of dance, that the choreography enhances the entire experience of the music. MacMillan was able to illuminate further the full range of emotions that Mahler set out to convey, bringing us along on the journey through life."

Ashton's *Marguerite and Armand* was created in 1963 for two of ballet's superstars, Rudolf Nureyev and Margot Fonteyn. This timeless tale draws inspiration from history's most famous tragic love stories. Of all the ballets that Ashton created, *Marguerite and Armand* stands out as his most passionate. The lush designs by Cecil Beaton tell a tale of their own, imbuing the ballet in an unforgettable period drama.

San Francisco Ballet in MacMillan's *Song of the Earth* // © Reneff-Olson Productions



San Francisco Ballet in MacMillan's Song of the Earth
// © Reneff-Olson Productions



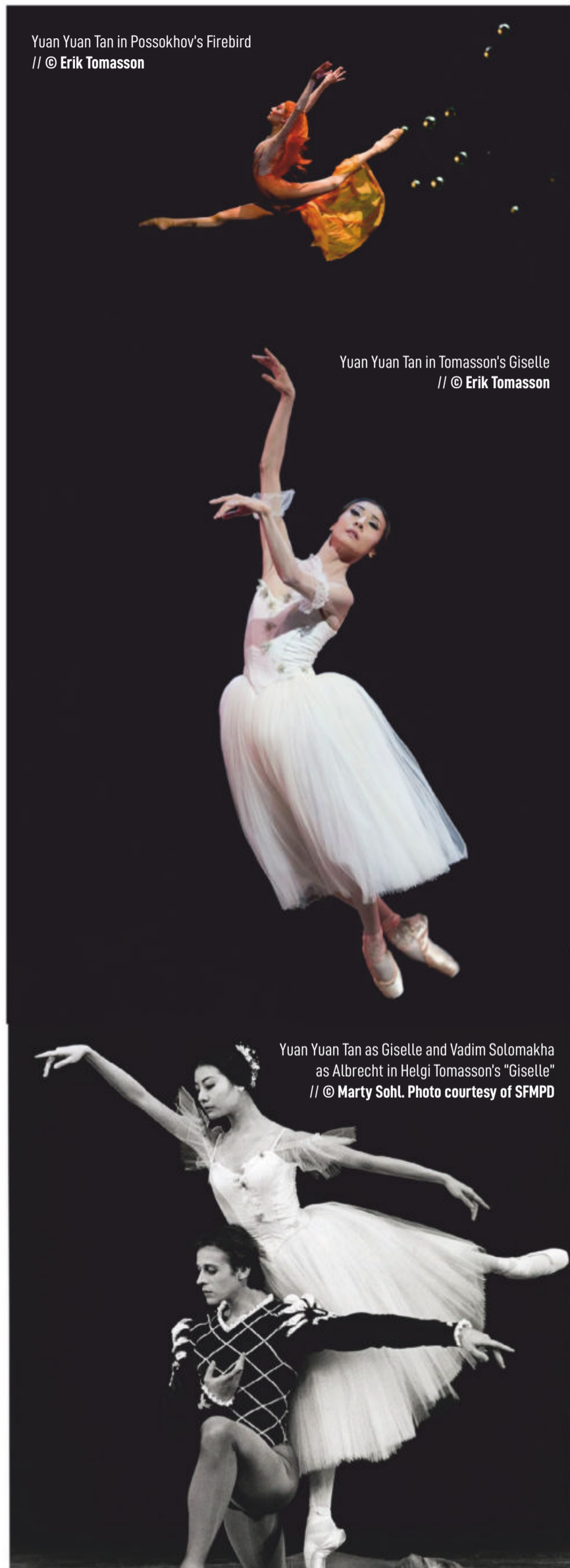
San Francisco Ballet in MacMillan's Song of the Earth
// © Reneff-Olson Productions



Yuan Yuan Tan gives her final performance in Marguerite and Armand on her Birthday.

San Francisco Ballet Creative Director Tamara Rojo shares a slice of dance history, telling us that the ballet was created in 1963 for two of ballet's superstars, Rudolf Nureyev and Dame Margot Fonteyn. This passionate tale draws inspiration from one of history's most famous, tragic love stories. Of all the ballets that Frederick Ashton created, Marguerite and Armand stands out as his most passionate as it whisks us through their tragic love affair. The story is inspired by Alexandre Dumas the Younger's play "La Dame aux Camélias," which explores themes of love, sacrifice, and societal expectations.

"The partnership between Rudolf Nureyev and Dame Margot Fonteyn is legendary in the dance world," says Rojo. "Their natural chemistry and unparalleled artistry were the foundation of countless works created for them at The Royal Ballet. In 1963, Sir Frederick Ashton created Marguerite and Armand explicitly for them to dance; in fact, he never intended for other dancers to portray these characters after their final performance in 1977." It wasn't until 2000 that The Royal Ballet welcomed it back into The Royal Ballet's active repertoire, where some years later Tamara Rojo took on the role of Marguerite with Sergei Polunin as her Armand.





Yuan Yuan Tan in Tomasson's Giselle
// © Erik Tomasson

Tamara Rojo: “Fonteyn was a beautiful dancer with a big career behind her, a lot of experience of the British style. She had been a muse for Ashton for many years. And Rudy really brought this wild energy, amazing technique, hunger to learn, and passion about everything. And somehow, her sense of humor and his kind of childish behavior matched very well. They obviously loved each other. And out of that, many beautiful works and many beautiful performances happened. Whatever it was that made them such an iconic partnership, they loved each other until the end.”

The last night (February 14), before the start of Marguerite and Armand, a short video clip honoring Yuan Yuan Tan was shown. Tributes and accolades from Helgi Tomasson, Anita Paciotti, Felipe Diaz (who partnered the young YYT in the La Esmeralda PDD), Tiit Helimets, Yuri Possokhov, John Neumeier, and Christopher Wheeldon. The snippets, including Swan Lake, The Little Mermaid, RaKU, and La

Esmeralda, were heartfelt and touching. “Her talent, you can’t repeat it,” resident choreographer Yuri Possokhov said, bursting with love for his muse.

“Yuan Yuan has made an extraordinary contribution to San Francisco Ballet and to the global community of artists and has inspired generations of ballerinas and audience members. I look forward to following her future endeavors,” said SF Ballet Artistic Director Tamara Rojo.

Born in Shanghai, Tan joined SF Ballet as a soloist in 1995 and was promoted to principal dancer in 1997, making her the youngest and first Chinese principal dancer in the company’s history. Her unprecedented 29-year career at SF Ballet has exemplified her devotion to dance and a passion to create art that is elegant, human, and astonishing. Her repertoire encompassed nearly 100 classical, neoclassical, and contemporary ballets choreographed by George Balanchine, Sir Kenneth MacMillan,

John Neumeier, Christopher Wheeldon, Helgi Tomasson, Yuri Possokhov, Edwaard Liang, and Wayne McGregor, among others. Most notably, she has memorably interpreted Odette/Odile as well as contemporary characters such as the Little Mermaid, Tatiana, and the Princess (RAKU).

(Please see Luxury Trending Magazine, January 2022, for my interview with Yuan Yuan Tan, “Just Try Harder.”)

After the initial full-cast bow, Tan gracefully slid onto the stage among a barrage of roses and bouquets tossed at her from the audience. With every movement, she continued to exude the superb mastery, elegance, and poise with which she gained respect and warmed the hearts of millions of ballet fans. Her dedication and skill have been legendary. Thunderous applause continued as a tribute to her artistry and emotional depth. Taking her final bow, she leaves a lasting impression as the true embodiment of the grace and beauty of a prima ballerina.

SWAN LAKE

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Swan Lake is ballet's greatest love story, a deeply moving and visually stunning quintessential classical ballet steeped in themes of temptation, jealousy, deception, and drama. Set against Tchaikovsky's iconic score, Tomasson's strikingly modern production updates this story of love and betrayal and features sleek and elevated designs by Tony Award-winning Jonathan Fensom.

Thanks in part to this ballet's prevalence in pop culture (think: Natalie Portman in *Black Swan*, but also Rudolf Nureyev in *The Muppets* or Taylor Swift's ballerinas in *Shake It Off*), swans and ballet have become nearly synonymous in the cultural imagination. That history—plus the high drama, thrilling dancing, and gorgeous music in Helgi Tomasson's 2009 production of *Swan Lake*—make it one of SF Ballet's most popular productions.

Really, it's a great story. Allow me to tell you: The story begins with a young woman named Odette...

PROLOGUE

(from San Francisco Ballet)

The Plot: The ballet opens with young Princess Odette taking a walk alone by a lake. Now if this were a horror movie, you'd know this isn't going to end well—and, indeed, it doesn't. The evil sorcerer Von Rothbart appears and, before Odette can escape, transforms her into a swan. This moment isn't about dancing, but rather about introducing Odette. We meet her as a woman instead of as a swan, and we meet her in the middle of her story instead of being told about it via mime later on.



San Francisco Ballet in Tomasson's *Swan Lake*
// © Erik Tomasson

ACT 1

I know, I know that Prince Siegfried is turning twenty-one, and his friends are throwing him a party. He's enjoying the festivities—that is, until his mom shows up. And even worse, she comes bearing bad news: It's time to get married. The Queen lets Siegfried know that she'll be hosting a ball the next day and has invited a variety of princesses to attend. He can pick the one he likes the best. Oh, and she also gives him a crossbow. Though pleased about the new weapon, he's not so pleased about the order to get married. But just as he's really getting upset, he notices a flock of swans. Aha! Taking that new crossbow out for a spin will really help his mood. See how he interacts with his friends and his solo, which is full of big arabesques and long, reaching movements that suggest his yearning for a different life. The “pas de trois” in this segment is full of tricky steps and opportunities for each dancer to shine; this dance offers a chance for a few principal dancers to show their stuff!



Kamryn Baldwin in Tomasson's Swan Lake
// © Erik Tomasson



Wona Park and Wei Wang in Tomasson's Swan Lake //
© Erik Tomasson

ACT 2

That swan Siegfried sees? It turns out that's Odette, who transforms back into a woman right as he's about to shoot. He's fascinated. She tells him her whole sad story: evil sorcerer, swan during the day, woman at night. But there is a way out—if a man promises his love and remains faithful, the curse will be broken, and Odette and all her friends will be free. Siegfried jumps on the opportunity and declares his love. (I know, I know that was fast, but it's ballet.) At daybreak, Odette returns to her swan form, and Siegfried heads off to his mom's party with a secret of his own.

This is one of, if not the most famous, scene in all of ballet: Odette and her dozens of swans, all dressed in white tutus, dance together, moving and breathing as one. Their ports de bras (movements of the arms) are particularly famous: a ripple through the full length of the arm, beginning at the shoulder blade and extending all the way to the fingertips. Odette really gives a sense of being both a woman and a swan in this act—or a woman used to spending most of her time as a swan. Also, keep an eye out for one special moment for the four shortest girls in the corps de ballet: they'll dance together, holding crisscrossed hands and moving their feet and heads in perfect sync. (It's much harder than it looks!)

ACT 3

The Plot: This is when things begin to really go sideways for Siegfried. We're at his mother's ball, and she's brought five prospective brides for him to meet. But he's still thinking about Odette and tells his mother he can't marry any of these women. At that moment, two new guests arrive: Von Rothbart (remember him, the evil one) and his daughter Odile, transformed to resemble Odette. (Sneaky little b....) Siegfried is drawn to her, and they dance together. He doesn't even notice Odette when she waves at him through the window (Oh Men!). At the end of their dance, he declares his love for Odile and, with his mother's approval and Von Rothbart's encouragement, he swears his formal oath. Odile and Von Rothbart take that opportunity to reveal their true identities, but it's too late. Siegfried sees Odette through the window. Realizing what he's done and horrified that he's fallen for this villainous trick, he chases after her.

The amazing Black Swan pas de deux is a piece of choreography that is one of the most famous in the repertory, renowned for both its technical difficulty and its dramatic cohesion. In the plot, this moment is when Siegfried falls for Odile, believing her to be Odette. This idea is conveyed in two ways: first, her movements imitate Odette's from the prior act, including wing-like arm movements. And second (and in Siegfried's defense), Odette and Odile are danced by the same dancer.

The dancing is similar yet different—very different. Where Odette was soft, Odile is sharp. Where Odette was innocent, Odile is seductive. This role is the ultimate test of a ballerina because she has to be able to do both kinds of dancing with equal skill. In the final section of the pas de deux, the “coda,” the turns Odile does, called fouettés, are extremely hard and take up 32 counts of music. The very first Odile, Pierina Legnani, was the first woman able to perform this feat, and now everyone who dances the part has to do the same!



San Francisco Ballet in Tomasson's Swan Lake
// © Erik Tomasson

San Francisco Ballet in Tomasson's Swan Lake
 // © Erik Tomasson



ACT 4

You've probably guessed it—this doesn't end well. Siegfried's betrayal solidified the curse, and Odette will stay a swan forever. He begs her forgiveness, and she grants it (a more forgiving woman than most!), but there's nothing to be done. She decides she can't live this way any longer and throws herself off a cliff. Siegfried follows. The end, right? Not quite. This act of pure love breaks the spell and kills Von Rothbart (love is apparently more effective

than that crossbow from the first act). With the spell broken, Odette and Siegfried's spirits are reunited in the afterlife.

This act is all about the drama in the way Siegfried, Odette, and Von Rothbart interact with each other. This is the climax of the ballet and the moment when the steps and technique fade to the background (though they are of course still there!) and the storytelling, passion, and emotion come to the fore.

A MIDUMMER NIGHT'S DREAM

Christian Lacroix's luxurious designs make their North American debut.

Enter Shakespeare's enchanted forest of whimsy, mistaken identity, and jest—where fairies rule and love (eventually) reigns supreme. A delight for all ages, the Shakespearean favorite choreographed by George Balanchine returns to the stage set to music by Mendelssohn, with updated costume and set designs. *A Midsummer Night's*

Dream will be on stage from March 12–23. This production marks the North American debut of iconic French designer Christian Lacroix's lavish production and costume designs.



A tale of love, magic, and revelry that's fun for the entire family, *A Midsummer Night's Dream* includes music by Felix Mendelssohn performed by Volti San Francisco and the SF Ballet Orchestra and a cast of more than 100 dancers. Lacroix's designs were commissioned by the Paris Opera Ballet, debuted in Paris in 2017, and include intricate and imaginative embroidery, Sophie Hallette lace, and Swarovski crystals, creating a visual feast for audiences and bringing the glamour of Parisian couture and scenery to the San Francisco stage.

A conversation between SF Ballet Artistic Director Tamara Rojo and author Jennifer Homans about the book *Mr. B: George Balanchine's 20th Century* will be video recorded and available on SF Ballet's website throughout the run of performances. Additionally, on Saturday, March 23, SF Ballet presents *A Midsummer Night's Dream Tea* in the Green Room of the Veterans Building. Guests will be delighted with family-friendly activities, savory and sweet treats, and a matinée performance of the ballet.

Choreographer: George Balanchine
Composer: Felix Mendelssohn
Staged by: Sandra Jennings
Scenic and Costume Design: Christian Lacroix
Lighting by: Jennifer Tipton

sfballet.org

Jasmine Jimison and Steven Morse in an excerpt from Act II of Balanchine's A Midsummer Night's Dream // Choreography by George Balanchine © The Balanchine Trust; Photo © Chris Hardy



Frances Chung and Angelo Greco in an excerpt from Act II of Balanchine's A Midsummer Night's Dream // Choreography by George Balanchine © The Balanchine Trust; Photo © Chris Hardy



San Francisco Ballet in an excerpt from Act II
of Balanchine's *A Midsummer Night's Dream* //
Choreography by George Balanchine
© The Balanchine Trust; Photo © Chris Hardy





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HUMBERTO GARIBAY

@humberto.hgkosmetiks

With piercing green eyes, glowing skin, a captivating smile, and the charisma to match, **Humberto Garibay** is the manifestation of noble masculinity and confidence—essential traits for roles ranging from skincare entrepreneur, spa owner, celebrity makeup artist, to radio and television host. Best known as the creator and founder of HG Kosmetiks, behind this celebrity is a strikingly down-to-earth human.

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THE ART OF MAKING OTHERS HAPPY

How Humberto Garibay Illuminates the World

by Tamara Gorman Strasser

If you are not familiar with Garibay outside of his work as a skincare expert, you might be surprised that he and his gracious husband, Isaac Montez of MG Designs, will soon be celebrating their 10th wedding anniversary. It's increasingly rare to see an entrepreneur's work commitment and decency spill over into his personal life, especially if he is an openly gay man. It is an achievement worth our praise. The Mexican businessman brings a level of integrity that Business Concept represents, and it was an honor to dive deeper into his story and latest achievements. After venturing to Sacramento, the capital city of California, I sat down with Humberto at his home. I was moved by his genuine humility and commitment to helping others.

You have a gift for explaining things well. Is it natural talent, being able to create beautiful skin, or is it good training?

For me, it is my passion. I have been doing skin for a long time, and I would say it's both. In fact, ever since I was little, I wanted to be a plastic surgeon. Then my life went in a certain direction, and it didn't happen, but I always wanted it. I am addicted to skincare... to find the special formula that people won't age. I remember that at 6 years old, I was already sneaking into my mother's room and using her eye cream and putting her Lancome cream on my face. So all my life, I have always wanted to take care of my skin. From the time I was a teenager, I have used the best cosmetic lines found in department stores. But at the end of the day, it is about loving what you do, educating others, and helping people.

As a compassionate person, I would think your work is really about helping others see themselves in a positive light?

Absolutely. Having skin problems can cause anxiety and self-esteem issues. People may suffer

from cystic acne or other conditions where they are too embarrassed to leave their home. I want to be part of the healing process for that person. I might have a client who comes in for a treatment but can't afford the products. Sometimes I give products away because I see how much they are suffering. That is what motivates me—seeing others happy. I believe that God put me in a place where I could help people. I am not very religious, but I am a believer. I believe in positive energy too. From the time I was little, I could focus my mind and actually visualize myself where I wanted to be. If you are good to people in the world, good energy will come back to you.

You have an attractive accent. Where are you from?

I was born and raised in a little place called El Capulin, in the state of Michoacan, Mexico. It's beautiful there; it's very green and full of culture. My mother, brother, and sisters are still there; however, my mother's whole family is here in California, where she was raised since the age of 2. She always wanted us to come to this country, learn the language, and go to school here. So when I was 16 years old, my parents sent me to live at my grandmother's house in Stockton, where my mother grew up.

What was it like moving to a new country as an already confused and searching teenager?

I felt lonely. It was hard being in a different culture, and I didn't speak English. I mean, we had private teachers at home, but you know, you never pay attention until you actually have to speak the language. Then, for college, I moved to San Francisco and lived with my aunt. She was very generous and took care of everything without asking for anything in return. She is like my second mother, and I hope one day I'm given the chance to be there for her. But the hardest thing for me during that time was coming out of the closet.

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In Latino families, keeping family relationships strong is important. The possibility of losing your support system by coming out must have been daunting.

It's difficult to think only of yourself when you are expected to put your family's needs before your own desire for honesty and personal fulfillment. During this same time, my father passed away. And as the oldest, I felt responsible to help my mom raise the family. I was supposed to be the role model for my brother and sisters, but now I'm the gay guy who's not accepted by his Latino family. My mom thought it was because I lived in San Francisco—the city did it to me. So she pulled me out of school and took me back to Mexico. I love my country, but the culture is so different and not open-minded. I was very unhappy. After only a few months, my mother flew me back to California—not San Francisco, though—to Stockton. Fortunately, it ended up being the best thing, because that is where I met my husband, Isaac.

What was it like to get married as a same-sex couple?

Isaac and I wanted to get married for the same reasons that straight couples want to get married—for love and commitment. Also, in our upbringing, both of our parents married one person and never divorced. So on November 1, 2008, only a few days before Proposition 8 canceled the issuing of marriage licenses for same-sex couples, we were married in a lovely, intimate ceremony in San Francisco. We feel so lucky and blessed to be legally married. Although I have to say, I was surprised and quite hurt that my mom did not attend our wedding because of her beliefs. I still get emotional when I think about it. I wanted so much for her to be as excited and happy about my wedding as she was about my brother's and sister's. But as time passes, she has become very accepting.

It sounds like you two were meant to be together.

How did you and Isaac meet?

We met at Dillard's in Stockton—at the skincare counter of all things. The first time we went out, Isaac spoke very little Spanish, and I spoke very little English. He took me to the beach and asked if he could hold my hand. I was so impressed. People don't do that anymore. They don't ask for permission. I was like, wow, this guy has morals. We took our time and developed a friendship, dating for a whole month before we took it to the next level. Together, we have overcome a lot of adversity, including our own religious beliefs. We just wanted to please God. Finally, after struggling to understand ourselves, we both came to the conclusion that love is not a sin. Love is love, and God continues to bless us every day. I cannot see myself without Isaac. He is my best friend, and I am strong because I know he is there. What brought us together is that everything started with true love and a lot of respect.





Humberto with husband Isaac Montez



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To keep that spark alive, do you have any fabulous vacation plans coming up?

Isaac always wants to go back to Europe. He loves architecture and history. Anytime we plan to go anywhere, he wants to stop in Paris, and I love walking the luxurious halls at Versailles. However, our next trip will be to Greece. I think it will be symbolic for Isaac. His grandmother is Greek, and he still has family there. We also love Mexico. In fact, we are actually in the process of buying a home in Puerto Vallarta. It is such a charming town with that old-style Mexican feel, nice weather, and beautiful beaches—and it's a very welcoming city for gay couples, much like San Francisco.

They say style is a way of saying who you are without having to speak. Do you have a signature look?

I love fashion, and I love black. You will always find me with a black pullover v-neck sweater, black pants, and my hat. You will hardly ever find me in a dress shirt unless it is for a fancy dinner or event. Material doesn't matter; it's just light and simple because I am always running around. I do have other colors. I love white too, but it has to be black pants even in summer. It has become my signature style. I shop for other colors, and yet, I always end up with more of the same color. I probably have 20 black hats. That's me. Also, one of my addictions is costume jewelry. I love collecting unique designer pieces and luxury brands.

Do you have a favorite piece in your collection?

Oh yes. A Chanel bracelet. It is a woman's bracelet, but it's unique and fits my personality. I love bracelets and rings. I have a lot of Valentinos too. I just like special pieces that are going to stand out. Some people may say it is exaggerated, but I think it is unique and hard to find, and that's why I like it. I don't wear too much on me at one time because my tastes are a little conservative. I like to dress simple, clean-cut, and have one piece that is going to stand out.

Talking about standing out. How have you managed to grow your company without losing what makes it great?

Everything has exploded so fast. When I decided to formulate my own skincare line, I started with 6 products. Now we have 36 products on the market. The growth has been incredible, but I am always conscious about maintaining the integrity of my products. Our products are of medical-grade quality, and that affects my business decisions. Right now, in the Latino world, I am working with several wonderful celebrities. We've received a lot of positive exposure in international magazines and in Mexico with Latina celebrities like Monika Sanchez, Adriana Fonseca, Aylin Mujica, Laura Flores, and Consuelo Vega, who is the original face of HG Kosmetiks. In addition, we are thrilled that our products have recently been chosen to be included in the 2018 Celebrity Gift Bag for the 29th Annual GLAAD Media Awards.

What can we watch for in the future from HG Kosmetiks?

We are bringing out a makeup line with minerals. I am so excited about it. It's almost done and might be ready to launch in a month. It has been my passion to have the best skincare and makeup products, but it's not about becoming famous or making millions of dollars. It is because they have the power to transform, and we all love looking and feeling our best. It makes us happy, and that is my calling.

What is your greatest inspiration?

Life, my faith in God, my relationship with Isaac, and being able to wake up in the morning and do what I love. God gives you a perfect day every day. You can choose to be happy, sad, stressful, or enjoyable. It's up to you. Every morning when I jump in my car, I thank God for everything that I have, from the air I breathe to the blanket that keeps me warm at night.





Humberto with the Legendary Mexican Actress - Felicia Mercado



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BIJOUX

@pkbel

Within the enigmatic allure of jewelry lies a world of mystery and intrigue. Each piece whispers secrets of ancient craftsmanship and timeless elegance, shrouded in the depths of its intricate design. It holds the power to unlock hidden depths of character, adding an air of mystique to every ensemble, leaving onlookers spellbound in its wake.

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“Perfect symmetry is uninteresting; it’s the unexpected that draws attention.”

Designing Unbound

by *Geraldine Zialcita*

PK Bijoux captures the artistic essence of PK, an artist rooted in California, drawing inspiration from every corner of life to craft statement jewelry pieces that evoke deep personal meaning and weave captivating narratives.

What compelled PK to become a jewelry designer was her frustration with the lack of uniqueness in the high-end designer market. Despite a generous budget, PK found the offerings of Beverly Hills' designer houses lacking in distinction and allure. At that time, she held expertise in Videoconferencing as an SME for a major tech company, yet her true passion lay in fashion and art, nurtured since childhood.

Seeking an outlet for her creative impulses after long days immersed in technology, PK transformed her extensive collection of vintage pieces from luminaries like Miriam Haskell, Hattie Carnegie, and Schiaparelli. "While disassembling and reimagining these treasures, I designed my first original piece. My neighbor owned a vast collection of designer apparel and accessories, and she requested me to revamp pieces from her wardrobe. Through her network, I eventually expanded my clientele via word-of-mouth. Initially, I had no intention of commercializing my designs and preferred to retain my collection of over 400 pieces. However, as demand grew, I gradually gave in to my reluctance, transitioning from personal passion to professional pursuit," she shares.

Christian La Croix, Elsa Schiaparelli, Chanel, and YSL are the iconic designers PK looks up to, yet the unique elements that set her jewelry apart from the rest lie in the materials she uses. She creates necklaces, earrings, pins, collars, head bling, and tiny purses, integrating the old with the new, which are both pleasing to the eye and better when worn. Her jewelry is displayed at Flying Solo in SoHo, NYC. "I typically begin without any specific idea in mind. The materials dictate the designs, and like a puzzle, I always believe the pieces find each other. I built a beautiful piece on a Beaver skull that I found and sanitized. You would never know it until you turned it over and saw the tiny teeth that I painstakingly replaced. A nod to my Cherokee heritage to make beautiful things out of nature." She smiles.

Every artist follows a unique creative process, where the essence lies not in reaching the destination but in the journey from the inception of the concept to the realization of the outcome. "I have drawers and drawers filled with materials and oddities that I have collected from my extensive travels and pieces willed to me from friends passed. I study my materials until one of them catches my attention—something sparks a design idea—and then I seek out complementary pieces. I'm drawn to the juxtaposition of disparate materials; I believe there should be an element of imperfection to captivate the eye. Perfect symmetry is uninteresting; it's the unexpected that draws attention. From there, I

experiment with designs, allowing the shapes and materials to guide me. Sometimes, a piece of jewelry will reveal itself as earrings, a necklace, a purse, or even a hat—each piece has its own voice, its own identity. One of my favorite necklaces, for instance, was crafted from metal parts salvaged from a recycling bin in Biarritz, France. It wasn't until later that I discovered they were actually carburetor parts! I typically work on multiple pieces simultaneously, rather than completing one from start to finish in one go. This approach allows for the exchange of ideas; inspiration for one piece often emerges while working on another, creating an organic flow of creativity," she narrates.

PK is known to incorporate elements from her Cherokee heritage into her designs, manifesting its value in the creation of her jewelry. "My mother was born on a reservation, although by the time I was born, we had moved far away. My father's occupation in the oil fields provided for us, and we resided in a modest home. My grandfather and little Aunty Bea served as profound inspirations, sharing stories of the *Trail of Tears* and my mother's challenging upbringing. Despite the hardships, they instilled in us a deep love for nature and the earth, teaching us to interpret the sky for weather forecasts and to sense rain in the soil. We learned to determine the scents, textures, and hues that surrounded us, emphasizing the importance of being present in the moment.

“I feel that jewelry is very personal and needs to be seen, touched, tried on, and then decided on.”





“My mother actively supported tribes wherever we lived, maintaining a connection to our heritage. I treasure some of the original jewelry made with coral and turquoise, passed down through generations. It’s about finding beauty in everything—just as Native Americans respected every part of the animals they hunted, utilizing every piece for headdresses, clothing, and jewelry. Honoring this tradition, I take discarded items I come across and transform them into something special, knowing that each piece will find a home and bring joy to its owner is truly rewarding to me,” she informs.

Aside from incorporating her Cherokee heritage in her jewelry designs, PK’s pieces reflect a diverse range of inspirations, from ancient Egypt to the Hapsburg dynasty and la Belle Époque. For PK, every piece has its own story or inspiration, recognizing that the materials write that story. “If I were to try and identify one, it would simply be that every piece made is unique, made by hand with love from pieces that I typically cannot replace. In that manner, the client knows that this is a true reflection of their narrative and not mine. Like Coco Chanel, YSL, and Christian La Croix, I share a deep fondness for a cross design. However, there is no solid thread through my work, just that it is unique and hopefully brings joy,” she relays.

PK values the concept of recycling vintage finds, which include military war medals and marcasite crosses, adding a unique dimension to her creations with stories waiting to unfold. “When you take a closer look at war medals, you’ll find that they’re remarkable pieces of art in their own right, intricately detailed, and each bearing a story. I feel compelled to honor them once more when I come across them, whether they are found on tables in France, London, or tucked away in small shops—far from the families who once cherished them dearly. It’s disheartening to think that these individuals were willing to make huge sacrifices for our freedom, only to receive these medals in return. They are treasures that shouldn’t be overlooked but rather celebrated anew, drawing attention back to their true meaning and value. I use them with a sense of gratitude, hoping they’re received in the same spirit. As for the Marcasite crosses and similar items, it’s simply their beauty that captivates me,” she explains.

Ensuring that her designs are both aesthetically pleasing and functional for everyday wear, PK meticulously crafts each piece with precision and excellence, treating each creation as if it were destined for her own collection. She considers it a treasure waiting for the rightful owner to find it.

With countless pieces stored in boxes and labeled as her private collection, PK has no favorites and loves them all. “I do love the collars I have made. Many of them house tiny French and Austrian beaded flowers from the 1800s that are so rare and impossible to find. I recall creating a piece that incorporated certain elements, and when I sought more of those pieces, I stumbled upon a fascinating discovery. It turns out, I had unwittingly utilized tiny Austrian steel-cut beaded flowers, once employed in Austrian crowns during the war when jewels were deemed too ostentatious at that time. Sadly, I have never seen anything like them again,” she reminisces.

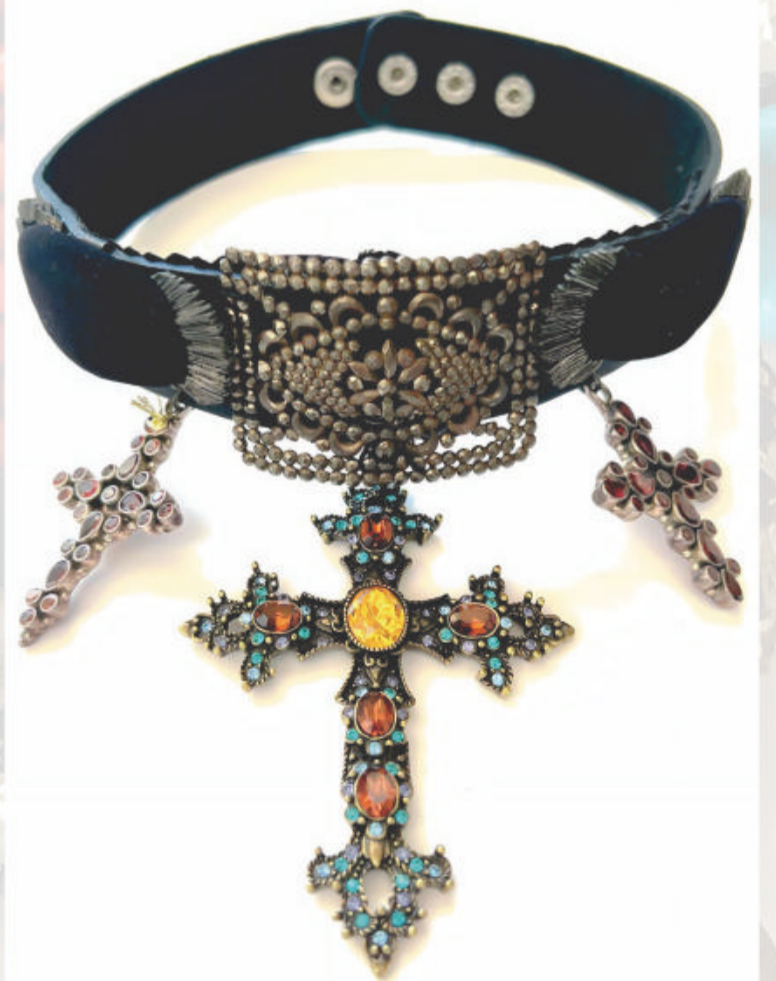




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PK briefs us on how she navigates the balance between creating high-end couture jewelry and embracing a sustainable approach to design. “Upcycling and sustainability are sometimes difficult to define. My pieces are designed from upcycled materials mixed with new fittings for sustainability. The work is priced according to the materials used. If I charged for my labor, I would never have a sale. My work is a passion and I am not interested in using my designs to create a *lighter version* for a mass market, although that has been suggested many times. On a daily basis, I witness my designs and my trademark being unlawfully appropriated. It’s an ongoing challenge to contain this infringement. Despite our efforts to combat it, the individuals responsible may pause briefly before resurfacing again. However, it’s important to note that no one can replicate precisely what I’ve originally conceived—not even myself.”

As a dynamic designer, PK loves that her work involves taking her to another zone. PK creates without limitations or restrictions, allowing for free expression and creativity to flourish without being constrained by traditional norms or boundaries. She uses an innovative and unconventional approach to create unique and compelling pieces. “I often feel like a mechanic for an unknown source. The joy comes from seeing my pieces on people who are really rocking them with total abandon. Some of my favorite clients are individuals you might never imagine in one of my designs, but they *get it and own it*. It brings out the magic in them,” she describes.

After all these years of being a jewelry designer, PK exposes what she has learned and the challenges she has faced in her career. “Your hands are going to hurt every night. On a more serious note, as an artist, I find it difficult to promote myself. I am the designer, maker, imagination, and muscle behind the passion, but promoting myself is the biggest obstacle I face. The main challenge is acquiring the attention of the best venue to market through. I do not like selling online because I feel that jewelry is very personal and needs to be seen, touched, tried on, and then decided on. Years ago, I was told by a famous designer to *only buy what you love*. My client has to fall in love with the pieces. We live in a world where some people try things on, take a selfie, and return the item. I don’t consider them to be my clients,” she discloses.



PK's greatest passion lies in her work, making it her favorite activity. She consistently seeks opportunities to indulge in this passion despite the demands of her life. A major aspect of her lifestyle involves exploring her favorite destinations worldwide or uncovering hidden treasures in antique stores and markets. "I've reached a stage where I dream of leaving my legacy gracing necks, ears, heads, and bodies. The time has come. Often described as an introverted extrovert, I find comfort in my loft and will continue creating until my last breath. Yet, my creations yearn to be admired and cherished. I'm eager to team up with fellow designers to explore new horizons and transcend the boundaries of my current work. My dream job would be to collaborate with Dries Van Noten, LVMH, Balmain, Gucci, Prada, and many more," she defines.

She concludes her story with guidance for individuals seeking the same path. "The key to success is to discover something you're truly passionate about. If you pursue your passion with dedication and strive for excellence, you'll ultimately find immense fulfillment. To achieve success, be ready to face challenges in marketing and prioritize the business aspects of design and sales. If possible, seek the expertise of individuals who excel in areas where you may lack proficiency. Marketing isn't my strong suit, and it has been my primary struggle with the business. While I've always prioritized beauty and aesthetics, I now have the means to address that aspect, something I couldn't afford in my 20s."

PK Bijoux weaves pieces together to narrate captivating stories, delivering powerful statements that resonate deeply while infusing elegance with meaning and purpose.

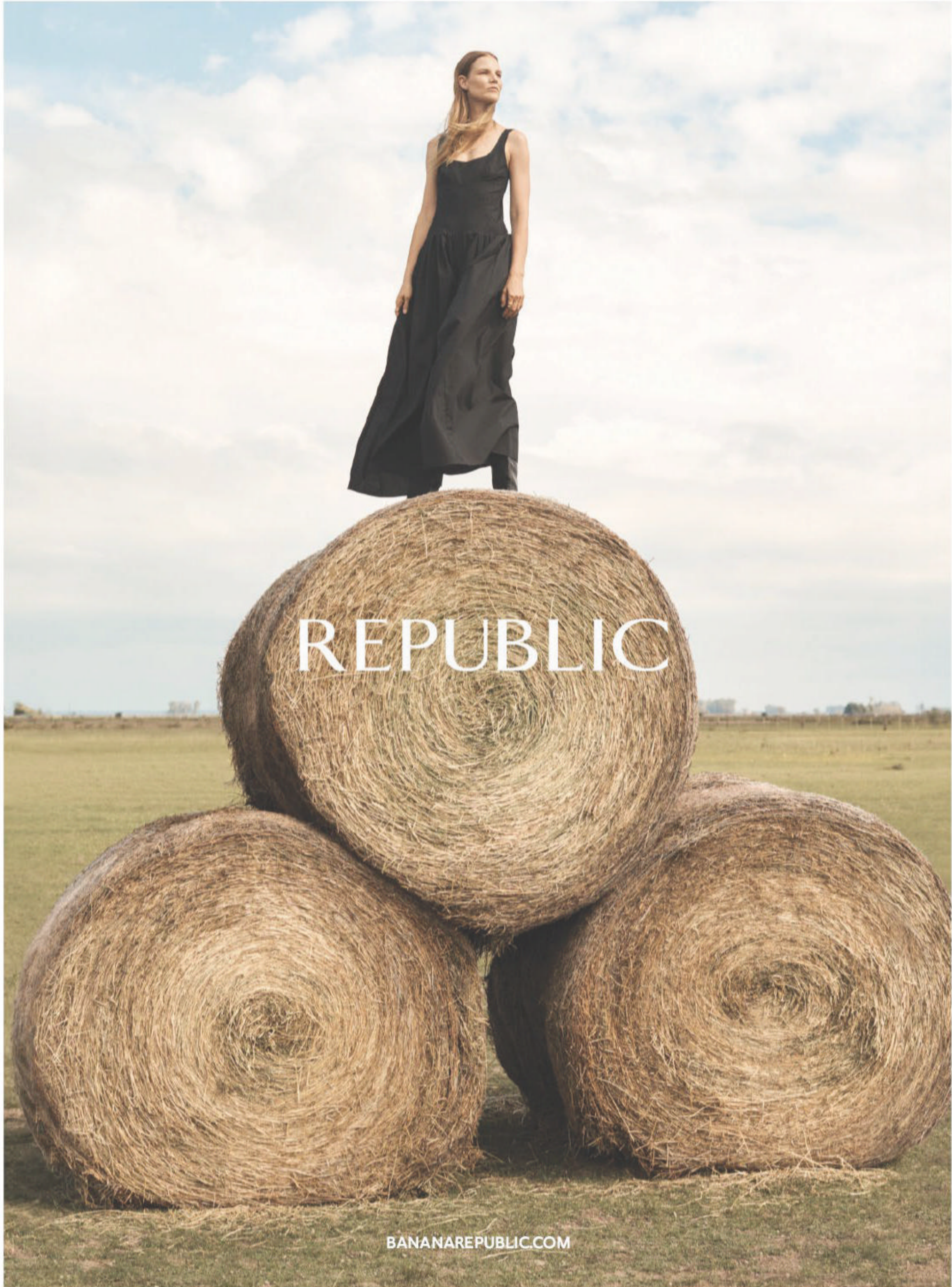
www.pkbijoux.com

“If you pursue your passion with dedication and strive for excellence, you’ll ultimately find immense fulfillment.”





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ANTONIO CONTRERAS

@antonioeldeseo

*Art, fashion, and film converge in a dynamic fusion, with **Antonio Contreras** at the core, seamlessly uniting them together. His distinctive touch adds depth and passion to each discipline, bridging the gap between creativity and expression. Antonio's commitment to his craft drives the world of fashion, while his cinematic flair breathes life into storytelling. His work spells the profound impact of creativity and love.*

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The Intersection of Art, Fashion, and Film

by *Geraldine Zialcita*

Antonio's childhood dream was to be a star. Growing up in the '70s, Antonio loved listening to the music of Donna Summer and Barry White. "I used to imagine arriving in a sleek, black limousine at Studio 54 clad in Halston, Pierre Cardin, or Yves Saint Laurent, where I'd dance the night away and mingle with Andy Warhol, Liza Minelli, and all the glamorous individuals," he reminisces.

Born and raised in Mexico City, Antonio pursued Arts at La Esmeralda School of the Arts where Frida Kahlo once studied. He migrated to America and settled in San Francisco during the '90s. The minute he stepped on US soil, Antonio felt that this was the place he could call home. "San Francisco pulsed with energy and creativity, shaping me as an artist through its vibrant club culture. Despite being an immigrant, I felt welcomed from the moment I arrived. People were indifferent to my accent or the color of my skin, and being gay was hardly a concern in this inclusive atmosphere," he informs.

Although living in San Francisco served as a sanctuary for Antonio, being different presented its challenges. Particularly, since he dreamed of more than just a job at a mundane store selling party supplies. Antonio envisioned himself in a better position, yearning to enact change and rewrite his narrative. Fortunately, he met supportive individuals who believed in his potential for greatness. "I transformed my flaws into assets where my accent sounded exotic and my skin color was considered sexy. I played into stereotypes

and used them to my advantage. Nowadays, that would not be okay, but back then, you had no choice," he reveals.

Antonio attended the SF Arts Institute, originally aspiring to be a fashion designer, but painting and sketching beckoned him. "Fashion holds significant importance to me. It serves as a transformative tool, offering the opportunity for reinvention when internal change feels elusive. I view fashion as not only enjoyable but also relevant and, in my case, even life-saving," he describes.

Antonio started selling jeans at a store on Market Street, where the earnings sustained him and enabled him to immerse himself in the vibrant club scene, which served as a strong foundation in his life. He explored Colossus on Folsom Street and Club Uranus, where he met artists Jerome Caja and Leigh Bowery.

Landing his first job at Banana Republic, Antonio had the opportunity to rub elbows with Wilkes Bashford and cabaret singer Veronica Klaus. During this time, Antonio fervently painted, hoping someone would spot his talent so he could gain recognition in the art world. Eventually, Antonio secured a position at Saks Fifth Avenue, followed by Neiman Marcus. With his career soaring, Antonio forged strong connections with industry titans like Manolo Blahnik, Stefano Pilati, Ralph Rucci, and others. However, after Alexander McQueen passed away in 2010, Antonio felt disillusioned with the fashion world.



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Suevia Films presenta a:
MARIA FELIX y JORGE MISTRAL



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The Legendary Iconic Model - Pat Cleveland



Redirecting his focus to martial arts, particularly capoeira, Antonio obtained success, ranking eighth globally and leading in the United States. Despite his triumphs, being an openly gay male martial artist in a culture rife with homophobia and discrimination proved to be quite challenging. Antonio was presented with a silver lining when a film producer proposed to do a documentary centered on his life, featuring his style and wardrobe. “It was serendipitous; having crossed paths with Spanish film director Pedro Almodovar earlier in life, his autograph on my back served as a harbinger. The tattoo, boldly declaring ‘Kiss me Antonio,’ foretold the significance of film in my future.” He beams with pride.

Antonio’s Closet was conceived, and its premiere at the Miami International Fashion Film Festival in 2013 earned it the prestigious Founders Award. “This marked a turning point in my career. I bid farewell to capoeira and embraced filmmaking, focusing on fashion films. Since then, I’ve produced over 15 films, culminating in recent accolades for ‘The Girl From 7th Avenue,’ featuring fashion icon and supermodel Pat Cleveland. I produce my own films because I prefer to tell my own narrative, which is quite liberating and empowering,” he relays.

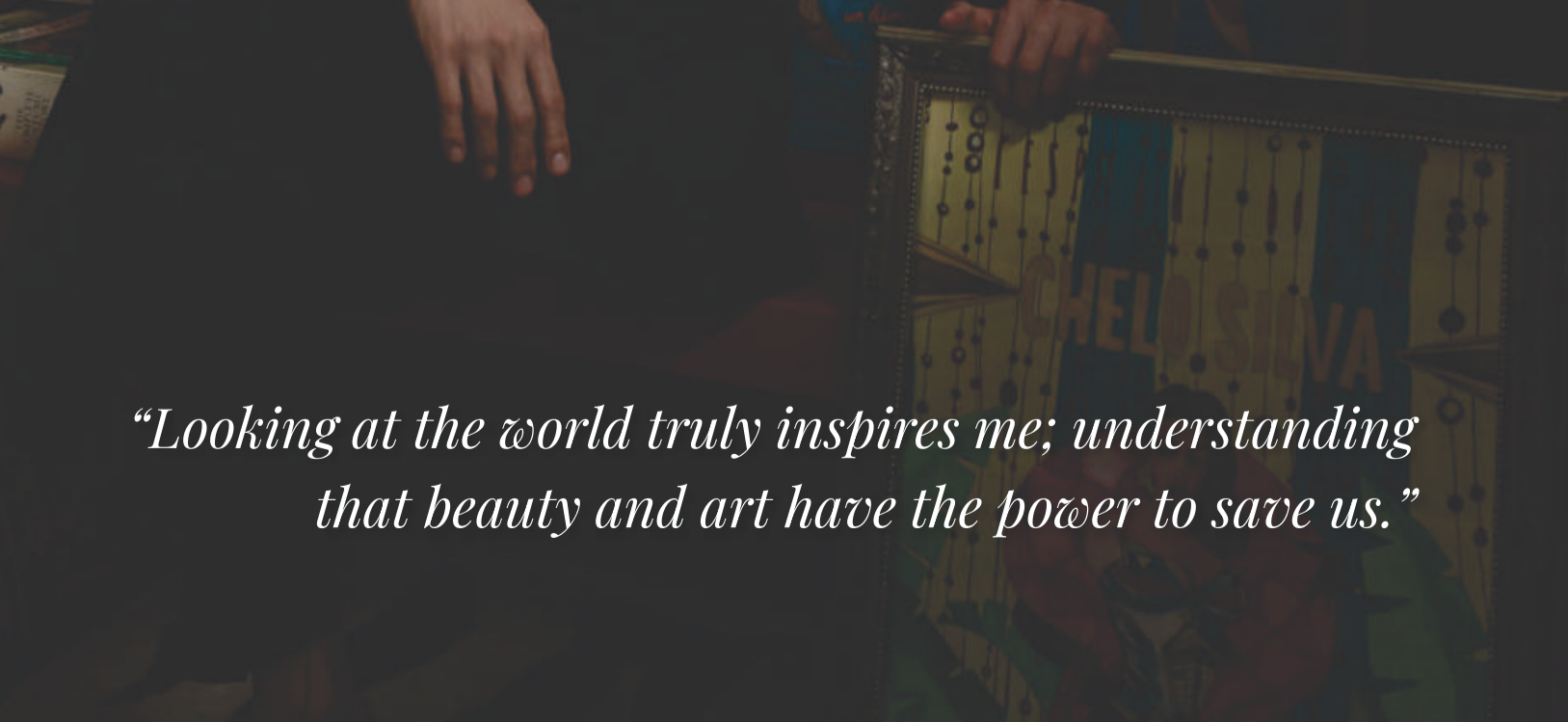
Even as a child, Antonio shared a deep fondness for film, reliving when his mother used to take him to the cinema to watch the latest movies. “Films are very important to humanity, they tell stories

that make us love, laugh, and cry. Maria Felix, Joan Crawford, Bette Davis, Marilyn Monroe, and Audrey Hepburn have taught us our biggest life lessons. They’ve sacrificed for us, guiding us toward redemption even as they’ve stumbled along the way. Movies possess a poetic essence in capturing these complexities,” he illustrates.

Under the guidance of Fred Sweet, the visionary behind the La Jolla International Fashion Film Festival, Antonio explored a range of themes, from Mexican surrealism to high fashion, inclusivity, and diversity, in his groundbreaking short films.

In 2015, Antonio’s talent received recognition with the International Fashion Film Award for Best Actor for his role in “Ay Jose.” The following year, his collaboration with Rhodessa earned him the Best Actress award for “All About J.”

With fashion, art, and film flowing through his veins, Antonio’s philosophy is to never get bored. He always finds something exciting, filling his world with fantasy, color, and beauty to keep productive and be open to change. Integrating creativity and strategy in his career presents great value for Antonio. “Creativity is the essence of humanity. Art, fashion, cinema—these lay the foundation for sowing the seeds of creativity, nurturing them with love. Love, too, is essential in all pursuits; remain enamored with what you do. For me, my love for art is vital,” he expresses.



“Looking at the world truly inspires me; understanding that beauty and art have the power to save us.”



As the current Senior Wardrobe Consultant of the West Region for Banana Republic, Antonio values his role as a connector, where he bridges the gap between clients and the brand. With his extensive background in art, fashion, and film, Antonio brings a unique perspective to his position, blending creativity with strategic insight to connect clients with the perfect garments for their needs.

In his role, Antonio serves as a liaison between Banana Republic and its clientele, working to connect the brand's offerings and the individual style preferences of each customer. Through personalized consultations, he helps clients navigate the store's collections, offering expert guidance on fit, style, and outfit coordination. By understanding each client's lifestyle, preferences, and wardrobe goals, Antonio ensures that they leave the store feeling confident and satisfied with their selections.

Apart from overseeing clothing sales, Antonio also manages several stores where he provides expertise in catering to high-end clientele. His stores in the Bay Area and Southern California have excelled in client engagement and sales, demonstrating proficiency in product placement and strategic positioning within key markets.

One of the most rewarding aspects of Antonio's job is the opportunity to work directly with clients and build meaningful connections. By providing attentive service and tailored recommendations, he strives to make every shopping experience memorable and enjoyable for his customers. Additionally, Antonio stays abreast of the latest trends and developments in the fashion industry, allowing him to offer informed advice and insights to his clients. "I like to think that our clients do not live in spreadsheets; they are real people who come to see us because they need happiness in the form of a garment in their lives. An excellent salesperson is like a guru who offers sound advice and listens to their clients," he defines.

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“Fashion holds significant importance to me. It serves as a transformative tool, offering the opportunity for reinvention when internal change feels elusive.”



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In 2021, Antonio collaborated with supermodel, artist, and activist Pat Cleveland on the documentary “The Girl From 7th Avenue.” The film involves Pat’s narration where she chronicles her adventures from the New York subway to the heights of the fashion world, where she inspired renowned figures such as Dali, Richard Bernstein, Antonio Lopez, Yves Saint Laurent, Franco Moschino, and Thierry Mugler. The documentary received widespread recognition, prompting San Francisco’s Mayor to designate April 14th as Pat Cleveland’s Day.

Whether Antonio is producing a movie or styling a photo shoot, what excites him the most is the preparation stage. Although it can take hours or months to see the outcome, Antonio finds great rewards in the set-up. After all these years in the fashion, art, and film industries, Antonio has learned to always be hopeful and stay abreast with the trends by reading new books.

Celebrating the milestones he has achieved, Antonio remains humble, recognizing the obstacles he has encountered in his career. Yet, possessing a solid foundation and perseverance are what keep him going. “There is a lot of good talent and artists out there, yet in this evolving world, many are not exposed or are often undervalued. Social media serves as a stellar platform to use your voice. I was fortunate to be discovered by Jean Paul Gaultier, Tanel Bedrossiantz, and Pat Cleveland. Modesty aside, I am a proficient PR professional in my field, and, sometimes, I have to beat my own drum to get noticed. It can be exhausting, but in this competitive world, this may be the only way to stand out,” he explains.

Working on his current and ambitious project which entails a fashion fairy tale with his favorite muse, Pat Cleveland, Antonio is all giddy with the preparation details and hoping for a successful outcome. He plans to create an educational pop-up book for children to learn more about the fashion industry.



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VREELAND MEMOS
DAN GILBERT

THE RECORDS
CAMP - NOTES ON FASHION -
Stoking
Stoking: The Art and Fashion of Eva Schreier

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Antonio with his husband Brad





When Antonio is not working, he loves to stay home and watch TV, movies, or paint. These activities serve as nourishment for his soul. Antonio also maintains a disciplined routine by practicing martial arts on his own and working out every day.

Antonio echoes Oscar Wilde's sentiment, affirming that "It takes great courage to see the world in all its tainted glory and still to love it." For him, this sentiment reflects a profound truth about the human experience—the ability to recognize the imperfections and complexities of the world, yet still find beauty and love within it. In an era marked by uncertainty and turmoil, Antonio believes that embracing this courage is more crucial than ever. It is a reminder to look beyond the surface, to acknowledge the flaws and challenges that exist, but also to seek out moments of joy, connection, and compassion. For Antonio, this philosophy serves as a guiding principle in both his personal and professional life, influencing his approach to creativity, relationships, and the pursuit of fulfillment. "Looking at the world truly inspires me; understanding that beauty and art have the power to save us. Be unique, be your own muse, and remain hopeful," he concludes.

Antonio Contreras infuses art, fashion, and film with a generous dose of love, a streak of passion, and an appreciation for beauty, leaving an unforgettable impact on the creative world.

“Creativity is the essence of humanity. Love is essential in all pursuits; remain enamored with what you do.”







DIOR

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LISE ASIMONT

ON THE DOT

THE PERFECT PINOT NOIR TO COME FROM RUSSIAN RIVER VALLEY

BY KEESA OCAMPO

Dot Wine is a newer California Wine label that has stayed under the radar in the general market but has quietly begun receiving notice and accolades from the wine industry and its most avid followers. From a 92-point rating by Wine Enthusiast for its 2018 Lolita Pinot Noir and more recently, a 92-point score and a gold by Sunset Magazine for their 2020 Nalu Sauvignon Blanc, the label has been on an impressive and steady upward trend.

Lise Asimont is the viticulturist and vintner behind some of the most recognizable wine brands across California but it wasn't until her husband and business partner, Shawn Philips dared her to make the 'best pinot noir' that they looked to create a label of their own. The dot is the beginning of all things; the purest unit in form and function in all things. This best represents their wines which are a direct representation of the vineyards—noticeably telling of California terroir, a storyteller of the land's struggles and survival, and some of the most perfect extractions to come from the Russian River Valley.

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Photographed at: BACCHUS LANDING WINERY in Healdsburg, California



Lise chatted with the team at Mesa & Bar over a melange of their vintages from a newly released Brut 2021 to their 2017 Lolita Pinot Noir, 90 points on Wine Enthusiast, dedicated to the first responders and survivors of the 2017 North Bay wildfires.

Every time you talk about a vintage, you light up with so much fondness. How did you discover your love for grape-growing and winemaking?

It started at grad school at UC Davis. Being in the vineyards and learning from Dr. Walker was an amazing experience. My love was solidified after my first harvest in the industry: growing grapes and making wines brought things back full circle on how beautiful this process is.

Where and how did you begin your career? There aren't a lot of women of color in this business to show you the ropes, so to speak. What and who were some of your best teachers?

I started my career at Cambria Winery in Santa Barbara County as an assistant vineyard manager. It taught me how beautiful and challenging farming can be.

I've been lucky to have many teachers in my career! My first teacher was Dr. Andy Walker at UC Davis. He taught me the science and fundamentals of viticulture and how important it is to have a good team. Another mentor was Saralee Kunde who taught me the importance of solid farming practices and the critical relationship between the grower and the winery. Jim Rickards gave me the courage to make my first commercial wine and had been a champion of Dot Wine from the beginning. One of my viticultural mentors was Bill Petrovic who taught me to strive for excellence regardless of the scale of farming and to always put my family first.







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That's important because that's also something cultural. Honoring your background and values, how did you want to make your mark in the wine industry?

I wanted to be authentic to myself and represent where I came from. It's hard breaking into a male dominated industry without a lot of Filipino Americans. I wanted to make sure I represented my family with dignity. The difference I wanted to make - and am still working towards - is making sure I make the wine industry a welcoming place for all ethnicities and being a driving force to create more diverse ethnic representation. I never thought I could become a viticulturist and winemaker because I didn't see myself represented amongst them. That was tough, but the incredible mentors I had pushed me forward. I hope to return that favor and be a part of a more diverse ethnic representation in the wine industry.

Sometimes the beginning of a great story is discovering that you can control the narrative. Tell us how Dot Wine began.

You bet! I had been working in the wine industry for 20 years and (my husband) Shawn and I decided it was time to launch our own wine program. We love Pinot Noir and wanted to make wines that represented the flavors of each vineyard. Up until that point in time, Shawn was really frustrated with many of the wines he purchased not having this focus. So basically, he challenged me to make a wine that spoke of the balance and integrity of a vineyard - the perfect Pinot Noir - and here we are today.

If each bottle represents the vineyard from where its grapes grew, what becomes the style that ties them together under your brand? How do you develop your vintages?

Each vintage is like a snowflake. They are intricately complex and beautiful in their own regard. We don't develop them; they develop themselves and we make them as representative of their origins as possible. Our job is to represent the vineyard and how it manifested that vintage. This means there will be variability in style from vintage to vintage, however always within the scope of what the vineyard tastes like.

Each vintner has their own signature style. How would you describe yours?

Represent the vineyard. Keep my ego out of it and pay homage to that vineyard: it's variety (usually Pinot Noir), clone, rootstock, soil type, topography, slope, aspect, climatic conditions and mesoclimate.

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In this industry and in this age, one of the most powerful things is finding the best collaborators. What are some of the vineyards you work with and what do you look for in collaborative partners?

We love working with Lee Martinelli Jr. He is an amazing farmer and his vineyards are exceptional. We love our flagship vineyard, the Lolita Vineyard, and launched Dot Wine with the 2016 vintage from there. We also work with a handful of other vineyards at this point in time: Lyrik Vineyard owned by Richard Brand and farmed by Duff Beville Vineyard Management, Roan Family Vineyard farmed by Dutton Ranches, Kobus Vineyard farmed by Rogelio Palacios, and Puccioni Vineyard owned by Glenn Proctor and farmed by Mitch Patin. I've spent so much of my career working with these growers and it's awesome to work on my own family's program with them now. It's definitely a tight and extended family.

What are some of the milestones that Dot has reached that you're most proud of?

This is going to seem silly but the first milestone for me was when we received our first online wine order from a total stranger. No friend connections, no family discount. Just someone who found our wines and liked them. Shawn and I freaked out!

Another milestone is when a colleague of mine in the industry tries Dot Wine and respects it. That is huge for me. I've spent so much of my life farming and to be respected as a winemaker as well means so much.

My final milestone was launching our tasting room at the Bacchus Landing Winery Cooperative. This is huge for a small brand like ours to have this direct-to-consumer sales platform. It's major for our brand and we're so grateful to the Lopez family for this opportunity.

What's next for Dot Wine?

A lot. Shawn and I love to create, so hang on. We just launched our first sparkling wine, and that has been taking off! We made our first white Pinot Noir, we're making an intentional rise of Pinot Noir (to accompany our saignee rosé - this means 2 rosé wines for Dot now), and I've gone back to my roots and am producing a Dry Creek Zinfandel (the first wine I made was a Dry Creek Zinfandel). We're working harder than ever but having so much fun and this is all possible because my business partner and husband, Shawn, is so creative and supportive.

You and Shawn have such a complementary relationship. How do you play on each other's strengths as a couple and as business partners?

Having a family business is never easy, but for us, Dot Wine is like our third child. Shawn has more energy than me and he's so creative. He's also willing to let me take the lead on the technical viticulture and winemaking because that's my strength and passion. He always works crazy hard and is the first person to tell me when I've gone over my ski tips. Plus, he's ridiculously fun and my best friend. He knows what I'm thinking before I say it. That is priceless in a business relationship.

What are your five top favorite wines of all time?

Chateau d'Yquem: this was one of my father's favorite wines and he "christened" our daughter Lily's lips with it in the delivery room. I know that seems extravagant and ridiculous, but my dad was a Renaissance man in the truest sense, and this Sauternes is so beautiful because of its balance and complexity.

Penfolds Grange: I had this wine right before I moved to Sonoma County. An Australian buddy of mine wanted me to understand the immense gravity of working for Daryl Groom and Mick Schroeter at Geysers Peak. I believe I had the 2002 vintage and it was gigantically structured, extremely dark, spicy and remarkably well-balanced. Working for these two at Geysers Peak was amazing and I attribute this wine as my chance to work with giants.

Domaine Ott Rosé: This wine transcends the rose category for me. I love its balance and feminine aromatics and masculine structure. This is a drink-all-year-long rosé for me.

Williams Selyem Westside Neighbors: I love Pinot Noir and this is such a classic representation of the variety from the region where my heart is: the Russian River Valley. This wine is so aromatic with classic cherry, plum and rose petals. It's powerful and structured but still well-balanced with beautiful fruit and acidity. Classic and never failing.

Bodegas Castano Monastrell: The Yecla region of Spain is so amazing. I got the chance to visit the Castano family and walk some of their vineyards. Their Monastrell (Mourvèdre) has such dark fruit and a deep intensity while still having balanced acidity. I love this wine and it made me a Mourvèdre lover.



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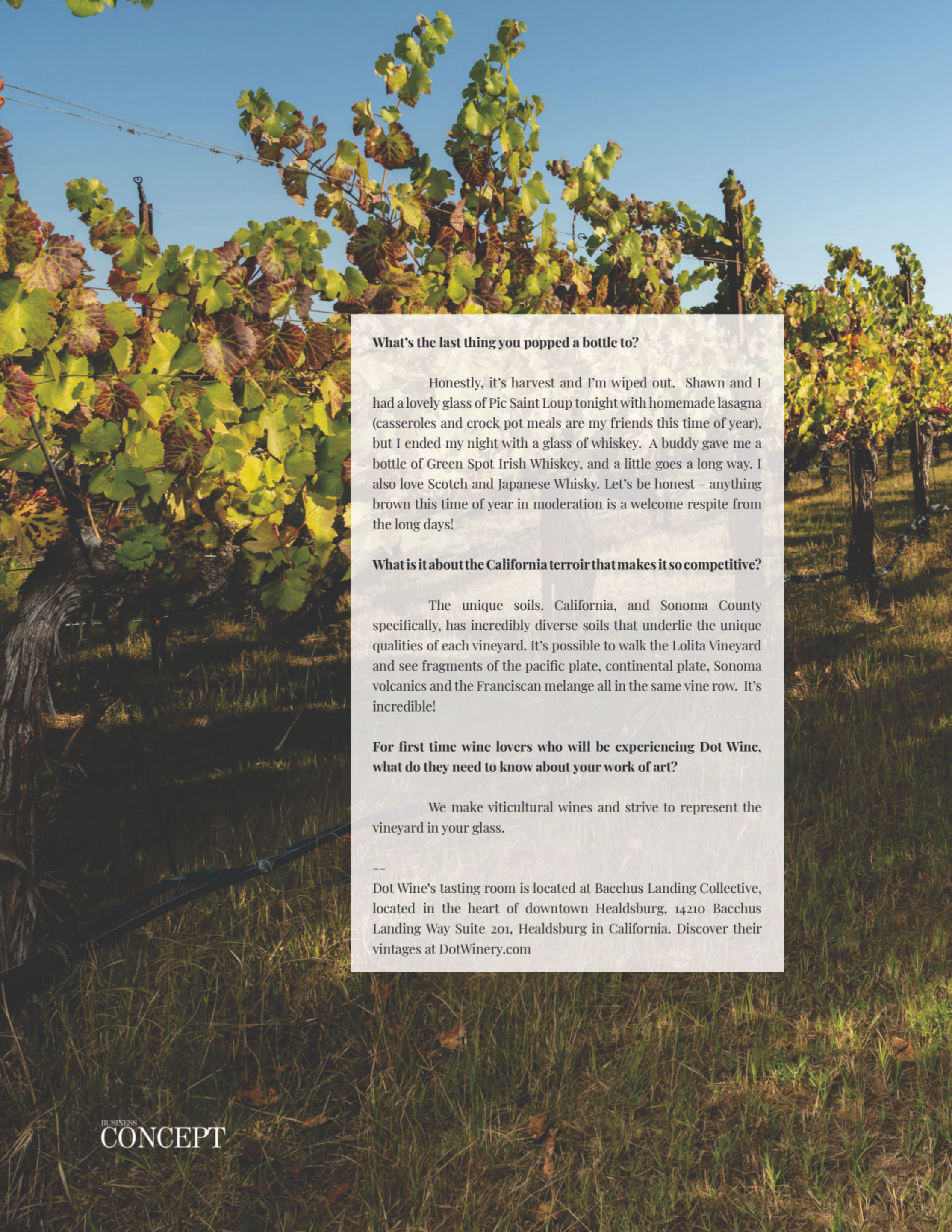








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What's the last thing you popped a bottle to?

Honestly, it's harvest and I'm wiped out. Shawn and I had a lovely glass of Pic Saint Loup tonight with homemade lasagna (casseroles and crock pot meals are my friends this time of year), but I ended my night with a glass of whiskey. A buddy gave me a bottle of Green Spot Irish Whiskey, and a little goes a long way. I also love Scotch and Japanese Whisky. Let's be honest - anything brown this time of year in moderation is a welcome respite from the long days!

What is it about the California terroir that makes it so competitive?

The unique soils. California, and Sonoma County specifically, has incredibly diverse soils that underlie the unique qualities of each vineyard. It's possible to walk the Lolita Vineyard and see fragments of the pacific plate, continental plate, Sonoma volcanics and the Franciscan melange all in the same vine row. It's incredible!

For first time wine lovers who will be experiencing Dot Wine, what do they need to know about your work of art?

We make viticultural wines and strive to represent the vineyard in your glass.

--

Dot Wine's tasting room is located at Bacchus Landing Collective, located in the heart of downtown Healdsburg, 14210 Bacchus Landing Way Suite 201, Healdsburg in California. Discover their vintages at DotWinery.com



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RAPHAEL SANTOS

What makes wine special aside from the distinct, lingering taste, is that it represents a history of a place and its culture. Aside from containing rich antioxidants and other health benefits, wine plays a significant role that complements a meal. Wine calls for a celebration of life.

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Photographed at: BACCHUS LANDING WINERY in Healdsburg, California

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THE ESSENCE OF WINE

BY: *KAYE CLOUTMAN*

It was such a delight for me doing this interview and getting to know more about Sommelier Raphael Santos as he deftly paired up the wine and dinner cuisine for me at the Pebble Beach Food and Wine premier epicurean lifestyle event on the West Coast. The wine pairings were superbly selected and truly enjoyable. It was a gustatory delight for me to have a flawlessly prepared dinner.

Raphael Santos never had any inkling that he would be working in wine in any capacity as he pursued an undergraduate degree in Fordham University in New York in the early 2000s. He was geared towards a career in finance concentrated as he was on his studies related to Information Systems and Business Management.

He recalls the times in his childhood when he would hover over the kitchen absorbing things happening there then trying his hand out by concocting food preparations for himself and his eager family. Exposed to different cultures and types of cuisine growing up, his palate naturally developed. And so would his curiosity, resulting in him asking his uncles for tips on how to cook more complicated dishes like Lengua or the more tangy Kaldereta. He was constantly experimenting, reconstructing his favorite restaurant dishes at home, and did not necessarily believe in following recipes. Through all that time, the one thing he was sure of was that he cooked all his dishes with love.

On the topic of wine, he mentions that he did not have one specific “epiphany wine” but it was actually the entire experience of good restaurants, food and wine that got him curious and made him think more about wine in general. So how did this “getting to know more” about the intoxicating concoction come about?

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I don't think you could generalize a type of wine from a certain region to a type of cuisine. Again, I go back to the flavors, aromas, textures, even temperatures of the dish - to see what wine I might pair with what I am having.

If it's a food & wine pairing for work - I 100% have to taste the dish with the wine. There are times where I line up a pairing because there are certain flavors in the wine and there are certain flavors in the food, so on paper it makes sense - but it ends up terrible and not really a good match. Conversely, some surprise wine pairings totally come from left field, I try just for the sake of trying - that end up being fantastic."

In response to the query what does a sommelier need to know and be familiar with, Raphael readily stated, "Although constant studying about different wines and regions and laws and vinification processes etc. are what you'd expect me to say, the one thing I like to impart with younger sommeliers is the importance of putting your guest first, and providing genuine hospitality at all times. It is not about whatever agenda you might have as a sommelier, it is not about your ego, it is not about you. It is about the guest.

What distinguishes a good sommelier from a great sommelier isn't how many grapes you can rattle off or how good you are at blind tasting. I believe a great sommelier listens to their guest and knows how to read the table. A great sommelier provides great service, genuine hospitality, and in the end makes for an unforgettable evening for the guest. It's creating that personal connection with the guest and giving them a most amazing experience, which will make the guest want to come back to see you again."

Was traveling for him limited to a wine region? He exclaims, "Absolutely not. My wife and children love going to Hawaii, and we used to frequent the islands regularly pre-pandemic. We also love going hiking, camping, and exploring different national parks. Thankfully we are blessed with so many beautiful places to visit around California that aren't too far away. We always love an adventure!"



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Patricia Gangoso and Raphael Santos



In Raphael's opinion, his favorite wine region hands down is Piemonte located in the northwestern part of Italy, believing that they make some of the best wines in the world. More than that, however, he is exuberant in asserting that the people of Piemonte are truly amazing and some of the warmest and most hospitable people he has ever had the pleasure of meeting.

Raphael was asked if he knows whether some winemakers add flavor to wine, and he emphasized, "Respectable winemakers do not. Wine is fermented grape juice. Full stop. In my opinion, the different flavors and aromas in wine are all about flavor association. Again, wine is just fermented grape juice. There is no leather or cassis or lemon oil or gooseberry or tobacco in wines - these are aromas and flavors that your brain senses depending on your background and what you have tasted throughout your life."

Raphael believes there are ways of figuring out the difference between expensive and cheap wine. He cautions though that expensive doesn't necessarily mean it's good, and cheap doesn't necessarily mean it's bad. What then for him are the essential qualities of great wine? He simply replied, "As cliché and as abstract as this probably sounds - a great wine for me is a wine that has balance and harmony."

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Stephan Santos, Viviana Santos, Patricia Gangoso, and Raphael Santos



To find out the extent and scope of his wine and cuisine pairing experience, he was asked about three wines he thought were drinking well at the moment, what made them worthwhile and to give a food pairing for each one. Here is Raphael's spirited reply,

"First, I go for 1996 Krug - amazing champagne from one of the best champagne vintages in the 1990s. Beautiful texture and weight but insane acidity. It's drinking wonderfully right now, and will probably last for decades to come. I would enjoy this with very simply seared A5 Wagyu finished with salt and a pinch of ground sansho pepper. I know Champagne and steak isn't necessarily the most common pairing, but I happen to love it because of how the acidity cuts through the richness of the wagyu and the toastiness of aged champagne go so well with the nutty flavor of a good sear on a beautifully marbled piece of beef.

“Next, I would choose 2016 Produttori del Barbaresco – 2016 is probably one of the best vintages in Piemonte in recent memory and this Barbaresco from one of the most historic and iconic estates in Italy shows how amazing it is. For something that I think is extremely young and will taste amazing 30-40 years from now, it’s so easy to drink and is extremely accessible already. Another thing to note is the aromatics in this wine are just stunning. I have enjoyed this wine several times at home with anything from Osso Buco to lamb neck ragu to pizza. It’s extremely versatile but maybe it’s because I enjoy it so much.

“Third, for me, it’s 2011 Neyers Syrah Cuveé d’Honneur – the last vintage of one of my favorite Syrahs from California. This is Neyers’ homage to Cornas winemaking legend Thierry Allemand, making a wonderful Syrah that follows a very traditional way of winemaking. They crush the grapes by foot, let the wine rest with the lees for a year, and then only add small amounts of SO2 right before bottling. I would probably have this with some herbed Lamb Chops with olive tapenade, BBQ Beef Ribs or Brisket, and even with an In-n-Out burger. I’m really enjoying Syrah nowadays and I love this wine.”

Finally, curiosity led us to ask Raphael what was the strangest moment or incident involving wine that he has experienced in his career? He thought for a while and then shared,

“Working at a restaurant, you have a lot of these moments. One of my favorites might be when a guest called me over, pointed to a bottle of wine, and told me to ‘go get it.’ It was arguably one of the best Barolos on the planet from my birth year (the bottle was a 1982 Giacomo Conterno Barolo Riserva ‘Monfortino’), I politely and excitedly asked the gentleman if he has had this wine in the past and he pretty much dismissed me and just told me to open the bottle. I gave him a taste, he approved – until his companion said “the wine is rotten”. At this point, I had already tasted it and determined that there were no flaws and that it is as pristine and as perfect as it could be. I explained this to the guest and said I will triple check and had our proprietor taste it also, to which he agreed the wine was brilliant. The guest insisted that it was still “rotten” but could not provide an explanation why, and so we just took the bottle back, gave him something else and enjoyed this delicious bottle of wine with the rest of the team after a hard Friday night’s service. I still have that empty bottle in my house as a reminder of that evening.

Raphael Santos has enhanced his passion through his extensive knowledge, ample training and extraordinary experiences to truly define the essence of wine.

Instagram: [@pepelsantos](https://www.instagram.com/pepelsantos)

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MALAK HOLT

amalak holt

There are many ways to embody vulnerability. Some people perform in front of cameras and risk their art being criticized. Others honor their emotions and risk their whole self being scrutinized.

Malak Holt bravely does both.

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Vulnerability Requires Bravery: The Life of Malak Holt

by *Bailey Latronica*

“I’m very vulnerable,” revealed Malak Holt in the palace-esque lobby of the Biltmore Hotel in Los Angeles. A fleet of quiet tears traveled from his eyes while stagehands laid cardboard nearby, preparing the lobby for filming later. All the while Malak kept quietly crying. And the thing is, even though he was in a public space, he wasn’t crying in a way that inhibited anyone else. He was crying to himself. He was bravely baring and feeling his emotions. This kind of unfiltered vulnerability—the ability to not hold yourself back even in public spaces—is what makes up-and-coming actor/model Malak Holt glow from the core.

Malak is brave enough to be vulnerable no matter the circumstances. “I let everything show.” continued Malak. “My liberation in facing everything I went through is honoring my emotions. I always speak up.”

“My mom told me ‘I want you to follow your heart and do what you love. Do whatever you’re naturally good at.’ Whatever you’re naturally good at and enjoy doing is what you’re meant to do here. If you don’t love it, don’t do it. What you love is literally what you’re meant to do.”

Malak’s eyes gradually turned pink, and then red, as he took a moment to tap into something deeper. “My mom was a really, really good mom. Meant to be a parent. The majority of the good head I have on my shoulders, I owe most of that to her. She passed away due to health complications when she was 50.”

Malak grew up with a deep fear of losing his mom due to her poor health. He lived in constant fear that one day she’d suddenly be gone, but he never voiced his concerns. Malak kept his emotions trapped inside. Never saying what he felt. Never being his true self.

Malak’s childhood fear became his reality after his mom eventually did pass away. And in the years to follow, his life grew progressively worse because almost everyone in his family passed away. “Between 2009–2016 close to 30 people in my family passed... My parents, my grandparents... Everyone’s gone. There’s a certain level of uncertainty and fear in being alone.”

By 2016, Malak was one of the last living people from his family. Not a single family member he was close to was left; there was no one to check in on him or remind him that he was loved. Naturally, he found a way to soothe the unendurable loneliness. “Around the time my mom passed, I got hooked on drugs temporarily. I was addicted very heavily to that stuff.”

You’d never be able to tell that Malak used to depend on drugs by looking at him. He’s dashing handsome, fit, and his energy is supercharged (people who live as their authentic selves just have a sort of magnetism to them). He’s an overall healthy person, which makes it difficult to envision him as anything else.



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A wave of something, maybe a memory, flashed across Malak's face. The energy shifted and it was clear he was about to share something even deeper yet. "Eventually I just got tired of feeling the way I felt and I have a lot of willpower. I was like 'what the f*** am I doing with my life?' I looked in the bathroom mirror and I was honest with myself. I was like 'dude, you're a drug addict.' So I quit it and never looked back again. I went completely cold turkey off the drugs."

Even though drug use is embedded into the film and modeling industries, Malak chooses to stay sober. "I go out partying with people now and they do it all the time around me and I'm completely fine. I don't need it. When someone wants to change, they'll change, and I changed."

And Malak continued to change for the better. Finally sober and grounded, he found the courage to follow his mom's advice and pursue his love of modeling/acting. He now puts himself in front of the right people and opportunities, and life rewards him for it.

"I started getting myself out there after quitting," shared Malak excitedly. "In my experience, my mom's advice has been right. The moment I stopped forcing myself to do jobs I didn't like and chose to pursue my career, I'm getting published, I'm running into opportunities, I'm meeting big producers. They're doing filming in every area I stay at—even here! It's so many things that keep happening!"

"And now I'm getting bigger gradually, more international opportunities are popping up. Like I got scouted during fashion week. They flew me out to Canada for an assessment and then they wanted me to walk a runway. Modeling is very similar to acting, except with modeling, you want to have a fixed focal point. When I'm on a runway or in front of a camera—well I'm already alive and energetic off of it—it's like 10x. I grab attention in rooms because I'm grounded. Because of everything I've been through I'm so grounded. And people see that."



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But Malak's true secret to success isn't being passionate or grounded. It's letting himself wholeheartedly feel his emotions. "Feelings and emotions are the secret to creating anything." He said confidently, but with such vigor a stagehand turned and glanced at us. "I honor my emotions all the time. It's very easy, very natural to channel my emotions, to tap into my emotions. I do not hold anything back. The main thing is, I'm always speaking my truth. Always. I'm bluntly honest in every situation with all my emotions."

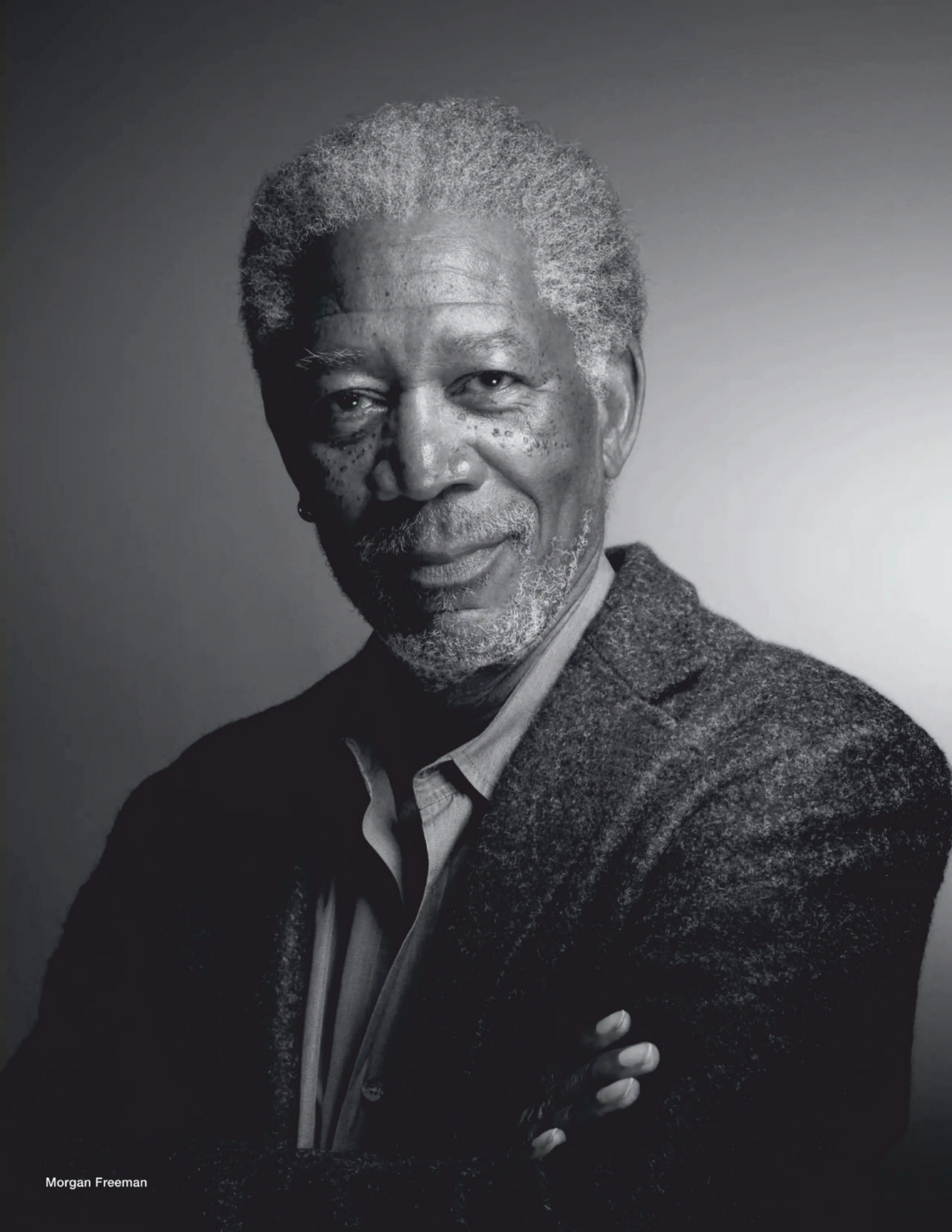
Everyone endures hardships (that's part of being human), though it's the way you navigate those hardships that define who you are. You are not your hardships; you are the choices you make.

Malak Holt chooses to pursue his dreams even though he's the only living person from his family. He chooses sobriety despite regularly being around drug use. And he chooses himself by always honoring his emotions.

Malak can be found on Instagram (@Malak_Holt), on the runway, or bravely being vulnerable.







Morgan Freeman



It takes time to become an icon

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San Francisco Symphony celebrates LUNAR NEW YEAR: YEAR OF THE DRAGON

The celebration marked the 24th anniversary of the Symphony's signature event.

Photo by **Drew Altizer, Ando Caulfield, Nico Henderson, and Jessica Monroy** for **Drew Altizer Photography**

February 17, 2024



On Saturday, February 17, at Davies Symphony Hall, the San Francisco Symphony celebrated the Year of the Dragon with the Lunar New Year: Year of the Dragon concert and banquet. This year's celebration marked the 24th anniversary of the Symphony's signature event, which is an elegant celebration of the Lunar New Year, drawing upon vibrant Asian traditions, past and present. The celebration began at 4pm with pre-concert festivities in the Davies Symphony Hall lobbies featuring an array of entertainment and activities, including fortune readings, dragon dance performances, ribbon dancers, a reptile show, calligraphy, and performances by Parangal Dance Company, Gamelan Sekar Jaya, and Flying Angels Chinese

Dance Company. A special Ruby Reception for top donors also took place at 4pm in the Wattis Room.

The Lunar New Year concert began with a festive Dragon dance, followed by welcome remarks by San Francisco Symphony CEO **Matthew Spivey**. Conductor **Mei-Ann Chen** then took the stage and led the San Francisco Symphony in a program of works by Asian composers including Che Chang, Chen Ge Xin, Vivian Fung, Huang Ruo, Li Huan-Zhi, and Phoon Yew Tien. Violinist **Paul Huang** joined Chen and the Symphony to perform music from Tan Dun's Violin Concerto: *Fire Ritual*, followed by Fritz Kreisler's Scherzo as an encore.

The glamorous **post-concert Lunar New Year Banquet** (6:30pm) in Zellerbach Rehearsal Hall was attended by nearly 300 guests. The décor for the event included projection design featuring works from the collection of the Asian Art Museum, hanging red lanterns and lighting design by Got Light, and beautiful table decor and florals by McCalls Catering & Events. Following another performance by Dragon Dancers from Lion Dance ME, San Francisco Symphony CEO Matt Spivey greeted the Banquet guests and introduced Mayor London Breed, who spoke to the Banquet guests and extended her congratulations to the committee on a successful event. Matt Spivey then introduced SF Symphony

second violinist Chen Zhao and Bay Area pianist Elizabeth Dorman, who performed selections from Chen Gang's *Butterfly Lover's Violin Concerto*. Following the performance, event chair Ella Qing Hou and honorary chair Fred Levin spoke from the stage and thanked everyone for their support. The evening ended with a Lucky Draw, led by Qing Hou and Levin.

The Banquet's five-course dinner was catered by McCalls Catering & Events, with lighting design by Got Light. In-kind support for Lunar New Year was generously provided by The Caviar Co., Eden Rift Vineyards, and La Marca Prosecco. Proceeds from the event supported the Symphony's

artistic, education, and community programs, which benefit over 50,000 students throughout the Bay Area. This concert was presented in partnership with the San Francisco Arts Commission.

Notable Attendees:

- Ella Qing Hou** – Event Chair
- Fred Levin** – Honorary Chair
- Mei-Ann Chen** – Conductor
- Paul Huang** – Violin soloist
- Mayor London Breed**
- Matthew Spivey** – San Francisco Symphony CEO
- Prisca Geeslin** – San Francisco Symphony Board Chair



Paul Huang and Mei-Ann Chen



Ella Qing Hou



Romana Bracco and Fred Levin



Matthew Spivey



Jack Callhoun, London Breed, Mei-Ann Chen and Priscilla Geeslin



Iris Chan, John Chen, Patricia Lee Hoffman, Steve Hoffman and Lynn Hoffman



Trevor Haigh and Vanessa Waibel



Trine Sorensen and Michael Jacobson



Elizabeth Dorman and Chen Zhao



Lydia So, Ella Qing Hou, Patricia Lee Hoffman and Michelle Wei



Claudine Cheng



Heidi Ho, Malcolm Clemens Young and Dede Wilsey



Ana Young, Stephanie Block, Jackie Pio Roda, Heide Betz and Petra Higby



Lilian Qian



Dagmar Dolby and Keith Geeslin



Jack Calhoun and Trent Norris



Priscilla Geeslin and Iris Chan



Ella Qing Hou and Sandy Miller



Maria Manetti Shrem



Matthew Spivey, Brett Waxdeck and Tom Horn



Nicole Shanahan



Fred Levin, London Breed and Ella Qing Hou



Matthew Spivey and London Breed



Matthew Spivey and London Breed



Claudine Cheng and Fred Levin



Jason Gan and Heide Betz



Jennifer Chen and Jay Xu



17th San Francisco Arts Medallion

On February 7, 2024, the 17th San Francisco Arts Medallion event unfolded, celebrating the incomparable composer John Adams and his profound impact on the city's performing arts culture.

Devlin Shand for Drew Altizer Photography

February 7, 2024

The evening commenced at St. Joseph's Arts Society with an elegant cocktail hour, featuring a mesmerizing piano performance of Adams's "China Gates" by Sarah Cahill and heartfelt remarks by Jeremy Geffen, Executive & Artistic Director, CAL Performances; Peter Pastreich, former Executive Director, SF Symphony; and Matthew Shilvock, General Director of the SF Opera. Video excerpts showcased Adams's iconic works, "Nixon in China" and "Antony and Cleopatra." Michael Tilson Thomas and Joshua Robison, long-standing friends of John Adams, served as Honorary Chairs. Pattie Lawton, MP+D Board President, provided welcoming and closing remarks, underscoring the event's importance. The Arts Medallion raised generous funds supporting MP+D's initiatives to preserve Bay Area performing arts history. Attendees, including Alison Mauze, Chair of SF Ballet Board, and Julia Inouye, SFO Director of Communication, contributed to the event's success, making it a resounding honor to John Adams and preserving the city's artistic heritage.

Notable Attendees

John Adams,
Arts Medallion Honoree whom
we celebrated at the event

Michael Tilson Thomas,
Co-chair of event and music director
of the SF Symphony

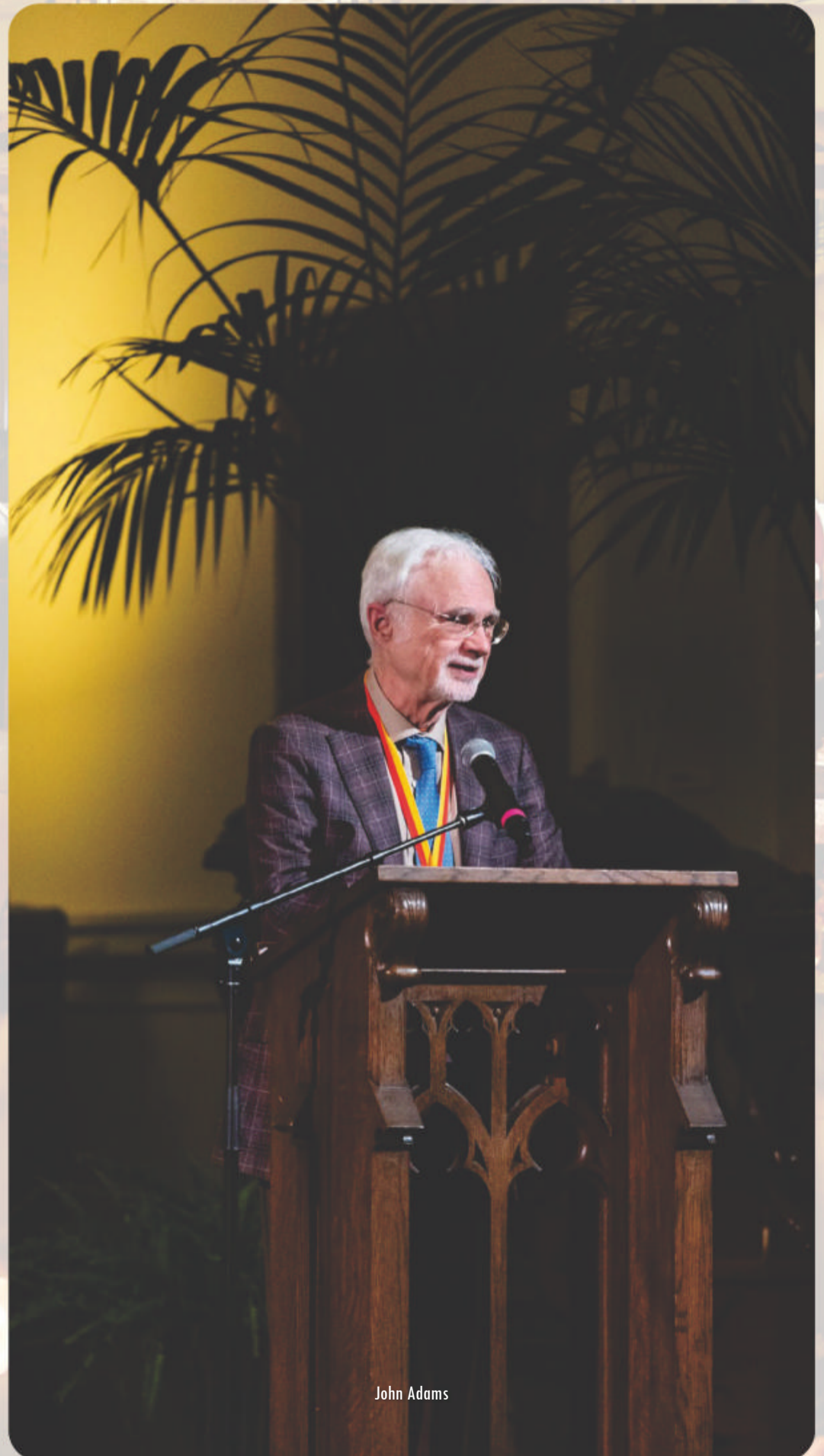
Joshua Robison,
co-chair of the event

Matthew Shilvock,
General Director of the SF Opera

Jeremy Geffen,
Executive & Artistic Director, CAL Performances

Peter Pastreich,
former Executive Director, SF Symphony

Pattie Lawton,
MP+D Board President



John Adams



Deborah O'Grady, John Adams and Maria Manetti Shrem



Pattie Lawton, John Adams and Matthew Shilvock



Jeremy Geffen



Pattie Lawton

John Adams and Pattie Lawton



Wendy Storch, Jeffrey Gibson, Zach Webster and Maria Marchetti



Maria Manetti Shrem and Mauro Aprile Zanetti



Pattie Lawton and Alison Mauzé



John Adams, Michael Tilson Thomas and Joshua Robison



Anita Denz and Lana Costantini



Gretchen Kimball and Sandra Swanson



Bill Edelman and Pattie Lawton



Jeffrey Gibson, Sarah O'Malley, James Gaines, Barbara Berkeley and Pattie Lawton



Shinji Eshima and Sarah Cahill





Matthew Shilvock

REDCARPET EVENTS

LEE MINGWEI

Opening Reception

The Fine Arts Museums of San Francisco celebrated the opening night of Lee Mingwei's first survey exhibition in the United States on February 15.

Photos by **Natalie Schrik and Jessica Monroy** for **Drew Altizer Photography**

February 15, 2024



Lee Mingwei: Rituals of Care features seven projects made between 1995 and 2024 that place visitors at the center of radical acts of generosity and care, asking how art can be a conduit for social connection and healing.

Contemporary Support Council Members, exhibition sponsors, and special guests were invited to the opening with the artist Lee Mingwei, Director and CEO Thomas P. Campbell, and Curator in Charge of Contemporary Art Claudia Schmuckli.

Notable Guests

Lee Mingwei, Artist
Bettina Bryant, Trustee and Exhibition Sponsor
Lorna Meyer Calas and Dennis Calas, Trustees
Frish Brant from My Lasting Letters, Exhibition Supporter and CSC Member
Agnes Lew, Sponsor from East West Bank
Te-Yuan Chien, Sponsor from Taiwan Academy of the Taipei Economic and Cultural Office in Los Angeles





Tom Campbell, Emilio Villalba and Chelsea Ryoko Wong



Mateo Chang and Te-Yuan Chien



Chelsea Ryoko Wong



Tom Campbell, Roxanne Fleming and David Soward



Lee Mingwei, Janna Keegan and Claudia Schmuckli



Claudia Schmuckli, Lee Mingwei and Janna Keegan



John Rivett and Lee Mingwei



Wendi Norris, Caitlin Kirkpatrick and Kirk Tesda



Lee Mingwei and Tom Campbell



RED CARPET EVENTS

GRACE CATHEDRAL CARNIVALE

The Elements of Grace 2024

San Francisco's largest Mardi Gras party raised \$890,000.

Photos by **Jessica Monroy** for **Drew Altizer Photography**

February 13, 2024



Grace Cathedral held their annual fundraiser Carnivale, San Francisco's largest Mardi Gras party, on Tuesday, February 13, 2024, at Grace Cathedral in San Francisco. Over 450 people attended and helped raise \$890,000 to support Grace Cathedral's innovative spiritual offerings, social justice programs, and life-changing community outreach initiatives. Carnivale's theme, The Elements of Grace, reflected the cathedral's collective vision of a spiritually alive world and our hope for greater harmony with nature's essential elements: earth, water, air, and fire.

Notable Guests

Dean **Malcolm Young** and wife **Heidi Ho**
Board Chair **Garrett Price**
Carnivale co-chairs **Robert J. Brown** and **Erin McCune**
Philanthropic Friends: **Dede Wilsey**, **The Oshers**,
The Fritzes, **Jack Calhoun**, **Trent Norris**



Heidi Ho and Malcolm Clemens Young



Dave Chapman and Valerie Crane Dorfman



Bernard Osher and Barbro Osher



Heidi Ho, Malcolm Clemens Young, Dede Wilsey, Marc Andrus, Jack Calhoun and Trent Norris



Abbey Doolittle, Fabiana Toledo and Elizabeth Dye



Sally Bingham and Dede Wilsey



Anisya Fritz and Lynn Fritz



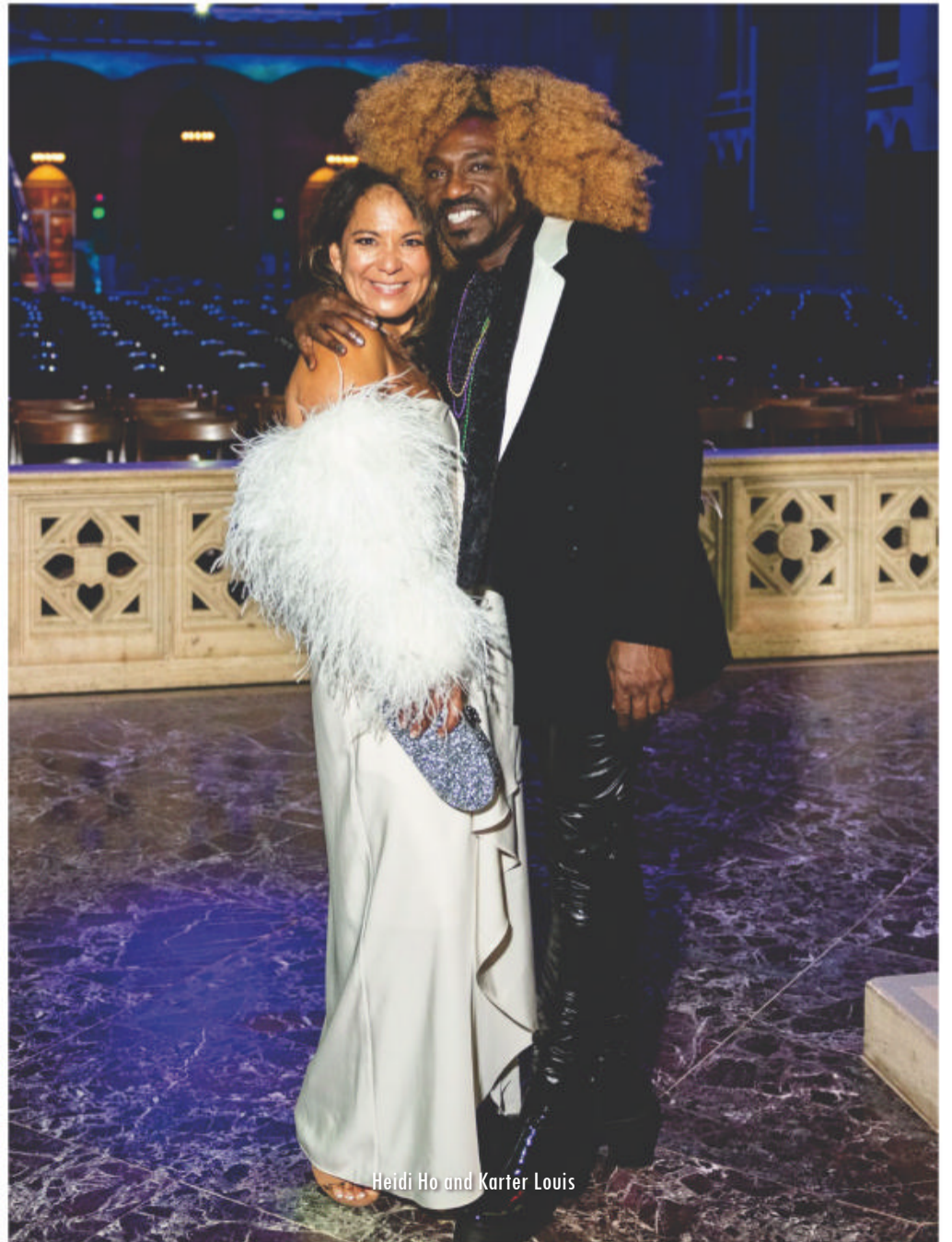
Mason Bates and Jack Calhoun



Lee Mingwei and John Rivett



Catherine Johnson, Saidah Dill and Mica Mayo



Heidi Ho and Karter Louis





Kate Tova



Gabriela Strand and Dorothy Tsuruta



Marc Andrus and Valerie Crane Dorfman



Erin McCune and Robert J. Brown



Saidah Dill and Mica Mayo



Toye Moses and Alma Robinson Moses



Destiny Muhammad







Champagne © 2023 Imported by Moët Hennessy USA Inc., New York, NY. Please drink responsibly.

Dom Pérignon

& LADY GAGA

Rising, Always.



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