

# Going Organic

*At the Women in Hollywood awards, Elle created natural integrations for high-end sponsors.*

**LOS ANGELES** The nine honorees for the *Elle* Women in Hollywood awards on October 17 included Jennifer Aniston, Viola Davis, and Barbra Streisand. With the high level of celebrity that packed the Four Seasons for the annual event came a slate of high-level sponsors. So *Elle* executive event director for special events and partnerships Caitlin Weiskopf, working with Caravents on the production and design, put together a show that smoothly incorporated sponsors L'Oreal Paris, Calvin Klein Collection, and David Yurman.

"If you look at year after year, we have the same partners who come back," Weiskopf said. "They come back because of the way they've been treated at the event."

"The event's primary sponsor, Calvin Klein Collection, dictated the sleek, minimalist design direction," said Caravents Cara Kleinhaut. "We built seamless white flat walls and stage backdrops, and used luxurious textures such as plexiglass and ultrasuede in clean-lined, modern furnish-

ings. False pony walls and white boxes covered all sound, lighting, and video instrumentation—there was not one black wire, piece of equipment, or truss to be seen."

To incorporate the vibrant look and feel of sponsor L'Oreal Paris in a cohesive way, pops of color turned up in burgundy callas in hammered silver vases, and a plum tone was worked into on-screen graphics during the show. The team used the brand's Le Gloss

product to build a 4- by 4-foot Eiffel Tower wall and to write "Because you're worth it" in the brand's signature cursive font.

David Yurman had four signature vitrines filled with the brand's gems in the high foot-trafficked cocktails foyer.

Weiskopf said, "It's all done with the top market in mind. We're not trying to push any brand [inorganically]—including *Elle*."

—Alesandra Dubin

## **Elle Women in Hollywood Awards**

**Design, Production, Show Production** Caravents Inc. Event Production and Design

**DJ** Daisy O'Dell

**Flowers** R. Jack Balthazar

**Guest List Management,**

**PR** I.D. Public Relations

**Lighting** Lighten Up Inc.

**Security** Meyerson Associates Inc.

**Elle's Women in Hollywood awards gave the Four Seasons's ballroom a clean look inspired by its sponsors.**

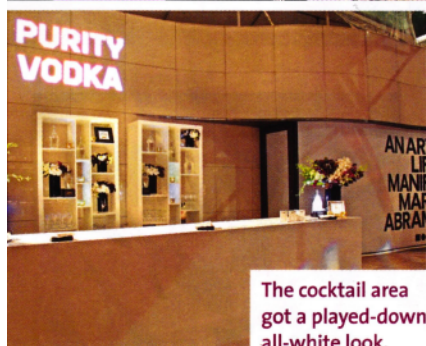


**Burgundy callas in silver vessels decked the stage.**





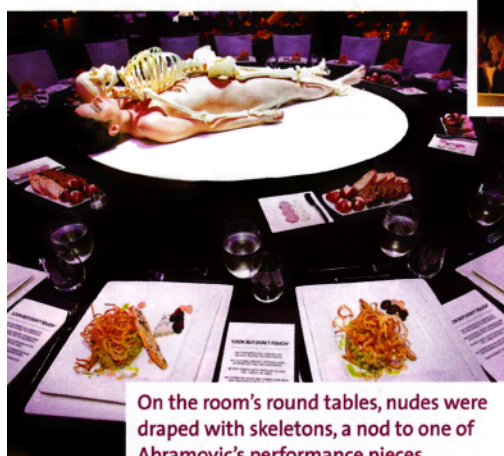
Centerpiece performers were instructed to make eye contact with guests and communicate only nonverbally.



The cocktail area got a played-down, all-white look.



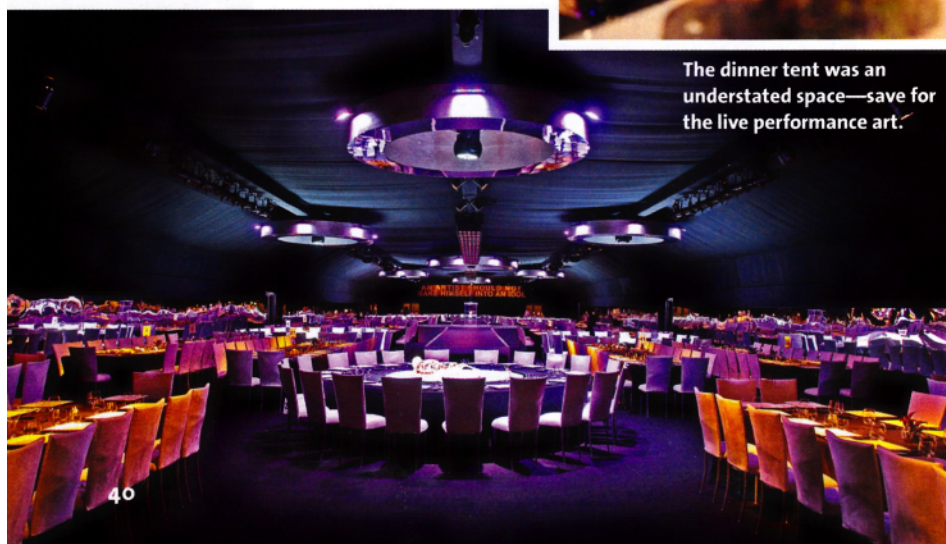
Shirtless male performers carried Debbie Harry onstage.



On the room's round tables, nudes were draped with skeletons, a nod to one of Abramovic's performance pieces.



Centerpieces included artists, dancers, and yogis.



The dinner tent was an understated space—save for the live performance art.

# Heady Times

*At the MOCA gala, artist Marina Abramovic created live centerpieces to stare down dinner guests.*

**LOS ANGELES** The Museum of Contemporary Art, Los Angeles's annual gala on November 12 was not the type of art event where patrons in creative outfits examine works on gallery walls and then chitchat over dinner. Instead, 750 patrons covered their clever and expensive outfits with white lab coats, and then ate their dinners as apparently disembodied heads, positioned as table centerpieces, stared at them unrelentingly. Welcome to a gala under the artistic direction of performance artist Marina Abramovic (at an institution now under the direction of Jeffrey Deitch.)

The museum's Rebecca Bronfein and Sarah Sullivan oversaw the event, tapping Carleen Cappelletti and Bounce to produce. After Abramovic devised her plan for live centerpieces, the team gathered rental tables and linens that would not be returned, because the production team would cut holes for the heads of hired performers.

The performers wore black turtlenecks and rotated on cushioned lazy Susans beneath the rectangular tables. They were allowed to communicate with the guests—but only nonverbally—and were required to keep eye contact. "The centerpieces really bonded with their tables," said Cappelletti, and guests at several tables gave their centerpieces standing ovations at the end of the evening.

On the room's round tables, nude performers were draped with skeletons as they lay on turntables built into the tabletops. In a more traditional vein, Debbie Harry also sang onstage.

Further adding drama to the evening were the lab coats. "Abramovic wanted the evening to feel like an experiment," Cappelletti said, and described the artist's desire to have guests change into the coats as they entered the space also as a "great equalizer" that allowed everyone to participate in the evening. "Every single person did it."

Since petits fours might have been too staid a way to end the evening, dessert appeared in the form of cakes in the shapes of Harry's and Abramovic's bodies, carved up for guests' indulgence—drawing shouts from the crowd about violence against women.

—Alexandra Dubin

## Museum of Contemporary Art, Los Angeles Gala

**Cake** Kreemart, Rosebud Cakes  
**Catering** Along Came Mary Productions Inc.  
**Draping** Crdzines Inc.  
**Furniture Rentals, Production, Talent Management** Bounce-AEG  
**Furniture Rentals, Scenic** Los Angeles Production and Decor  
**Lighting** Felix Lighting  
**PR** Slate PR  
**Rentals, Tenting** Classic Party Rentals  
**Sound** Delicate Productions Inc.  
**Venue** The Museum of Contemporary Art, Los Angeles