

VOGUE

FEB

HEY, GIRL
**LENA
DUNHAM**
THE NEW QUEEN
OF COMEDY

KATE
UPTON'S
SUPER BOWL
PARTY
FOOTBALL
MEETS FASHION

TINTED
LOVE
THE NEW
ULTRA-RICH
HAIR
COLOR

CHOOSE YOUR
SPRING STYLE

73 GREAT LOOKS, FROM BOHEMIAN
CHIC TO BOY SHIRTS

PEOPLE ARE TALKING ABOUT

The only thing more striking than the profusion of skyscrapers that Xu Bing encountered upon returning to Beijing in 2007, after nearly two decades in the U.S., was the austerity of working conditions for the migrant laborers who'd erected them. "The contrast stimulated me deeply," says the celebrated Chongqing-born artist. So when a developer commissioned the MacArthur-grant winner, who currently serves as a vice president of Beijing's Central Academy of Fine Arts, to create a work for the atrium of the World Financial Center, Xu chose materials intrinsic

ART

FLIGHT OF FANCY

XU BING'S PAIR OF SPECTACULAR BIRDS LANDS IN NEW YORK.

to the immaculate new building. The result? Two 100-foot phoenixes, one male and one female, crafted of scrap metal and construction debris and weighing more than 20 tons in all, with shovels for feathers, jackhammers for beaks, and hard hats for crowns.

"It has the feel of a huge,

very ferocious, prehistoric-seeming bird," Xu says. "There is a sense of humor and beauty inherent in it." Though his original backer ended up pulling out, the piece went on to make stops in Beijing and Shanghai before starring in a critically acclaimed show at MASS MoCA, where it took on a lovebird quality when a

couple had their wedding beneath it. Surely more nuptials are in store, considering curator Judith Goldman has arranged for the Phoenix Project to arrive at the Cathedral of St. John the Divine this month. "The birds have taken flight, and every place they have landed allows us to see their metamorphosis," says the artist. —MARK GUIDUCCI

TRAVEL

SET IN STONE



CROSSING POINT
THE HOTEL LOOKS
OUT ON THE STORIED
PONTE VECCHIO.

Florence, that romantic bastion of history, is once again experiencing a cultural renaissance, thanks to a youthful mayor and the arrival of contemporary-art galleries, stylish aperitivo bars, and an urban beach, à la Paris Plages, on the banks of the Arno. Adding a dash of old-world elegance to the new Firenze is the Lungarno Collection's 34-room **Portrait Firenze**, which Leonardo Ferragamo (son of Salvatore) is opening this spring. The hotel's spacious and light-filled suites—outfitted with vintage fabrics, Carrara-marble vanities, and custom furniture by architect Michele Bonan—are a throwback to mid-century Italian *alta moda*. And though they come with complimentary iPads, their biggest draw may be the balcony vistas of the city's fifteenth-century monuments and the Florentine foothills beyond. Rates start at \$480 a night; portraitfirenze.com. —JULIE BRAMOWITZ

BOOKS

FOOLS FOR LOVE

Some women make it look easy, the way they cast ambition off like an expensive coat that no longer fits," says the new mother at the center of Jenny Offill's piercingly honest second novel, **Dept. of Speculation** (Knopf), a series of wry vignettes that deepen movingly as the narrator discovers her husband's affair. Reconciling the demands of family with a "life spent looking for transcendence" proves challenging for an experimental-music composer accused of terrorism in Richard Powers's timely latest, **Orfeo** (Norton), while the short-short stories in Danish sensation Dorthe Nors's slim, potent

collection, **Karate Chop** (Graywolf), translated by Martin Aiken, evoke the weirdness and wonder of relating in the digital age. Love in the time of dystopia is no less fraught: In Chang-Rae Lee's chilling vision of a future America, **On Such a Full Sea** (Riverhead), a beautiful sixteen-year-old embarks on a perilous cross-country odyssey to find her missing boyfriend. And an American journalist travels to Africa and falls for a younger man in Susan Minot's hotly anticipated **Thirty Girls** (Knopf)—but it's the teenage Ugandan girl she meets there, a survivor of Joseph Kony's guerrilla army, who wins the reader's heart. —MEGAN O'GRADY

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