

MONOCLE

A BRIEFING ON GLOBAL AFFAIRS, BUSINESS, CULTURE & DESIGN

The
ENTREPRENEURS
Guide 2015/16

Beep, beep! Our survey of stealthy new start-ups and family firms

WORLD EXCLUSIVE! We talk the banger business and hedgehog funds with Japan's miniature success story – and a host of real characterful companies

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- B BUSINESS** Via Vilnius: stopping and staying in Lithuania
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- D DESIGN** Neat autumn line-up: 24 pages of sharp fashion
- E EDITS** Getting into the groom, Wedding in Berlin, an Italian in Sydney and the art of living with Lars Nittve's 'last meal'



WHAT'S NEXT?

A SPECIAL REPORT ON TAKING YOUR BUSINESS ON THE ROAD AND ADDING SOME HOT MUSTARD TO OLD CONCEPTS

"You didn't know sausages could talk? Wieners are wiser than you think"

HERR OTTER

"I'm already thinking about my retirement to Krusbu"
See section

D

MR HEDGIE

"When I'm looking for fresh talent it's worth a stop in Savannah"
See section

C

MR PIGGY

"I wonder if anyone in Surabaya would be keen on my buns?"
See section

A

SIZZLING SUCCESS

SIZZLING SUCCESS

WURST WAGEN

"After this it's off to Rio for some Olympic action"
See section

C



"Everyone profits from a hot and spicy sausage!"
See section

MR SQUIRREL

"I'm also looking to kit out our office. I need a desk with more tail room"
See section

D

MR HEDGIE

(also thinks)
"I'm loving the grooming guide. I have tricky hair"
See section

E

MR PIGGY (also thinks)

"I'm looking forward to getting on a lounge at the coolest new pool. But if anyone says I look perky..."
See section

B

*PLUS OUR
44-PAGE
SINGAPORE GUIDE

FROM ART
AND DESIGN
TO LOGISTICS
AND TECH





unforgotten New York is a lens back to the real-life and grab that's been taking place in the city for the past 50 years. But it's not a hagiography to the good old days so much as a celebration of the author's insistence that New York was home to the "legendary spaces of the Twentieth-Century Avant-Garde": Studio 54, Paradise Garage, the Bowdoin Inn, stories, legends, myths, graffiti, for nostalgic and pop-culture note-writers, New York was pioneering territory. —**BB**



If you've seen any Polish promotional posters for James Bond, you'll know how weirdly wonderful and creatively strange other people's ideas of classic fare can be. It's the same with the writing in this collection of classic crime and thriller novels from Russian Vertigo, an imprint of Russian Press: you think they're just genre novels but then they just a hundred times in pulp-writing conventions. *Big*! *Brilliant*! Tokyo Zodiac Murders is a chilling locked-room mystery; Piero Chiara's *The Disappearance of Signora Giulio* is a classy twist-junky's Nirvana; and Balzac-Banquet's vertigo is every bit as strange as the Hitchcock classic it inspired. —**BB**



"This context aid your understanding and enjoyment of the thing!"

Magnificent obsession

A new book purportedly about porcelain is really about its author's own creative process, revealing it pays to pay attention to how things are made.

ROBERT BOUND

Do you care how and why something you admire was made? This magazine has asked you to consider provenance before – when choosing your coffee beans or when buying denim – but what of cultural provenance? Does context aid your understanding and enjoyment of the thing?

I've just closed the back cover of *The White Road*, potter and writer Edmund de Waal's wonderful and unusual forthcoming book about the history of porcelain (see review, opposite page). Part history, part memoir, the book is subtitled, "a pilgrimage of sorts". And off he goes. We read of De Waal's trips to Jingdezhen, China's porcelain capital since the discovery of the stuff 1,000 years ago, and of his fears that he might not be on the right road to find what he wants. We encounter our man having a headache the day after he's forced to be a guest of honour at an impromptu booze-fueled dinner; we learn that writing about discovering porcelain can be almost as trying as actually discovering it. De Waal echoes a thought that many of us have had since school maths classes: "always show your working."

De Waal's book is as much about what drove him to write it as it is about the "white gold" that has excited so much trade, jealousy and mania across a millennium. When De Waal makes it to Dresden, it's plain that our guide does not suffer from precisely the same *Parasitism* as Augustus the Strong, the 17th-century elector of Saxony who ordered the discovery of gold and ended up with something for which he had an ever greater weakness (and with crossed swords branded it Meissen). But he is far from immune to a sort of mania himself. And happily so, because we get an intriguing, unusual, heartfelt and depthless account of the hidden corners of the history of trade, of industry, of the workings of royal courts, of what became known as geopolitics and of trend and taste.

Another marvel to cross the culture desk this month is the upcoming record from Bergen's HP Gundersen, who trades brilliant blues, psych and country funk under the name The Last Hurrah! The record (see review, opposite page) includes fulsome sleeve notes by Rolling Stone's David Fricke to put the work in context and as mighty fine as the album is, I loved reading Fricke associate it with Little Feat and Stephen Stills. It made me run out and buy records by those artists to further endanger the shelving in my flat. You don't have to make like Hunter Thompson and go full "gorzo" to write a memorable account of how you wrote your memorable account but – and who knew we'd learn so much from our maths masters? – showing your working really works. — (M)

Q&A

Carolyn
Christov-
Bakargiev
Curator
Istanbul



The 14th Istanbul Biennial (5 September to 1 November) stretches from the Black Sea to Trotsky's house on the Prince Islands. Curator and art historian Carolyn Christov-Bakargiev "drafted" the concept for Saltwater: A Theory of Thought Forms.

Q How does salt bring this biennial together?

A We are on saltwater – the Bosphorus – and saltwater is a synonym for life as our bodies need salt to survive. Salt is also the passage of slaves across the Atlantic Ocean. We feature Ellen Gallagher's paintings; the works imagine the Drexley people who live under the Atlantic, a reference to slavery's catastrophes.

Q The biennial has more than 30 venues. Why slow the experience?

A Technology has compressed time and there's a need to slow experience for intellectual reasons, for our health and empathy.

Q How has Istanbul changed since the 2013 protests and the last biennial?

A The Armenian question is becoming less taboo as young people know more about history from the internet. With this in mind I invited the artist William Kentridge, who was very involved in truth and reconciliation in South Africa. We also include the Bark Petition, an artwork sent to Australia's parliament by the Yolngu people seeking land rights.

—**CL**
@iob2012



Column with Robert Bound
FREE MONTHLY AT £0.00
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In its revamped format, the show asks a crucial question each week: How do you find a lost classic? How do you talk about design? How do you write about fashion? Answers are provided by a roster of tight minds.