how to spend it
special arts edition
In the summer of 2016, under an immaculate blue sky and on top of a dry, windswept hill overlooking the endless, rolling vineyards of northern California, an alloy structure landed. The hill is in the middle of the Darious vineyard, within the celebrated Los Carneros viticultural area and the jewel in the crown of The Darious Estate, one of the smaller but most prestigious wineries in California. And here, a gigantic five-high polished-steel heart (pictured below) was being pieced together, a newly commissioned work by the British sculptor Richard Hurbon.

The seamless, convexous, mirrored surface of Love Me reflects the endless sky above and the undulating fields of grapes all around, giving visitors a multiple perspective on this wine-lover’s paradise. As well as reflecting the local miracle of soil, climate, and topography that makes the terra, the heart’s hand-hammered steel skin is a careful work of Chinese craftsmanship – pays homage to the artisanal ceramic that transforms Darious’s grapes into

**VINE ART MOVEMENT**

At wineries from Sonora to Oxfordshire, site-specific installations by renowned artists are enticing visitors beyond tours and tastings to a profound engagement with the landscape. Emma Crichton-Miller reports
award-winning Pinot Noir and Chardonnay wines. The heart's attraction to the vineyard is the purchase of the estate by Holben's long-time patron Allan Warburg, a keen art collector. It also represents a growing trend of wine as art in the world of wine, not just for the wine, but also for its beauty.

Increasingly, fine wine has become a key part of a visit to a vineyard, with celebrated chefs preparing food to show the wine off to its best advantage, and luxurious accommodation offered to extend the experience beyond a few hours. Sculpture offers yet one more lure for guests, drawing them into a more profound engagement with the landscape that gives rise to the wine. And when the vineyard owner is also an avid art collector, the project moves to another level, with the landscape, the wine and the collection evolving in harmony together.

Warburg has lived most of his life between his native Denmark and Beijing, the centre of his art world operations. In 2011, he and two friends bought this exclusive vineyard from its owner, the German company Kieke. The vineyard had been carefully managed since 1985 by Anja Müller-Kieke, who had come from Germany over 30 years previously with her now-ex-husband to make wine in Los Cameros. Her ambition has always been to make the finest possible Pinot Noir and the remains Dormann's president and winemaker (Warburg's first priority was to ensure the quality of the wine). However, one day, standing at Dormann looking at the scenery, glass of wine in hand, he thought, "This would be a wonderful place to put sculpture - of a quality to match the wine, bought and commissioned from all over the world."

In 2015, visitors were invited for the first time to stroll through the landscape, admiring the vines and the growing art collections such as ‘The Marquis 2005’ works of various contemporary trenchant Warburg and the iconic 1987 ‘Crossed Piece’ by the American Keith Haring (both pictured on previous pages). At Wevrus 2011 Circle of animals - Zodie / Fish stands in the center of a grove of sun-lasplanted walnut olive trees, while works by Danh Vo and Anselm Kiefer are soon to be installed.

Then there's Serra (2015), commissioned from Indian artist Anish Kapoor and made from his signature stainless-steel-looking metal, which plays over a giant sculpture at a Dormann vineyard. Indeed, so impressed has he become by the Dormann project that Warburg has even commissioned At Wevrus to design the labels for a Dormann wine, which he has identified the vintage and sold it for just for the wines from this estate that are sold from each of Dormann's Russian River and American Valley vineyards.

A sign of Warburg's international vision, this is also a clear indication that the art and the wine are indivisible, mutually reflective.

Warburg is not the first person to have been struck by the synergy between sculpture and the highly crafted landscapes of vineyards. In recent years, the late Margrit Mondavi, wife of Robert Mondavi, pioneered the display of art alongside winemaking at the Mondavi winery in Napa Valley from the 1960s. As recently as 2015, a new 7m high copper sculpture in honour of her late husband was commissioned from artist Ken Uss. In France, in 1990, Daniel and Florence Cathiard, purchased Château Smith-Haut-Lafitte in Pessac-Leognan - one of the oldest Bordeaux wine properties - and have transformed it, not just through their innovative bio-precision approach to winemaking, but by the introduction of sculpture throughout the estate to enable visitors to appreciate the difference that the strategy's are making. For €30, visitors can take an Art and Wine tour, encountering works ranging from...
are able to offer visitors a glorious natural landscape enhanced by site-specific installations from such international luminaries as Michaelangelo Pistoletto, Daniel Buren, Giulio Paolini, Kendell Geers, Anish Kapoor, Shui Zhen, Bya and Irakli Kakakowadze and Heba Sadiq. With four opulent suites in the 18th-century Villa Roventi available to hire, and a serious restaurant, every kind of pleasure can be indulged at the highest level.

Some wineries even sell their art. In California, the Paradise Ridge Winery, overlooking the Russian River Valley, in Sonoma County, hosts art exhibitions in its art gallery. The 19th-century house is surrounded by four acres of wooded glens, with paths linking the life-size sculptures on the grounds.

For a new genre of passionate art collector — the vineyard owner, however, the sculpture becomes less a grace note and more an intimate element of a holistic work of art. In a bowl of land north of Aix-en-Provence in southern France, surrounded by three sides by oak, alder and pine woods, with long views to the blue hills of the Luberon, lies the 200-hectare estate of Bellza-born property investor and host Peter Michael. In 1982, he bought Château La Coste, and since then he has transformed what was a respected but aging vineyard into a state-of-the-art biodynamic winery. There was a pretentious 19th-century house for his family, but Michael realized that if the wine venture were to be successful, he needed something more modern. A conversation with master Lewis Borsig raised the possibility that he could build in 2003 Crouching Spider (pictured far left). The renowned Japanese architect Tadao Ando came up with the sleek, minimalist cement and glass art center, complete with restaurant, set into a glassy pool, where the spider stands. Drawing architecture and sculpture aficionados from around the world (who can now stay in the recently opened, discreetly luxurious hillside hotel, with its pool, library and bar).

Since then, a roll-call of leading artists and architects has been invited to respond to the location, embedding an artistic sensibility into every aspect of the estate.
Artists have been invited to transform not just the experience of visiting vineyards, but the making of the wine itself.

Veteran Korean artist Lee Ufan has created a mobile gallery space in a specially designed building. While Englishman Andy Goldsworthy has made an underground room, like a bower of interwoven oak branches, in the side of a hill. Frank Gehry’s 2008 decomposed charcoal wooden pavilion (painted on previous pages) for the Serpentine Gallery has found a new home in a meadow as an acoustically open air concert and conference hall, while a ceramic yellow sculpture by Franz West stands far away in a glade of trees. Works by Tracey Emin, Richard Serra, Alexander Calder and Paul Matisse entice visitors to walk through the estate. Sean Scully’s spectacular Wall of Light Careda, a five-sided “drawing” in orange, blue and grey marble, alerts guests to the variety of tones, forms and colours that animate the landscape, while the Renoir Piano photographic pavilion is situated alongside the site of a Roman villa, reminding people of the area’s ancient history.

But art and wine perhaps most eloquently coalesce here in Jean Nouvel’s spectacular curvilinear winery (painted on previous pages), while the old winery has been converted into a gallery designed by French architect Jean Michel Wilmotte. Nouvel has also designed the vast new gallery that will house the treasured monumental steel towers, entitled Ja, Je, J’admire, J’aim, J’adore, by Louise Bourgeois, which was the first work of art to be shown in Tate Modern’s Turbine Hall when it opened in 2000.

As a great gesture, this is hard to beat. One winemaker, however, has taken the unusual step of inviting artists to transform not just the experience of visiting vineyards, but the wine itself. In a wild bit of full country in Provence, Château Prayssas represents the personal dreams of healthcare entrepreneur Philippe Austruy. Wine has been made here since the 14th century, when the Knights Templar built the picturesque fortified château that survives today and created vineyards and olive groves amid woods full of deer and wild boar. The community passed from the Knights Templar to the Knights of Malta, with whom it stayed until the French Revolution, when it fell into the hands of the Eygué family, who sold it in 2001 to Austruy. A lover of wine, Austruy is also a lover of art – indeed his wife, Valérie Barac, runs an eponymous contemporary art gallery in Carcassonne.

Austruy had been exploring the vineyards at Peyrassol since 2001, redirecting the terraces and olive groves, pinching the ancient buildings (in which 30 new guest rooms opened in 2015) and installing the latest winemaking equipment. Then, in 2005, Austruy launched the second phase of his transformation: slowly filling the landscape with art, primarily sculpture, some of it like Cavin Turk’s giant open door, commissioned for the site. There are works by leading French 20th-century sculptors Jean Dubuffet, César, François-Xavier Lalanne and Bertrand Venet; others by Anthony Caro, Barry Flanagan, Jaume Plensa (example pictured above far right), Lee Ufan, Nairy Baghramian and Wils Wolters. In 2015, Austruy opened a contemporary gallery, partly embedded in the hillside, with sharply angled walls of rusted Corten steel and a roof terrace that reaches out into the vineyards, to house works too fragile for permanent display outside, and where he can host temporary exhibitions. It is marked out by two gigantic, overlapping, pointed arches of steel (painted logo left) rising up from the inner courtyard of the gallery – a sculpture by Nairy Baghramian at Bertrand Lavier

In a final flourish of ambition, Austruy has invited Venet and fellow sculptor Bertrand Lavier to collaborate with his menbers to produce wines restricted to 1,000 bottles each, in their own names, with labels and labels designed by the artists. Visitors who experience this hallowed landscape are not charged to wander the patchwork of sweet chestnut woods, domestic patios and rolling vineyards. Nevertheless is the whole choreographed experience; however, that it is hard to resist the temptation to stay, eat and drink the ethereal Peyrassol by Bertrand Lavier (£10 per bottle, pictured left) or the aromatic Noir de Bernas (from £10.05 per bottle).