

In the Details

A rendezvous at the Glenn highlights the sensuous nature of Atlanta's first boutique hotel, as well as its "model" art collection, curated by Alan Avery.

Photography by Lisa Sciascia

Styling by Jabe Mabrey at Click; Hair and Makeup by Stephen Mancuso

The Glenn's intimate lobby, original 1920s beige marble and red brick, is draped with luxurious fabrics and accented with pieces by Erin Aynes at Associated Space Design (ASD).

Bill Edwards (Elite Models) wears a blazer, shirt, and belt by **SID MASHBURN**, PRADA velour cream pants, and **CHRISTIAN DIOR** suede loafers from **NEIMAN MARCUS**.



That page: In bangles and a wooden ring by **JUST THE THING**, Rachel Prescott (Elite Models) stands on a "roundabout" made by Tecnosedia and reaches toward a crystal chandelier by Schonbek (both pieces designed by ASD). She wears a scarlet **CATHERINE MALANDRINO** ruffle dress and **STELLA MCCARTNEY** heels (both from **PEOPLES**).

This page: All eyes are watching from "Urban Centennial" by Matt Colagiuri. Rachel wears a rouché **DONNA KARAN** trench, a **FENDI** belt from **NEIMAN MARCUS**, and **CHRISTIAN LOUBOUTIN** boots. Accessories include a pearl necklace and brooch from **JUST THE THING**. Bill wears a shirt and jacket from **DOLCE & GABBANA**, **PRADA** slacks, and shoes from **NEIMAN MARCUS**.



This page: Bill waits before Michael Winner's "Desdemona" in a **SID MASHBURN** ensemble: Santorio suit, shirt, tie, belt, and shoes.

That page: In her formal midnight-silk **NINA RICCI** gown and **YSL** heels from **JEFFREY**, Rachel enters Jeffrey Chodorow's Maxim Prime Steakhouse at the Glenn, passing a wall manufactured and installed by New World Design Builders featuring cursive "maxims" from such great minds as Oscar Wilde and Miss Piggy.





Rachel and Bill confer by Trish Lazuka's "Unconscious Recovery" series. The Aquarium or the World of Coke? Both are within walking distance. Rachel eyes the future in a dramatic **MOLLY SMITH** jacket (courtesy of SCAD), a **MARNI** patent skirt from **NEIMAN MARCUS**, and **MARNI** heels from **JEFFREY**. Bill remains a bit more casual in his ribbed **ETRO** sweater and shirt from **SAKS FIFTH AVENUE**, white **LEVI'S** 501's, and a pair of Alden suede loafers from **SID MASHBURN**.



Or, maybe they'll just stay in and watch videos from the "peek-a-boo" bathtub of their Jezebel Penthouse Suite. Against the backdrop of David Peterson's "Observations Collected," Rachel bewitches in a **TEMPERLEY** lace jumper from **PEOPLES**, a **FENDI** belt, and **YSL** black satin pumps from **JEFFREY**. Bill sports a classic **ARMANI** shirt and blazer, **GUCCI** pants, and shoes and belt from **PRADA**.



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When Alan Met (the) Glenn

Atlanta's most prestigious curator provides one-of-a-kind artworks for a prestigious, one-of-a-kind boutique hotel.

When David Marvin's Legacy Group sought out someone to help liven up the walls of the Glenn, Alan Avery was the ideal choice. After all, Avery is the man behind some of Atlanta's most prominent private art collections, in addition to the original works on display at the Aquarium Hilton, the St. Regis, and the Embassy Suites at Centennial Park (among others).

"The whole idea behind the hotel was 'sexy chic,'" says Avery, director of the Alan Avery Art Company and president of the Atlanta Gallery Association. "And that's an unusual opportunity, especially in the South." Avery created the original artwork program at the Delano in Miami, so he was "used to doing things outside of the box."

To begin, he asked, "What if Glenn was a person, an androgynous sort of male figure?" Avery then assembled artists who work in a contemporary, sensual vein and commissioned them to create pieces that would entice the mythical "Glenn." Pieces that were sexual but not X-rated.

Says Avery with a smile, "They let me push the limits with this installation. It's been really fun watching the general public react." For example, Avery asked himself, "What if people got off the elevator and instead of people standing there waiting, there were these heads, variations of Glenn himself, sunk into the walls, staring. Wouldn't that be really bizarre?"

1 "Glenn Heads" by Alan Avery; antique glass wig forms, colored glass beads, and Plexiglass. Avery estimates that there are "about 34 to 37" scattered throughout the hotel. Each head is

secured at the neck with a marine plywood cuff, then "locked in" with poured concrete and drywall. As Avery says, "You know, in hotels people like to take things."

2 An untitled triptych of "sexual organs suggested by nature," by photographer Demetri Papacharalampos, hangs in one of the hotel's 110 guest rooms. The artist provided 50 images, yet not one is repeated. Avery prides himself on the fact that "there is no guest room with exactly the same art."

3 "Urban Centennial," a specially commissioned, three-dimensional photographic collage by one of Avery's favorite artists, Matt Colagiuri, eyes visitors as they enter and exit the second floor elevator.

4 "Desdemona," an "almost abstract, female nude developed in negative" by Michael Winner, is so popular with guests that "of an edition of eight, all have been bought, which is a very rare instance," notes Avery.

5 "Unconscious Recovery I, II, III, and IV" (encaustic on canvas) by Trish Lazuka is a set of four abstract paintings that act as a color bridge, melding the green and blue tones of the Presidential Suite.

6 David Peterson's "Observations Collected" (acrylic, mixed media, resin) graces the second floor hallway.

Avery hopes that the art he's placed in the Glenn educates and stimulates, satisfying his goal as curator: that viewers "recognize a work of art as a soulful experience, rather than an item of decoration."

Hopefully, "Glenn" is pleased, as well.

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