

TK

TASTING KITCHEN

34

LAST DANCE

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SINGAPORE
Last Dance
最后的圆舞曲

AUSTRALIA
Symbols and the Senses
符号与感觉

MACAU
51 Winners
最佳汇澳

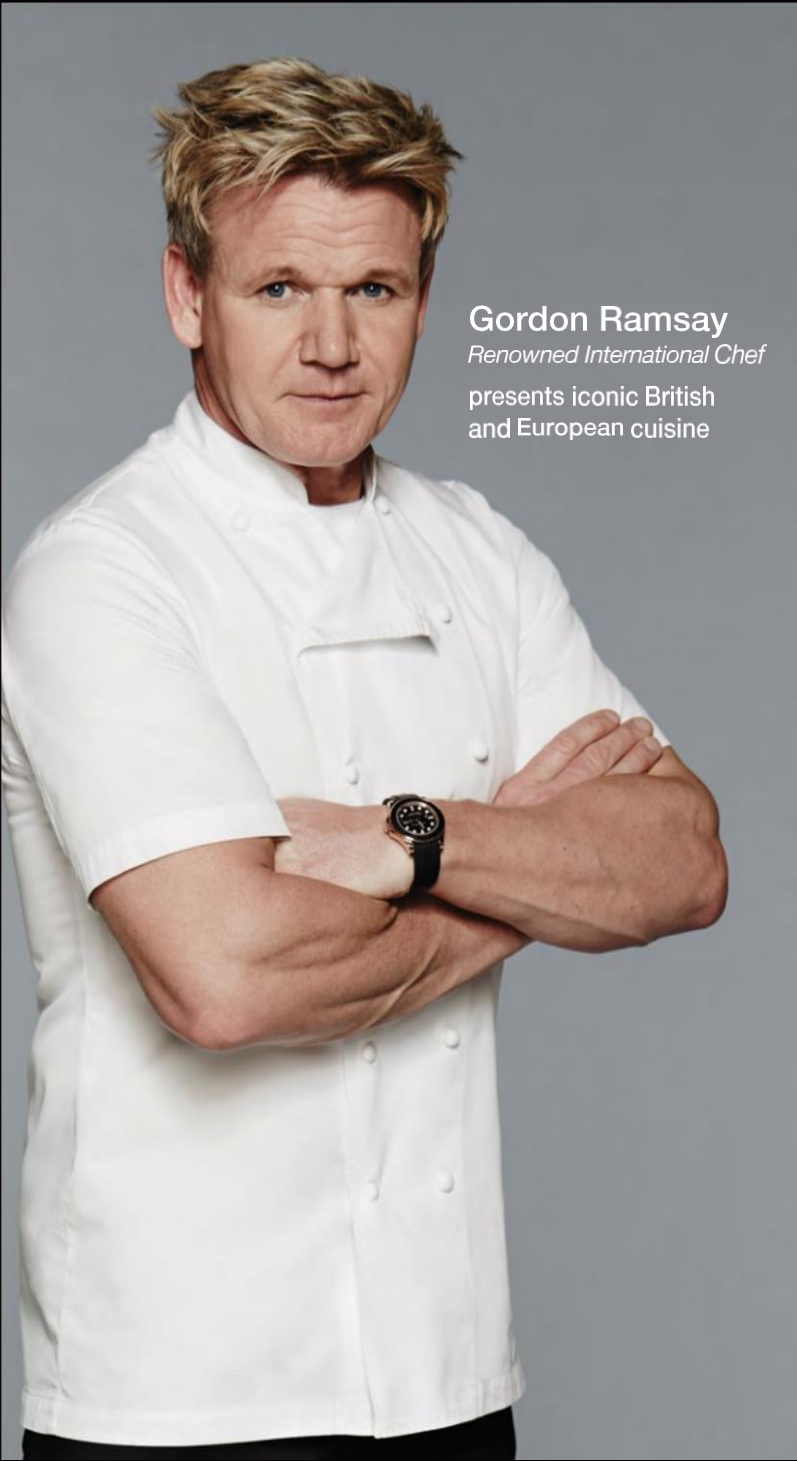


One of ten starter snacks on Restaurant André's farewell menu, Fish & Chips gets a playful presentation inspired by the British favorite, which is traditionally eaten straight from the paper wrapping. Chiang instead wraps wakasagi fish in narrow strings of potato, deep-fries it, and sprinkles the finished product with tangy vinegar powder for a perfectly balanced hit of acidity.

这道前菜是「Restaurant André」临别宴菜单中的十道餐前小吃之一，摆盘随性有趣，灵感来自英国的炸鱼薯条。传统炸鱼薯条是以包装纸包裹着直接享用，但江主厨改用幼细的土豆丝包裹西太公鱼，油炸后撒上美味醋粉，达至酸度的完美平衡。

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Tasting Kitchen is a celebration of the finest restaurants, greatest chefs and most delicious food. Our mission is simple: to share our enthusiasm for all the great culinary experiences the world has to offer.

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First created by André Chiang in 1997, this dish of tender foie gras jelly continues to thrill diners, who marvel at its light texture and delicious truffle-perfumed taste. Memory may be vintage, but the elegant bowl in which it is served is entirely modern in design and made with a cutting-edge material from Taiwan, 3D-printed ceramic. The most natural of materials, in contrast, is used for the implement the dish is eaten with, a tiny wooden teaspoon with the word "memory" inside the bowl.

大厨江振诚(André Chiang)在1997年做出了这道鹅肝松露冻，其轻盈的质地和松露芬芳的香气至今仍令一众饕客为之惊叹。「忆」可说是道老旧的菜式，但盛载它的容器却是以台湾的前端技术—3D陶艺制成，充满现代感。与高科技相比之下，享用这道菜的餐具—一个刻着「记忆」的小木勺则使用了最天然的材料。

Photography by David Hartung

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Welcome to *Tasting Kitchen*.

Chef André Chiang shocked the global culinary community when he announced on 11 October 2017 that he would be closing Restaurant André on 14 February 2018. Over its seven-year run, the restaurant had achieved worldwide fame, rising to number two on the list of Asia's 50 Best.

To cover in depth the finale of such a groundbreaking icon, *TK* joined Restaurant André for its last week of service and has made it the theme of this issue, *Last Dance*.

"I don't know how you're going to write this," André had wondered. "There are so many stories, too many ingredients in one pot." In the end, we decided to tell the story in four parts.

"Getting in Touch," our Food & Art feature, spotlights pottery pieces André sculpted in 2010, just before he opened Restaurant André and during a period he spent rediscovering his creative direction.

Coming from a family of artists, André has developed approaches to cooking and sculpture that share many parallels. In both mediums, he allows the inherent characteristics of the natural materials he works with to guide the process.

In our interview feature, "The End Is Just the Beginning," André tells of his decision to close the restaurant and focus his energies on new projects. Viewing cooking as a performing art like dance, he talks of the moment when he walked into the restaurant and realized that his work of art had reached a final state of perfection.

"Feasting on Farewells" showcases the twenty-eight dishes selected for the last menu, each with a story to tell, each holding a significant place in the chef's memory and in the history of the restaurant.

And finally, the intimate photo essay "Last Dance" wistfully captures the camaraderie and sentiment of Restaurant André's farewell performance.

Enjoy.

MARK HAMMONS



BLANC DE BLANCS



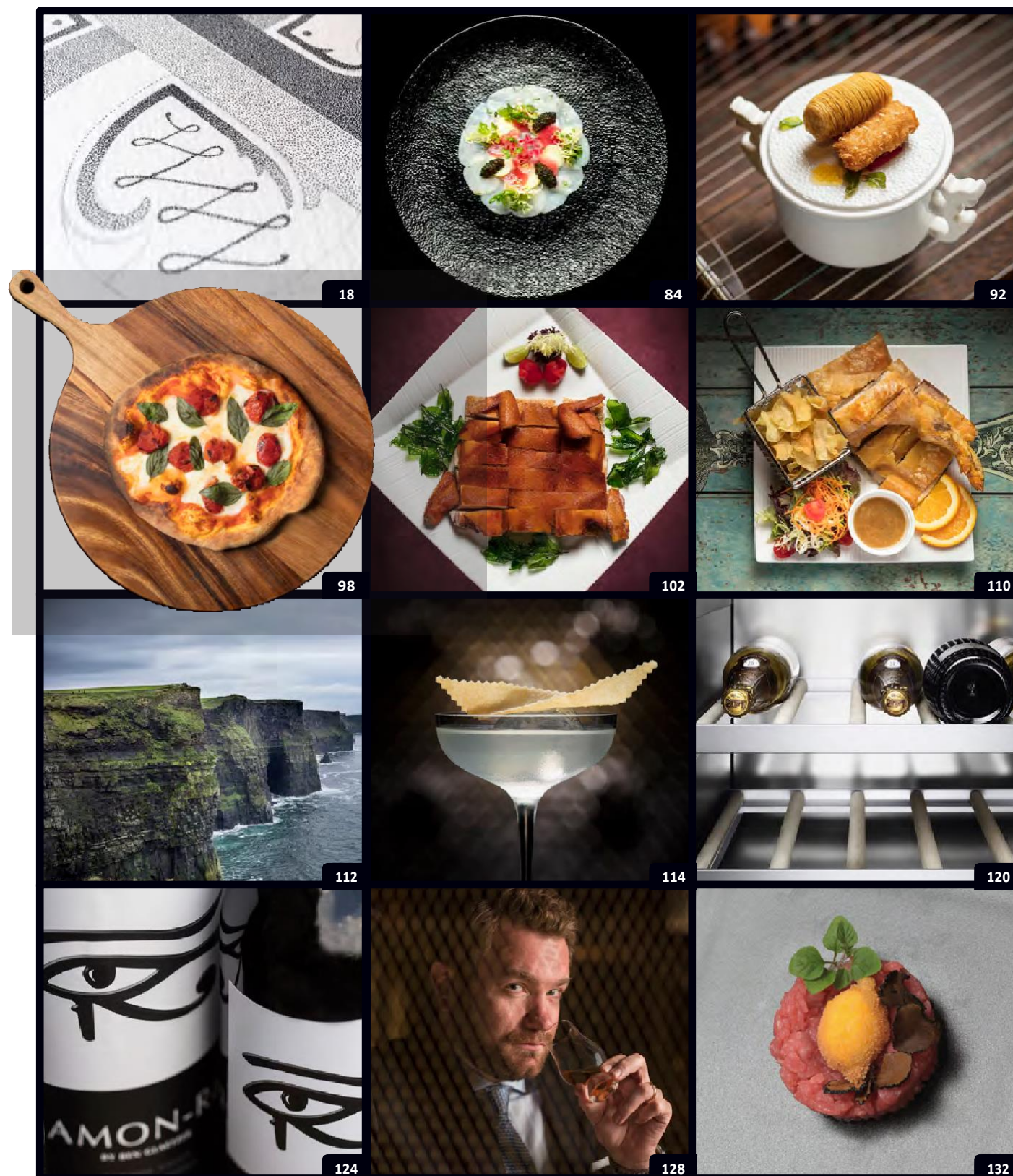
PLEASE DRINK RESPONSIBLY

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DAVID HARTUNG



名厨跨刀设计

the designingchef

André Chiang commemorates his famed restaurant with a custom carpet design.



SPACE FURNITURE, the Australia-based retailer of high-end contemporary furnishings, was looking to work with talent from outside the traditional design industry as a way to “demonstrate the democracy of design.” So it wasn’t surprising when, last August, they asked chef André Chiang to create a limited-edition Moooi rug. In addition to his mastery of the culinary arts, Chiang, who is also a dedicated potter, is unusually at ease in the design field.

Then in October, the Taiwan-born chef unexpectedly announced that he was closing his renowned Restaurant André in Singapore, relinquishing its two Michelin stars, and returning to his roots in Taiwan. He took the opportunity presented by this life-changing event to reflect on the legacy of his flagship restaurant and make it the theme of his pending carpet design.

Given free rein, Chiang departed from the more abstract patterns that typify Moooi Carpets’ modish floor coverings custom-printed in high-resolution detail. His diary-like rug, two by three meters, instead features photo-realistic depictions of snapshots and clippings spanning the seven-year history of the restaurant. “It’s really amazing,” says Chiang, “how Moooi Carpets’ technology can bring to life my metaphor for memories of Restaurant André.” Space Furniture remarked that Chiang was able to “tap into his exceptional technical and creative skills, essential for a chef of his caliber.”

Two rugs were produced at Moooi Carpets’ facilities in the Netherlands, and one was auctioned at Space Furniture’s Singapore showroom in December, with the proceeds going to charity. ¹⁰

澳洲顶级现代家具零售商「Space Furniture」一直热衷与传统设计业界以外的各个领域艺术家合作，一展「设计的民主作风」。因此去年 8 月找上名厨江振诚合作自然不令人意外，限量版荷兰设计品牌 Moooi 地毯正是双方共同研发的成果。台湾出身的江主厨才华洋溢，除了炉火纯青的厨艺

外，也投入大量时间创作陶艺，跨足设计领域可说毫不费功夫。

同年 10 月，主厨出人意料地宣布旗下的新加坡餐厅「Restaurant André」即将歇业，同时归还米其林二星评价，之后则会回到台湾。他把握这个转折点的机会，以自己的旗舰餐厅精神作为设计的主轴。

Moooi 地毯一向以客制印刷、高解析细节的时髦风格闻名，但主厨摆脱品牌典型的抽象几何图腾。他所设计的地毯大小 2 米 X 3 米，有如日记一般，承载的是餐厅七年以来的快照及简报，呈现照片般的写实情景。他开心表示：Moooi 地毯的制作技术真的很不可思议，捕捉到我对「Restaurant André」记忆的各式隐喻，让它们跃然地毯之上。」[Space Furniture] 则赞叹主厨能「发挥身为顶级大厨的卓绝技术及创意发想」。成品以 Moooi 在荷兰的地毯制造设备制成，并于 12 月在「Space Furniture」新加坡展示中心拍卖，所得款项作慈善用途。 ¹⁰



钻研「纯粹」

GETTING IN

ANDRÉ CHIANG PRESENTS a perfect white onion, its delicately detailed form highlighted by the bright sun streaming through upstairs windows at Restaurant André. The bulb, cool to the touch, has a slightly powdery quality that reveals that this particular specimen did not grow in the earth but is fashioned from earth itself. A mirepoix-medley of clay carrots, celery, and onions sits in a glass cabinet flanked by Michelin guides and weighty cookbooks. Two pristine pottery turnips rest in elegant stands that protect their fragile roots.

"I made these in 2010, before Restaurant André opened," says Chiang of his collection of fired-clay vegetables. "That was the

period when I was rediscovering who I am. I'd left France, and I needed to empty myself of everything. I wanted to be free of the shadow of the chefs I'd worked for and to find out who André is as a chef. I needed to reconnect with produce, to truly understand cooking."

BY
LUCY MORGAN
●
PHOTOGRAPHY BY
DAVID HARTUNG

Chiang explains that the art of molding clay had been his first creative love. "Everyone in my family is an artist, and we all like different things. I started to sculpt with clay as a child — I wanted to be a potter. But my older brother chose to be an actor and my older sister a designer, which meant there was no one to take over my mum's business — she was a chef. So at age thirteen I started to cook and stopped working with clay." During his years as a chef in France, Chiang had little opportunity to pursue

pottery. But when he decided to move back to Asia, he stopped over in the Seychelles to help a friend set up a new resort and used this time to clear his mind, return to his early craft, and focus on his culinary future.

"Cuisine is like fashion," he notes of his decision to escape outside influences, "because everything you see and hear subconsciously affects your choices. I wanted to go to a place disconnected from all that, so I went away for nearly two years and just looked at ingredients." Chiang began sculpting the objects he was most familiar with

TOUCH

Through the tactile medium of clay, a world-famous chef reconnects with vegetables.

在「Restaurant André」内，江振诚主厨呈上一颗完美无瑕的白色洋葱，而透过楼上窗台洒进室内的灿烂阳光，更突显洋葱精细入微的纹理。店内冷光灯泡透射出稍带颗粒的光线，让人察觉到这颗白色蔬菜不是从土里长出来，而是以土作为原料做出来的。胡萝卜、芹菜和洋葱是三种用作烹煮蔬菜高汤的主要材料，现以陶土的型态安静地躺在玻璃柜中，被米其林指南与厚实的烹饪书围绕着。两颗古朴的陶土芜菁则置放在旁边高雅的脚架上，以保护易碎的块根部分。

谈及他的陶土蔬菜收藏品，江主厨表示：「早在 2010 年，那时候餐厅还没开张，我就做出这些作品了。那时我正在进行自我的重新探索。在法国回来后，我想要把自己归零，一切从头开始。我曾跟随众多主厨工作，但我不想一直待在他们的影子之下，我希望能找到当厨师真正存在的意义。我需要重新与食材建立连结，需要真正了解烹饪这回事。」

江主厨解释，其实陶艺才是他创作领域的初恋。他说：「家中所有成员都是艺术家，大家往不同领域发展。我从小就喜欢雕塑陶土，梦想成为一名陶艺师，而我哥哥选择当演员，姊姊则往设计方面钻研。这代表没人能继承我妈妈的事业，也就是选择以厨师为职业。于是从 13 岁开始，我便中止研习陶土，往厨师之路迈进。」在法国担任厨师的那几年，江主厨很少有机会追求他的兴趣。在决定搬回亚洲之后，他在塞舌尔停留了一阵子，帮朋友打理新度假村，同时他也利用这段时间

沉淀心灵，重拾陶土艺术并思考他未来的厨师之路。

对于选择远离外界影响的原因，他解释：「美食文化就像流行文化一样，因为你的所见所闻都将产生潜移默化的影响，动摇你的选择。我想待在一个与世隔绝的地方，离群索居，用将近两年的时间潜心观察食材。」自此，江主厨开始雕塑最熟悉的事物——蔬菜，全凭印象来创作。他表示：「这考验我对于每种食材的了解程度。洋葱的根长什么样子？鲑鱼的尾巴是什么纹路？芹菜的茎又该有多长？一旦开始雕刻，就能体会到即使是每天触摸的食材，你对它的了解却寥寥无几。」

在具物理性的创作过程中，江主厨对常见蔬菜的模样产生更深刻的理解。江主厨多

年在法国与很多名厨合作过，学会五花八门的烹饪技术，不过这些技巧同时成为他反璞归真的绊脚石。他表示：「就如同有个画家，精通各种绘画技巧与型态刻划，但有时也想回到原点，专注于雕琢颜色，以入门时期的心态重新学习。所以我必须摒弃所有学过的华丽技术，一心一意琢磨食材本质。」

江主厨从制作陶土仿制品的过程中得到启发，用更创新的思考角度看待现实事物。他说：「我开始以不同的眼光看待蔬菜，像是以去橘子皮的方式来削胡萝卜，进而发现萝卜心。在雕塑芦笋时，心中也会自问『我会怎样料理它？』」其实创新并不需要花俏的食材，只要足够了解身边熟悉的蔬菜，我们都可以发现新的呈现方式。」

江主厨不仅雕塑全凭印象，连当天烹饪的菜式也是在钻研陶土的过程中决定的。他对待食材就如同对待陶土一般，总是让材料的特性全然显现在成品中。他表示：「我发现

陶艺与烹饪有许多共同点。这两种工作都需要与大自然打交道，所以我们必须尊重、顺应大自然，让材料的本质来当你的指路明灯。」江主厨发现，各式各样的陶土，性质大不相同，有些很柔软，有些充满弹性，有的摸起来干干沙沙的。他说道：「首先闭上眼睛，在心里想像某种蔬菜的体积、形状与重量。一旦开始制作过程，许多疑问便会涌上心头，比如『这个长度对不对？』等等。其实要做的就是保持眼睛闭着，让手去感受，便能得到真正的答案。」

江主厨不使用陶土转盘或是任何复杂的技巧。每创作一项作品，就会坐上三、四个小时。他表示：「我不能停，我要在灵感存在的时候完成我的作品。与作品之间的连结必须一气呵成，隔天再来完成的话，感觉就不同了。」他把每件雕塑完成的作品直接送进烤炉，不上任何的烤漆，以展现各种陶土的天然色彩。

许多员工按照江主厨的指示，凭借印象亲手雕塑陶土蔬菜时，皆对做出的成品感到非常讶异。他们以为自己会记得那些每天都在亲自处理的食材的所有细节，但没想到居然什么都想不起来。江主厨说：「下次他们看到食材时，就会再三观察，而这正是这项活动最主要的目的。」



“我开始以不同的眼光看待蔬菜，像是以去橘子皮的方式来削胡萝卜，进而发现萝卜心。在雕塑芦笋时，心中也会自问『我会怎样料理它？』”

— vegetables — working entirely from memory. “This was a discipline to identify how well I understood produce. What shape is the root of an onion or the tail of a mackerel? How long is a stalk of celery? Once you do this, you realize you know so little about the objects you touch and work with every day.”

The process helped him rediscover common vegetables in a very physical way. Over a decade working with some of the best chefs in France had given Chiang wide-ranging experience in culinary techniques, which, paradoxically, he wanted to forget in order to redefine his own approach. “It’s like being an artist who can paint anything and use all sorts of techniques but who sometimes just wants to go back and focus on color in order to relearn. I had to stop thinking about all the fancy things I’d mastered and simply study produce.”

Making pottery replicas inspired Chiang to be more innovative with the real things. “It’s made me look at vegetables in a different way. Now I might cut a carrot the way

I peel an orange and discover its heart. As I sculpt asparagus, I ask, ‘How will André cook this?’ We don’t need to go in search of gimmicky ingredients to innovate. If we delve deeply into the vegetables we know, we discover new ways of serving them.”

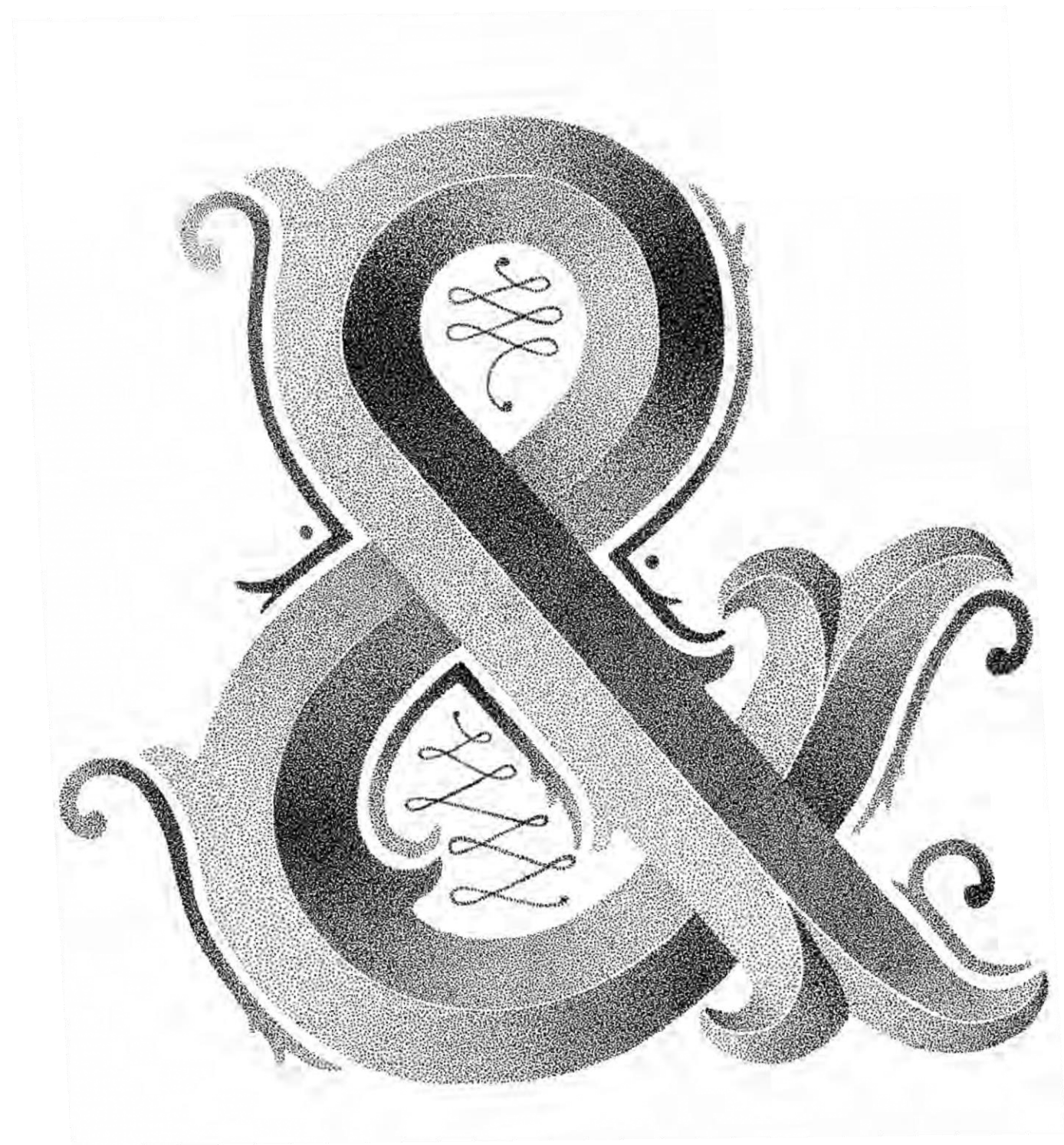
Not only does Chiang sculpt from memory, he doesn’t decide what he’s going to make until he’s spent time manipulating the clay. He lets its natural characteristics dictate the result, a rule he likewise applies to his culinary explorations. “I find a lot of similarities between pottery and cooking — you’re working with nature and you need to learn how to respect it and follow what nature tells you, you need to follow the lines of the material.” Various clays, he finds, have their own distinctive qualities, some soft, some stretchy, some dry and sandy. “First you close your eyes and try to imagine the shape and size and weight of the vegetable. Once you start doing this, you question yourself and begin doubting — is it this long? Simply shutting your eyes and holding the clay in your hands lets you work it out.”

Chiang uses no potter’s wheel or complicated techniques. He makes each piece

in one sitting of around three or four hours. “I can’t stop, I have to finish it before the feeling goes. You’ve got that creative connection, and if you come back tomorrow, you’ll have lost it.” Once a piece is completed, he fires it without glaze to reveal the subtle natural colors in the various clays.

When the chef asked his staff to follow his lead and try their hands at molding clay vegetables entirely from memory, most were quite surprised by the results. They found that they didn’t recall the details of the commonest of kitchen staples as well as they thought they would. “The next time they saw the real produce,” says Chiang, “they examined it twice — and that was the whole point of the exercise.”





符号与感觉

symbols and the senses

Great artists create lasting works through
heightened powers of perception.

2016 LEASK SHIRAZ ARTIST: XAVIER CASALTA

COURTESY HITHER & YON (2)

WHILE OTHERS MAY SEE THE HUMAN SENSES as isolated and independent, artists find in them opportunities for creating connections. Sight, sound, taste, touch – all can be intimately related.

The Russian painter Wassily Kandinsky claimed to hear far more than musical notes in Wagner's opera Lohengrin. The music, he said, is filled with colors, lines, and shapes: "In my mind, I hear all the colors, they fill my eyes. Wagner painted music."

The composer Debussy was influenced by the woodblock prints of Japanese ukiyo-e artist Katsushika Hokusai and said that he drew more inspiration from Hokusai's paintings of the sea than from the sea itself.

Reflections on The Great Wave off Kanagawa led to Debussy's creation of the impressionist milestone La Mer, an evocative depiction of the undersea world in a series of three sketches that depart from the traditional symphonic form.

Winemakers, who gracefully straddle the disparate worlds of agriculture and art, have long shared a healthy symbiosis and sense of mutual appreciation with artists. In 1945, Mouton Rothschild famously began commissioning artists to create a label for each new vintage, with such contributors as Salvador Dali in 1958, Pablo Picasso in 1973, and the Chinese artist Xu Lei in the auspicious year of 2008.

Hither & Yon Winery of McLaren Vale in South Australia has taken a different approach, centering its label designs around the familiar ampersand symbol. For each of their wines, an artist was commissioned to create an ampersand artwork that visually represents the wine's taste, translating abstract aromas and flavors into vivid colors and intriguing shapes.

New World wines are celebrated for their fresh and innovative approach, and their winemakers are free of many of the constraints of Old World traditions. It's not surprising, then, that they've also found creative new ways to express the character and soul of their wines in the design of their labels.



我们或许会觉得人类感官系统的反应是各不相扰的，但艺术家却能从中发现机遇，让视觉、听觉、味觉与触觉之间产生紧密的联系。

俄罗斯画家康定斯基称他不止在瓦格纳歌剧《罗恩格林》中听到音乐，在音乐间，充满了颜色、线条与形状。他说：“在我脑海中，我【听】到所有的颜色，它们浮现在我眼前。瓦格纳画出了音乐。”

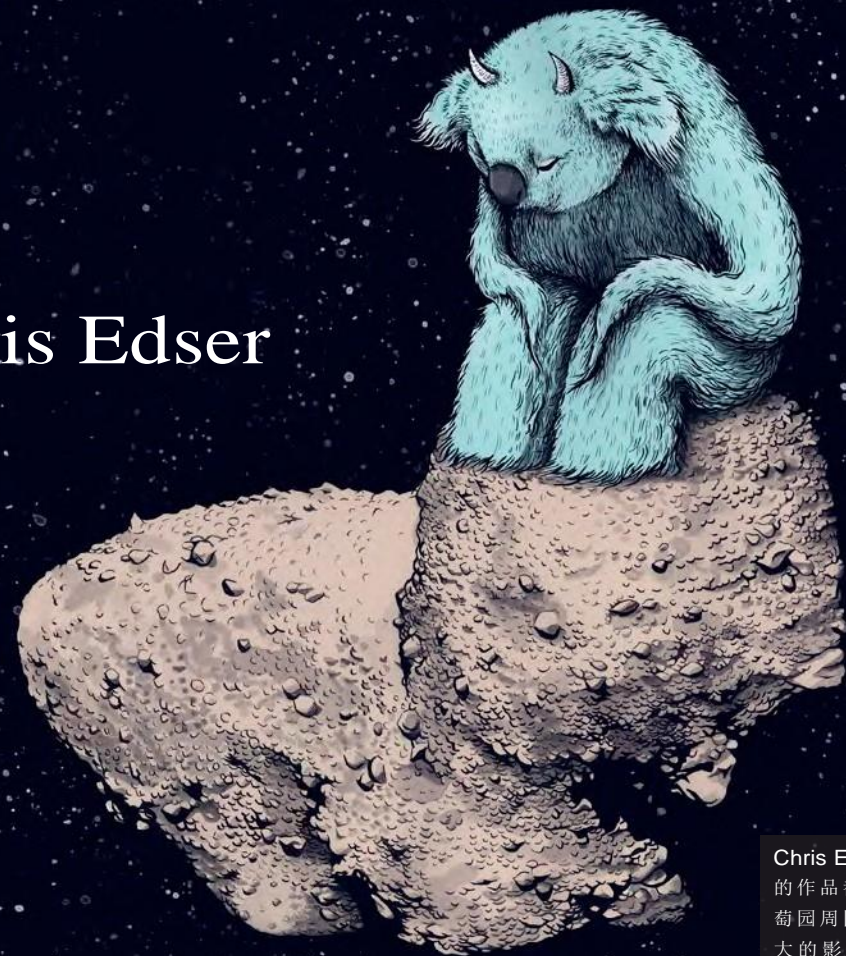
作曲家德彪西深受日本浮世绘版画家葛饰北斋的影响，他说比起真正的大海，他能从葛饰北斋的画作中得到更多的灵感。《神奈川冲浪里》让德彪西创作了《大海》，一部以三个乐章展现深海世界、打破传统风格的音乐画卷，成为了印象派音乐的里程碑。

酿酒师优雅地跨越农业和艺术两个世界，长久以来，他们既是酿酒师，又是艺术家。1945年，法国波尔多木桐酒庄开始邀请艺术家为不同年份的酒设计酒标，1958年为萨尔瓦多·达利所作，1973年为毕加索所作，还有中国艺术家徐累为2008吉祥年所创作的酒标。

来自南澳洲麦克拉伦谷的漫山酒庄，在酒标艺术表现形式上却另辟蹊径。酒标以「&」符号为中心展开设计，艺术家根据每一款葡萄酒传达出的不同感受，将抽象的香气和风味转化为生动的色彩与华丽的图形。

新世界的葡萄酒因其新颖和创新的方法而闻名，他们的酿酒师不受旧世界悠久历史的牵绊。因此他们常常突破传统，以酒标设计为载体，用一种新风格吐露葡萄酒中的秘密，诉说内在的灵魂。

Chris Edser



Chris Edser is an Australian artist whose work is known for its abundance of native themes and images, including the eucalyptus tree, one of Australia's most famous species. It is widely known that the vegetation growing around a vineyard has a great influence on the taste of the grapes. And because Hither & Yon's cabernet sauvignon vineyard is surrounded by a great many eucalyptus trees, it's no surprise to find that this wine is rich with their fragrance.

The label brings to our minds the unique scent of eucalyptus so vividly that we almost feel the rich red soil and breathe in the fresh mintiness. The tree-trunk texture reflects the bold and robust character of Hither & Yon's 2017 Cabernet Sauvignon.

Chris Edser 是位澳洲艺术家，他的作品都具有浓厚的当地特色。葡萄园周围的植被对葡萄的风味有很大的影响，而漫山酒庄的赤霞珠 (Cabernet Sauvignon) 葡萄田周围栽种了很多澳洲特有的桉树，所以这款酒带有浓郁的桉树芬芳。

我们不光能从酒标设计中感受到桉树独特的香气，还能联想到红色土壤的质感，以及闻到薄荷的气息。树干的纹理就是酒体的呈现：奔放且直接。



2017 Cabernet Sauvignon
赤霞珠

COURTESY HITHER & YON (2)



2015 Aglianico
艾格尼科

Alexandra Zutto

Alexandra Zutto is a Russian artist whose design radiates a childish dreamlike innocence. The image's sweet colorations and luscious forms seem almost edible. In this label for Hither & Yon's 2015 Aglianico, we experience small pockets that convey the intensity of various flavors. Stones of different sizes abound, representing the warmth of the sun and the earthy taste of minerals.

Alexandra Zutto 来自俄罗斯，她的设计风格梦幻且充满童真，让人联想起水果软糖的酸甜弹性。一看到她这款为酒庄的艾格尼科 (Aglianico) 葡萄酒设计的酒标，嘴巴里仿佛已经尝到不同风味的甜美。这一片葡萄藤下铺满了大大小小的石头，每一块都有着太阳和矿物质的气息。

COURTESY HITHER & YON (2)



Eiko Ojala



2017 Grenache Mataro
歌海娜慕合怀特混酿

Eiko Ojala is a paper-cutting artist from Estonia. His work is remarkable not only for its lifelike images, such as that of the woman on the left, but also for its layering and depth that add fullness and three-dimensionality.

CaoXueQing has described women as "like water," a characterization that accurately captures the nature of the grenache grape and a quality that is beautifully represented in the languid flow and softness of Eiko's design. The complexity and structure of the 2017 Grenache Mataro, the result of the addition of mataro grapes, is conveyed by the three-dimensionality of Eiko's layered design. The label's colors are also clues to what the wine holds in store. Pink points to the taste of red berries, introducing a sliver of acidity, and the deeper colors of blueberries and mulberries point to the sweetness that fills the palate. The transformative taste of this wine fascinates, and, for those who have yet to enjoy it, merely contemplating the label will unlock the experience that awaits.

Eiko Ojala 是位来自爱沙尼亚的剪纸艺术家。虽说纸张有时锋锐得会划伤手指，但是 Eiko 却能通过剪纸，将女性的柔美表现得淋漓尽致。剪纸层层叠叠，更富有张力与延伸力。

曹雪芹在作品中形容「女人是水做的骨肉」，这句话也能准确描述歌海娜 (Grenache) 这一葡萄品种的特性。Eiko 为此设计的酒标整体感观自由流动，充满柔情。慕合怀特 (Mataro) 在酒体中增加的骨架感与层次感，充分体现在纸张叠加的效果中。酒标上的粉红色像是红色莓类的风味，带有一丝酸度；深色莓类，例如蓝莓、桑葚的甜美则充盈口腔。这款酒的变幻让人着迷，而酒标则让人在品尝前便能稍微领略到这款佳酿的风韵。



2017 Petit Blanc
小白白
Agata Polasik, Poland

2017 Rosé
桃红
Amanda Brown,
United States

2017 Tempranillo
丹魄
My Name is Wendy, France

2017 Cabernet Sauvignon
赤霞珠
Chris Edser, Australia

2017 Grenache Mataro
歌海娜慕合怀特混酿
Eiko Ojala, Estonia

2016 Shiraz
西拉
Anthony James, UK

2013 Tannat
塔那
Ekta, Sweden

2015 Aglianico
艾格尼科
Alexandra Zutto, Russia

2017 Nero D'Avola
黑达沃拉
Lesha Galkin, Russia

2014 Shiraz Cabernet
Sauvignon
西拉赤霞珠混酿
Tiana Vasiljev, Australia