A second-floor guest lounge at New York's Hotel on Rivington.

the lower east side moves up

NEIGHBORHOOD Finding a hotel with luxury linens in a derelict-turned-trendy neighborhood can be tricky, but it needn't be with the opening of the **Hotel on Rivington** (*107 Rivington St.; 800/915-1537 or 212/475-2600; www.hotelrivington.com; doubles from $225*) on Manhattan's thriving Lower East Side. The 110 rooms, with Paul Labrecque spa amenities and Bisazza-tiled bathrooms, are a design connoisseur's dream. Just down the street, the in crowd clamors for a table at **Freemans** (*Freeman Alley; 212/420-0012; dinner for two $55*). The haute, game-dominated menu—order the venison stew with butternut—complements the tongue-in-cheek hunt club décor (note the stuffed moose heads). Nearby, the contemporary **Silo** gallery (*1 Freeman Alley; 212/505-9156; www.silonyc.com*) is but one of a growing clutch of edgy art spaces. —AARON BARKER

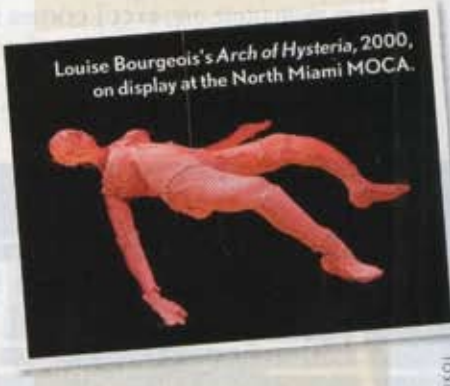
FLOWER POWER

BEAUTY Satisfy your love of everything Asian with the botanically based **Red Flower Japan** (212/966-5301; www.redflower.com). Created by Yael Alkalay, the founder of the cult candle-and-beauty company Red Flower, the therapeutic potions are inspired by cleansing rituals performed in Japanese bathhouses. Those who aren't eager practitioners of DIY skin care can sample the goodies through a seven-step treatment at select spas nationwide, including Scottsdale's Sanctuary Spa at Camelback Mountain (800/245-2051; www.sanctuaryoncamelback.com). —BRIDGET MORIARITY

EXHIBITION

SEW BOURGEOIS

In the 1990's, she hatched massive bronze spiders everywhere from San Francisco to São Paulo. These days, Louise Bourgeois seems to be taking the arachnid's role to heart, becoming a master weaver herself. Working in textiles, she has begun fashioning a softer breed of sculpture. Not to worry: the 93-year-old hasn't lost her sinister touch. At the Museum of Contemporary Art in North Miami, **"Louise Bourgeois: Stitches in Time"** (*February 12-March 26; www.mocanomi.org*) exposes the violence lurking under the cozy duvet of intimacy and domesticity. A fabricated woman screams in pain, her face magnified by a makeup mirror. Another goes under the knife—a butcher's knife. A rag doll hangs aloft, her lifeless body held together by scraps of string (*pictured*). Then there's the fleshy tableau *Seven in Bed*. It's framed as a scene of seven children at play, but if you look closely, you'll see 10 heads. The piece recalls Bourgeois's own childhood, scarred by the discovery that her French father was sleeping with her English governess. And you thought childhood traumas faded with age. —JORI FINKEL



Louise Bourgeois's *Arch of Hysteria*, 2000, on display at the North Miami MOCA.

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