

WWD WEEKEND

FEBRUARY 2024

Art of Couture

The pinnacle of fashion creativity, the spring couture shows in Paris stirred the imagination with their blend of mystery, craftsmanship - and sheer beauty.



REMKO

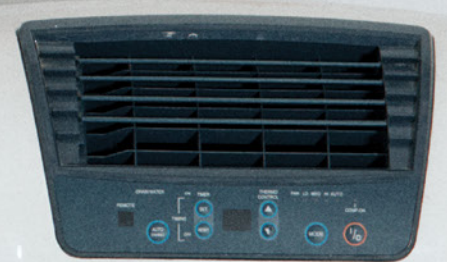


**Jean Paul
Gaultier,
An Original**

Playing Mr. Dior

**Gen Alpha
Skin Care**

Small Time



REMKO

In the Air

Fashion is always a part of the cultural zeitgeist, but these days it seems to be more so than ever, from the runways to screens big and small. Look at the frenzy “Barbie” created worldwide last fall for the color pink, for example.

But this issue of WWD Weekend focuses on the part of the fashion world that is its rarest, most creative, most indulgent and, in many ways, most breathtaking: the Paris couture. The shows in January and, generally, July enable designers to let their imaginations run free, and are the utmost display of the craftsmanship of their ateliers.

Attending the couture shows is like being admitted to a rarefied club, where women (and increasingly men) display their finest ensembles - often with gobsmacking jewelry to match. One knows that in looking at the clients one is seeing a woman dressed in clothes that cost tens of thousands of dollars - and that what she is wearing to one show is a mere glimpse at the wardrobe she brought to the French capital for parties, cocktails and dinners, often at the hands of the brands themselves, since the companies are eager to reward top clients so they buy more.

The WWD Weekend cover shoot overseen by style director Alex Badia was shot 10 days after the couture shows finished - a breathtaking pace of arranging to borrow the clothes, getting a photographer and hair and makeup artists and, of course, the model. The idea was to capture the latest trends in couture for spring, from mystery to all-white, cinched waists to romance. And if further proof were needed of the old saying that even French taxi drivers can knowledgeably discuss fashion, taking the model out into the streets for a few of the photographs literally stopped traffic.

Meanwhile, WWD Weekend international editor Miles Socha sat down with Jean Paul Gaultier to catch up with one of fashion's most inventive and revolutionary figures. He truly is An Original, the name WWD Weekend has given to a periodic series on fascinating people in fashion and culture. Gaultier is about to take his “Fashion Freak Show” performance on the road to Milan and Barcelona, further proof of fashion's ever-extending reach.

Then there is a roundup of all the high jewelry presented to private clients in Paris during couture week - gems that can cost millions and, in their own way, exemplify the same level of creativity and craft as the clothes on the runways.

So clearly the fascination with the couture stretches far beyond Paris, especially these days, with two major streaming series based on famed couturiers heading viewers' way. Disney+ is due to unveil a series about the late great Spanish couturier Cristóbal Balenciaga, while “The New Look” from Apple TV+ is out and stars Australian actor Ben Mendelsohn as Christian Dior and chronicles the iconic designer's remarkable career.

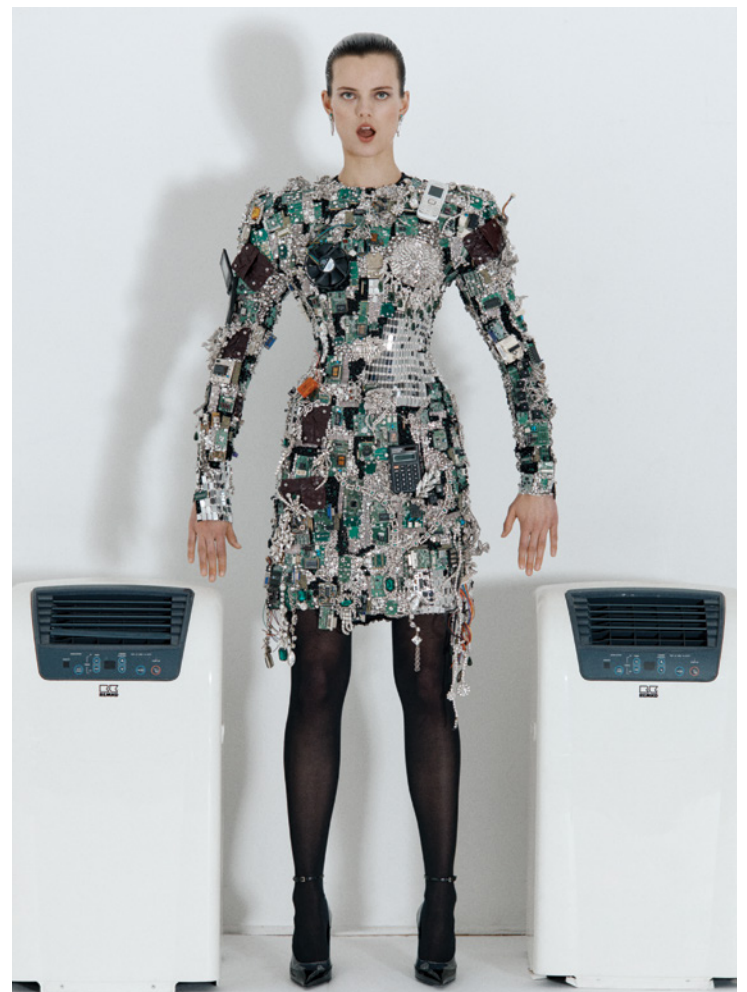
“Christian is one of the most beautiful people that I've ever, ever encountered in a conceptual framework,” Mendelson told WWD's Marisa Guthrie. “He was a man that experienced enormous amounts of feelings. He was ravaged in a really particular way. And yet he glides up through it and he just takes over the world. He is just an extraordinary man. Wow, I just love it. I love it so much.”

Beyond the clothes, there are plenty of other things to love about this latest issue of WWD Weekend, including the latest things to see, do and buy in New York, London, Paris and Milan; an L.A. Frieze preview; exhibitions about the Harlem Renaissance and Biba, and new places to dine or stay in cities from Shanghai to London. And what would an impending spring be without tips on how to take care of yourself, from “It” girls' most beloved beauty gadgets, to how runners get their high, literally, and advice on to get the best posture.

So sit up straight, enjoy the issue and, most of all: Have fun.

JAMES FALLON
Editorial Director

ON THE COVER
Schiaparelli haute couture Robot dress with exaggerated rounded shoulders entirely embroidered with Swarovski crystal jewels and electronic chips in silver and green; Valentino shoes; Louis Vuitton Spirit high jewelry Liberty earrings in platinum and 18-karat white gold with emeralds and diamonds.



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JOHN B. FAIRCHILD (1927-2015)





TOD'S



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A full-body fashion photograph of a woman standing in a garden. She is wearing a white, long-sleeved, lace dress with a deep V-neckline and a wide white belt with a gold buckle. Her hair is styled in a long, dark braid. She is holding a small, light-colored handbag with a chain strap in her right hand. She is wearing white, strappy high-heeled sandals. The background features a white wall, a large bush of bright pink flowers, and a clear blue sky. The overall aesthetic is bright and summery.

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Joan Jonas, installation view of "Reanimation," 2010/2012/2013. © 2020 Joan Jonas.



What to See and Do in New York This Spring

A guide to the season's most exciting shows, art exhibitions and restaurants.

BY KRISTEN TAUER AND LEIGH NORDSTROM

Theater

After a relatively quiet fall on Broadway, the spring season promises lots of new shows. Topping the list of must-sees is an adaptation of Henrik Ibsen's **"An Enemy of the People,"** which stars Jeremy Strong in his first role post "Succession," alongside Michael Imperoli and Victoria Pedretti. The show is from director Sam Gold, Tony winner for "Fun Home," and playwright Amy Herzog, who returns to adapting Ibsen following last year's triumph of "A Doll's House" with Jessica Chastain. Performances begin Feb. 27.

Coming from the West End is the Olivier Award-nominated play **"My Son's a Queer (But What Can You Do?)"** starring writer and performer Rob Madge, for 16 weeks only also starting Feb. 27. Meena Harris and Phenomenal Media, JJ Maley and George Strus have signed on as producers for the Broadway run, and Maley and Strus' nonprofit organizations, Queer Arts Coalition and Breaking the Binary Theatre, respectively, will be leading the production's training and community engagement efforts. The show follows a family and their son's upbringing.

Starting in March, **"Suffs"** arrives on Broadway following a sold-out, extended run at The Public Theater, and with the producing additions of Hillary Rodham Clinton and Nobel Peace Prize Laureate Malala Yousafzai. The show, which begins previews on March 26, takes place in 1913 and follows the suffragists and the women's rights battle in America.

It wouldn't be a new season on Broadway without a stage adaptation of a movie classic, and this year there's the musical adaptation of **"The Notebook."** Opening March 14, the show features music and lyrics by multiplatinum singer-songwriter Ingrid Michaelson.

Another adaptation arriving on Broadway is **"Water for Elephants,"** which brings circus acts and new music to the Broadway stage starting Feb. 24.

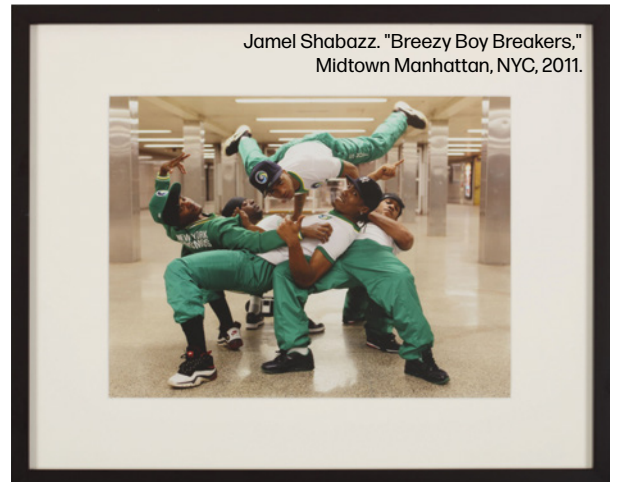
Dining

Looking for somewhere to eat after the show? Andrew Carmellini's latest New York restaurant, **Café Carmellini,** opened inside the Fifth Avenue Hotel late last year and

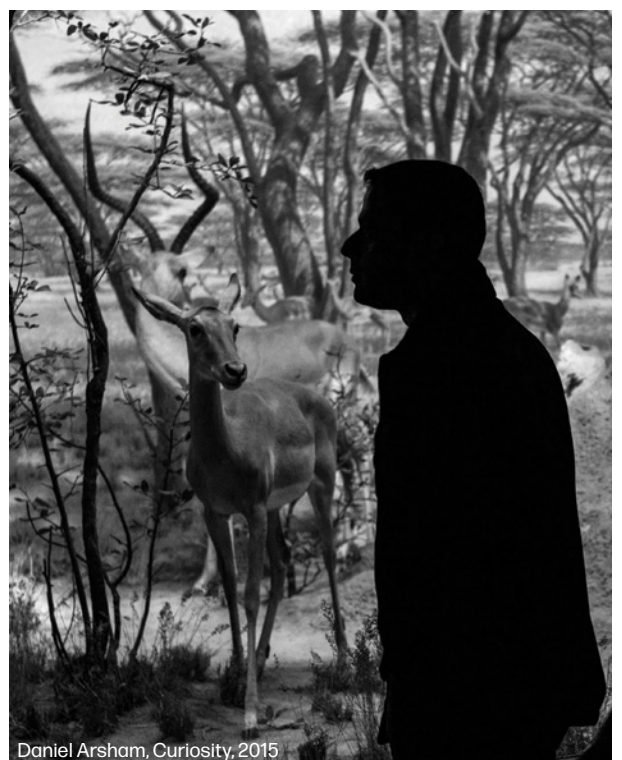
has earned rave reviews from critics and diners alike. The opulent dining room is prime for a special night out. One block over and south, the fashion crowd has flocked to **Coqodaq,** a fancy Korean fried chicken restaurant from the Cote team, that opened in mid-January. The team behind Don Angie – another favorite hard-to-come-by reservation – is expanding its portfolio with the opening of **San Sabino** next door on March 6. The focus will be Italian American seafood. Also opening in March is **Main Street Landing,** a lounge and restaurant "experience" in DUMBO led by the Due West team. In Chinatown, former Contra chef Fidel Caballero recently opened **Corima,** featuring modern northern Mexican cuisine. Angelina Jolie recently opened **Atelier Jolie,** a café and arts space located in Jean-Michel Basquiat's former NoHo studio. The café is partnered with EatOffBeat, which employs a team of refugee and immigrant chefs.

Art

"Giants: Art From the Dean Collection of Swizz Beatz and Alicia Keys" at the **Brooklyn Museum,** which opened Feb. 10, marks the first major exhibition of artwork from the couple's private collection. Works featured are from notable contemporary artists such as Gordon Parks, Jean-Michel Basquiat, Lorna Simpson, Derrick Adams, Kehinde Wiley and Ebony G. Patterson. In Manhattan, the **Metropolitan Museum of Art** is debuting "The Harlem Renaissance and Transatlantic Modernism" on Feb. 25. Downtown it's your last chance to catch Judy Chicago's career retrospective at the **New Museum,** "Herstory," which closes March 3. **MoMA** is staging a retrospective for video and performance artist Joan Jonas; "Good Night Good Morning" opens March 17. On March 29, the **Whitney Biennial** returns with "Even Better Than the Real Thing," a survey of 71 American artists and collectives. Best known for his "decaying" sculptures, Daniel Arsham's photography is the focus for the first time in an exhibition at **Fotografiska,** opening March 22. **Jeffrey Deitch** will debut five new sculptures by Frank Stella, which the gallery is hyping as the "most ambitious and most radical works being made by any artist today." You'll have to stop by and see for yourself.



Jamel Shabazz. "Breezy Boy Breakers," Midtown Manhattan, NYC, 2011.



Daniel Arsham, Curiosity, 2015

Jamel Shabazz "Breezy Boy Breakers" photograph by Glenn Steigelman; "Reanimation" installation by Martin Seck

MaxMara



Frieze Los Angeles 2024: What's New, What to Know and Expect

"We're understanding that Los Angeles can hold the market around collecting," said Christine Messineo, Frieze's director of Americas.

BY RYMA CHIKHOUNE



Zilia Sánchez; Lunar Blanco, 2019, conceived 2000; Marble; 58.5 x 48.75 x 19.75 in.



Frieze Los Angeles returns to Santa Monica Airport from Feb. 29 to March 3, marking the fifth edition of the annual contemporary art fair in the city.

"There's certainly a lot of excitement around the Los Angeles market," says Christine Messineo, Frieze's director of Americas. "We've seen blue-chip galleries opening up secondary spaces in Los Angeles."

There's been a renaissance of sorts with young artists, she adds, "with Emma Fernberger opening her space. She's a New York transplant who decided L.A. was the place that she wanted to open her gallery. We see someone like François Ghebaly opening up additional spaces there. There's a young world. There's Babst Gallery. Sow & Taylor I think is in their third or fourth year. There's real energy in Los Angeles. I think it comes from having such a strong artistic community and now we're seeing the collector base grow. We're understanding that Los Angeles can hold the market around collecting."

Among collectors, more star power is expected – Frieze L.A. has in the past brought out the likes of Gwyneth Paltrow, Leonardo DiCaprio, Owen Wilson, Kendall Jenner, Benny Blanco, Rita Ora, Chris Rock, Usher, Kim Gordon and Amy Poehler.

And there continues to be collaborations, including a partnership with Stone Island, which signed a multiyear global deal with Frieze that kicked off last year. The Italian luxury brand, owned by Moncler, supports "Focus," a section of the fair dedicated to younger galleries.

"When I came to Stone Island, one of the things that I noted is that it has this incredible kind of cultural intersection with different communities, from music to sports and also to art," says Stone Island chief executive officer Robert Triefus, who was formerly at Gucci. "We have a lot of artists who wear Stone Island. And I have always been impressed with the way that Frieze helps aspiring art – and individuals. But what's interesting is their approach to the artistic community."

What he was struck by, he says, was "the chemistry between Stone Island and its community and the way that Frieze empowers 'focus' in each of its destinations to help emerging galleries."

"Focus" in L.A., overseen for the first time by Essence Harden, who's the visual arts curator of the California African American Museum, will showcase U.S. galleries that have been in operation for 12 years or less. There are 12 in total, with eight of them making their Frieze debut, including Babst Gallery, Matthew Brown and Dominique



A selection in "focus," a section of Frieze dedicated to young galleries: Widline Cadet; Nan Letenite (In Eternity), 2021; Archival inkjet print 40 x 32 in; Edition of 5 + 2AP.

Gallery. They join returning exhibitors Make Room, Ochi, Sow & Taylor and Hannah Traore Gallery.

"She's fabulous," Messineo says of Harden. "She's really brought in influence from the Bay Area. We have a couple of galleries that are joining us from Oakland and another from San Francisco....She definitely has her finger on the pulse of what's happening in the area."

The intersection with fashion is a natural one, she goes on, discussing Stone Island: "We know what the audience looks like. There is incredible fashion. People dress so well during art fairs, and it's casual to elegant. There's a huge range. And it's across all age groups. And that's one of the things that's unique to an art fair....What I love about the Stone Island partnership is it comes from a very authentic place in that they're interested in supporting a conversation around young talent and that young talent is the artistic talent but also young talent who are leading the emerging galleries."

With Deutsche Bank as global lead partner, this year's fair will unite more than 95 exhibitors from 21 countries – with nearly 50 percent dedicated to galleries operating in the Greater L.A. area. Exhibiting L.A.-based spaces include The Box, David Kordansky Gallery, Regen Projects and Hannah Hoffman. Notably, Parker Gallery and Anat Ebgi, both from L.A. and previously in "Focus," are now in the main section. There will also be the expected major international exhibitors, among them, Gagosian, Hauser & Wirth, Pace Gallery, White Cube and David Zwirner. Fourteen will be new to Frieze L.A., with a strong representation from Asia, according to the fair, including Shanghai-based galleries Bank and MadeIn Gallery.

Also of note, the site – designed by Kulapat Yantrasast's



Lee Bul; Perdu CLXXXVI, 2023; Mother-of-pearl, acrylic paint on wooden base panel, stainless steel frame; 89.21 x 64.29 x 2.56 in.

architectural studio Why – will reimagine the outdoor space as more of a central gathering point.

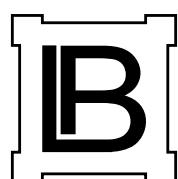
"The layout is a little bit different than it was last year," Messineo explains. "We feel like we've embraced that feeling of a campus. There are some public art projects again this year [when you enter] that's being curated by our production funds. There's a lot more food and beverage offerings, a lot more places to gather."

Launched in 2003 in London, Frieze expanded to New York in 2012 before heading west to L.A. in 2019 (followed by Seoul). Its commitment to the U.S. market became evident last year when Frieze revealed the acquisition of The Armory Show in New York and Expo Chicago. Hollywood talent giant Endeavor acquired a majority stake in Frieze in 2016, making it part of the IMG network.

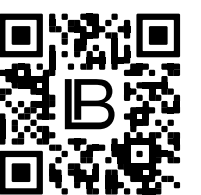
Rooted in a magazine of the same name – started in 1991 by Amanda Sharp, Matthew Slotover and artist Tom Gidley – Sharp and Slotover established the fair, kicking off with reportedly 124 galleries and 27,700 visitors in London's Regent's Park.

In L.A., tickets sold out the first year, with 30,000 attendees over four days at Paramount Studios. After moving to Beverly Hills near the Beverly Hilton, Frieze seems to have found a home at Santa Monica Airport, returning to the location for the second consecutive year.

The invite-only preview will be from 11 a.m. to 7 p.m. on Thursday, Feb. 29; Friday and Saturday will be open from 11 a.m. to 7 p.m., and Sunday from 11 a.m. to 5 p.m.



Laura Biagiotti



DISCOVER MORE



ELIE TAHARI



ELIE TAHARI



ELIE TAHARI



ELIETAHARI

Elie Tahari's Success Will Always Be Grounded in Sophisticated Design

Joseph Gabbay, CEO of the brand's parent company, Bluestar Alliance, discusses **ELIE TAHARI'S RETAIL SUCCESS** and tailoring strategy to its brand DNA.



AT THE BEGINNING of 2018, iconic American fashion designer Elie Tahari signed a deal with Bluestar Alliance to conquer the world with modern, sophisticated style and understated elegance.

For nearly five decades, the Elie Tahari brand has been synonymous with luxurious collections, designed to inspire confidence and empower women. Impressively, Tahari built his fashion empire in New York from nothing and was at one point revealed to be worth \$1 billion. He did it with a constant finger on the pulse of the world and a promise to deliver extraordinary and timeless style.

▶ Elie Tahari and Christie Brinkley.



As seen in his 2021 documentary, "The United States of Elie Tahari," the designer has always cared deeply about his customers and has a unique understanding of her needs. Tahari became an important brand name in the '80s and '90s catering to the working woman who needed apparel to at the office and during special occasions.

Having always been true to that promise has allowed the Elie Tahari brand to remain one of the most coveted in the contemporary consumer's wardrobe in every stage of her life.

In conversation about Bluestar's role in the Elie Tahari brand, Joseph Gabbay, chief executive officer of Bluestar Alliance, he said that he has a deep respect for the brand

“**THE ELIE TAHARI CUSTOMER IS A MODERN WOMAN WHO IS SOPHISTICATED, CONFIDENT AND LOOKS FOR MODERN TAILORING.**”

that Elie Tahari has built. For its part, Bluestar Alliance supports brands by implementing a team of best-in-class partners that are optimally suited to further the development and enhancement of a brand's unique value proposition. This includes identifying licensees, partners and franchisees that work in lockstep to support the brand strategy and drive growth.

“Since our founding in 1974, our top priority has been providing our customers with the highest quality luxury products and we are honored to have found a partnership with Bluestar that is aligned in accomplishing that goal,” said Elie Tahari. “Together, as we celebrate our 50th anniversary, we are committed to seamlessly blending creativity and innovation, while shaping the future of fashion.”



Gabbay told Fairchild Studios that he always likes to begin a new partnership by gaining a deep understanding of a brand's DNA, which he then applies to comprehensive strategic brand management. With the Elie Tahari brand, he saw right away that a special relationship between brand and consumer has been nurtured over decades.

On the surface, Gabbay said, "the Elie Tahari customer is a modern woman who is sophisticated, confident and looks for modern tailoring." But moreover, he noted that Elie Tahari, the founder, has famously (and perhaps uniquely) always recognized and maintained that the clothing should be quieter than the woman herself. "The brand philosophy is a commitment to beautiful and functional clothing that is designed with dimension - to inspire confidence for any occasion."

Gabbay applauded Elie Tahari for remaining committed to elegant design, premium materials and a flattering fit, with Elie Tahari collections offering its customer



◀ Elie Tahari and Katie Holmes.

Looks from Tahari's spring 2024 collection.

luxurious collections that are truly timeless. It is this that has fostered success. Elie Tahari has grown and expanded its business through e-commerce, retail and wholesale partnerships by consistently offering polished, trend-sensitive, flattering options. The unwavering consistency has fueled growth, new opportunities and expanded customer audiences.

To further the brand's growth, Bluestar Alliance has used its strategic lens to identify core categories within the foundation of the brand to expand upon, including



fashion suiting, soft dresses and knitwear. Examples where the brand has seen expansion include the introduction of expanded custom and emotional prints, novel fabrications, new silhouettes, additional coverage considerations to speak to a wider customer base, feminine details and accent elements.

To further reach a younger customer, and offer styles for a wider breadth of occasions, each season Elie Tahari offers trend-sensitive styles, expanded offering in core categories, introduces novel fabrications, new bold colors and detail accents.

Gabbay told Fairchild Studio that suiting, in particular, has remained extremely strong for the brand. "While suiting and tailored fashion have seen an evolution with trend, Elie Tahari has remained a constant due to premium design and distinctive craftsmanship, ensuring pieces Elie Tahari pieces have a place in her wardrobe for generations."

Additional opportunities in suiting and knitwear for the brand are being driven by mix and match styles, knits, wool cashmere, rich colors, compression and finger gauge knit techniques.

Importantly, through its partnership, Bluestar Alliance has also served to support Elie

Tahari's notable reinvigoration of its partnerships with retailers. Elie Tahari was relaunched Saks Fifth Avenue, and subsequent retail partnerships followed.

As part of its brand management strategy Bluestar Alliance supports Elie Tahari's retail partnerships - as it does for all of its brands - by meeting with retailer partners and organizing focus groups to generate feedback and applying insights into subsequent collection development and build a long-term strategic roadmap.

With the brand's 50th anniversary coming up, the Elie Tahari brand and Bluestar Alliance will remain focused on diversified marketing across e-commerce, wholesale and social media for the brand. Already, the brand has seen strong growth in its reach and engagement of a younger audience, driven by enhanced social media marketing.

"There is a lot of excitement around what the brand has always stood for and what it represents today," said Gabbay. "After Elie Tahari's growth across all channels, including e-commerce, store and retail partners, the brand is proudly celebrating 50 years." 🎉

IN PARTNERSHIP WITH

ELIE TAHARI

The Snow Lodge's Jayma Cardoso's Guide to Aspen

Jayma Cardoso is well-known in Montauk, N.Y., thanks to her hotspot The Surf Lodge. And with her second concept, The Snow Lodge, in Aspen, she's quickly becoming an expert on the winter sports destination. Here, Cardoso shares her favorites for dining, shopping and snow fun in Aspen. BY LEIGH NORDSTROM



"I'm a hat girl but not a cowboy hat girl. **Nick Fouquet** does a custom combination that's cool to wear from après to dinner to daytime."

"I love that you can pick up a vintage Birkin in the **FwrD** section and a cute inexpensive sweater to go with it at **Revolve**. They also have a **Shawn White Whitespace** skiwear pop-up this season. Shawn also did the après sky uniforms for the staff of Snow Lodge."

"I like to go out to the deck of my house and look at **Aspen Mountain**. I can judge how busy we are going to be at the Snow Lodge from the amount of skiers sloping down Ajax."



"I always take our talent [performers, DJs and artists] to **Clark's Oyster Bar** as soon as they land. Aspen is so hard to get to that they arrive stressed and in a bad mood. After a lavish lunch of oysters, fresh seafood and the best burgers in town they're invariably in a great mood and ready for all that Aspen has to offer."



"**Dog sledding at Krabloonik** is a unique one-of-a-kind experience. My son John loved the lunch at Krabloonik and then the dog sledding through the beautiful snowy countryside."



"For the best vintage consignment Moncler, Loro Piana, YSL and Gucci, I go to **Heirlooms in Bassalt**, the next town over from Aspen. They have the most amazing selection of Western vintage and barely worn ski wear. When United Airlines lost my luggage, I got a whole season of fabulous clothes from them. Currently I'm eyeing a one-of-a-kind Tom Ford era Gucci jacket."



"My friend **Stephane De Baets** who owns the St. Regis hotel in Aspen and is one of my partners in Snow Lodge has started **RSRV Epic Experiences**. For the first experience he took us on a heli-skiing trip from Aspen to Silverton [Colorado] accompanied by snowboard Olympian JJ Thomas and X Games champion Toby Miller. They did most of the skiing while I did the heli."



"On ski days I start with a tea at the **Gorsuch Café** at the base of Ajax to get warmed up."



Etro Unique in Milan.



Molly Sims Citizen, K Magazine, Miami 2005



Gloria Osteria



BroadWine in Milan.

Milan Scene

In Milan, it's impossible to run out of ideas of what to do while visiting the city.

BY ANDREA ONATE

With the new year, Milan is buzzing and ready to welcome visitors to its latest locations. There are fresh opportunities to shop, eat and drink around the city. Here, suggestions of what shouldn't be missed.

Etro Unique Etro has recently launched Etro Unique, the brand's new made-to-order service for men, on Milan's Via Montenapoleone. The location represents the first retail space for the Italian brand offering the tailoring service to its customers.

The service is available by appointment and customers can choose from various silhouettes and participate in shaping the fit and details of their garment. Suits, jackets, gilets and trousers are fully customizable and clients can draw inspiration from 80 fabrics, 45 linings, 28 button styles and more, ranging from tie interlinings to melton under collars.

The new tool is the result of an established tailoring service strengthened through the years in key markets such as Italy, North America and Japan.

Three main fits of predefined silhouettes are presented: slim, regular and comfort.

The fabrics on offer include not just those developed by Etro but also a range of cloths provided by brand partners Dormeuil, Piacenza 1733, Holland & Sherry and Drago Lanificio in Biella.

Via Montenapoleone, 5 - 20122; etro.com

Artknit Studios Artknit Studios, the sustainable knitwear brand founded in Biella, Italy, in 2018 by Alessandro Lovisetto, has opened its first flagship in Milan. After the opening of two temporary units in Milan in the last two years, the brand has found its permanent home in the Cadorna district, in Via Metastasio, 1.

The brand has been recognized for its high-quality products made of natural and biodegradable materials such as extrafine merino wool, superior cashmere and organic cotton, among others. In order to have a short, transparent and ethical supply chain, Artknit's pieces are crafted in small and medium-sized family-run businesses based around Italy.

In 2023 Artknit Studios obtained B Corp certification mainly for its commitment to conscious consumption, and environmental and social performance. The store design

was entrusted to the architecture studio Offstage, which was able to reflect the philosophy of the brand through a few design elements: a wool fiber carpet in neutral tones; oak wood panels for chests, shelves and walls; an organic fabric for the dressing rooms, and a metal mesh structure, with laminate containers and a mirror in the center of the space. The store was designed to host initiatives and events, to be a meeting place for the brand's community.

Via Metastasio, 1 - 20123; artknit-studios.com

BroadWine BroadWine, a new Milan destination for food and wine, has opened in Via Bartolomeo Eustachi. The founders are Luca Marcellin and Desiree Brunet, who also own the Drinc Group with two locations in Milan, Drinc and Drinc.different.

Brandless Studio is behind the interior design project, which was inspired by Milan's traditional bar of the '70s and '80s characterized by polished marble, fine boiserie, geometric patterns and processed wood. The studio decided to replace the counter with a design table called "il palco [the stage]."

The offer ranges from aperitifs to drinks and dinner. The wine list comprises more than 100 labels from the range of Italian regions and the kitchen is led by Mauro Molon, who has trained in restaurants and hotels between Padova and Milan plus a two-year experience in Bolivia and one year in Spain. His dishes are influenced by his adventures abroad, such as Iberian pork, black garlic mayonnaise, chives and potato salad.

Via Bartolomeo Eustachi, 29 - 20129; broadwine.it

Casa Tobago Casa Tobago was founded by interior designer Alessandro Cesario and manager Christian Brigliadoro at Viale Umbria, 120. The 4,635-square-foot location includes a large outside area. Design studio Atelier P drew inspiration from London clubs for the interior with English prints, black-and-white photos of music stars of the '70s, travel books and 19th-century portraits.

Guests can sit at the marble counters in front of the two open-style kitchens. At the helm of the first kitchen is executive chef Tommaso Croci, who offers all grilled courses. Umberto Iervolino is in charge of pizzas, focaccias and pitas. Food and beverage manager Alberto Corvi heads the cocktail bar. "Through Casa Tobago we wanted to convey the passion for travel and offer an experience of the international rock atmosphere," says Cesario.

Viale Umbria, 120 - 20135; casatobago.com

Gloria Osteria The storied Brera district has welcomed a new food destination at Via Tivoli, 3. Gloria is the project of the international food group Big Mamma, inspired by the party vibes of the '60s.

It spans 7,992 square feet and seats 226 guests. The space was designed by Studio Kiki, based in London, which covered the restaurant in more than 10,000 square feet of artisanal fabrics in different patterns.

The lamps are handmade in Murano, famous for its glass making, and there is an open-style kitchen. It is led by chef Manuel Prota together with general manager Peppe Cacciapuoti. The offer is based on traditional Italian cuisine with some influences from England, Spain and Germany thanks to more than 170 suppliers from across Europe.

The restaurant's signature dishes are large lobsters with hollandaise sauce and extra caviar and veal croquettes with tuna sauce. Among the desserts are a chocolate soufflé and the XXL cup of artisanal fior di latte ice cream with a large variety of toppings.

Via Tivoli 3 - 20121; gloria-osteria.com

"Michel Haddi: Beyond Fashion" Exhibition The 29 Arts in Progress gallery, after presenting the first part of the exhibition dedicated to French-Algerian photographer Michel Haddi at the end of 2023, is showcasing the second section until March 16. It features the most memorable images of his career, which spanned more than 40 years, drawn from his large archive of famous faces, top models, icons and legends from the worlds of music and art, ranging from John Galliano to Nicholas Cage and Sarah Jessica Parker, among others.

This second exhibition phase will offer not only unpublished shots, but also evocative, brightly colored pictures packed with '90s tropical American atmospheres, often linked to famous ad campaigns created by Haddi for brands such as Versace, Chanel, Giorgio Armani and Yves Saint Laurent.

29 Arts in Progress Gallery; Via San Vittore, 13 - 20123; 29artsinprogress.com

"Juergen Teller, I Need to Live" Exhibition The Triennale Milano museum is hosting the "Juergen Teller, I Need to Live" exhibition until April 1. Through more than 1,000 works between framed and unframed prints, documents in display cases, including copies of the photographer's books, and audio visual works, the show celebrates the photographer's career. Over the years he has portrayed his own family, including his mother, wife Dovile Drizyte and children, as well as Kate Moss, Catherine Deneuve and Iggy Pop, among scores of others. He has also shot numerous fashion campaigns plus landscapes and personal interests.

The exhibition was curated by Thomas Weski in collaboration with Teller and his wife with the support of Saint Laurent and its creative director Anthony Vaccarello.

Triennale Milano; Viale Emilio Alemagna, 6 - 20121; triennale.org



Inside the Cinabre boutique.



Kraft Hôtel



Maxim's



BDK Parfums



Cédric Grolet Café

Paris Scene

Where to shop, eat, sleep and play in the City of Light.

BY LILY TEMPLETON, RHONDA RICHFORD AND JENNIFER WEIL

Forget the cold – Paris is nothing but cool this winter, with a plethora of new fashion boutiques, restaurants and art exhibitions to take in. Here are some of the most recent.

SHOP

For an immersive experience into his growing lifestyle brand, **Cinabre** founder Alexandre Chapellier has created a unique home for his accessories collection that does double duty as a private hotel. Downstairs are swanky, old-school salons dedicated to the brand's bow ties, hats, scarves and neckwear, including the ties that are famous as an official supplier for French President Emmanuel Macron, while upstairs are two spacious suites. At more than 1,000 square feet each, and complete with kitchens and baths, the apartments host Chapellier's new Art de Vivre items, including blankets, candles, stationery and dressing gowns.

Indie footwear label **Both** opened its first boutique that's part shoe innovation and part art installation. The celebrity favorite chunky Gao boots dipped in its signature liquid rubber, creating a unique pattern on each pair, are put on display against coordinating wire baskets for a stark visual contrast created by Parisian interior design firm Atelier Craft. Cinnamon-roll foam benches from Belgian brand Sixinch add a playful air. To accompany its colorful platformed trainers and big-bowed Derby, the brand launched its first heel, a kitten version in sunny yellow and candy pink for its summer collection, and is adding bags, accessories and ready-to-wear.

Following its Rue Richelieu flagship, Parisian handbag house **Polène** has opened a yearlong pop-up in the Marais. A minimalist oasis from interior designer Valérie Lazard, the space features a glass ceiling that pulls in light, while white walls are dripping with moss and vines, and benches are made of bundles of twigs. The eight-year-old brand founded by Saint James sibling scions Mathieu, Antoine and Elsa Mothay has also expanded into jewelry, with a collection of sculptural gold pieces. The location will take private appointments during Paris Fashion Week, and will be open until November, before the brand opens a second flagship near the Champs-Élysées and unveils plans for further international expansion. – *Rhonda Richford*

SAVOR

At 3 Rue Royale, a legend returns with the reopening of the grandest dame of all Parisian restaurants, **Maxim's**. The three-story and storied establishment has been restored to its Belle Époque glory, thanks to the feather-light touch of Cordélia de Castellane, artistic adviser of new operator Paris Society. The menu is a condensate of hyper-traditional Frenchness, but don't get scared off by names such as Velouté Dubarry, a creamy cauliflower soup named after a royal mistress; the VGE soup, a poultry broth

infused with foie gras and truffles named after a former French president, or even frogs legs. A sweet finale of apple tatin and crêpes Suzette is overseen by pastry maestro Yann Couvreur, while the bar on the first floor is open into the wee hours most of the week, with live music.

Also worth a visit: **L'Envol**, the newly installed restaurant of the Philharmonie de Paris, with sweeping views from the northern part of the city and a menu created by Michelin-starred and sustainability-minded chef Thibaut Spiwack. – *Lily Templeton*

SIP

Ralph's Coffee and its organically grown house blend now have a permanent Paris home, under the entrance arch of the 1693 *hôtel particulier* that is home to the city's Ralph Lauren flagship on Boulevard Saint-Germain. Don't forget to sample its sweet treats, including Ralph's Brownie and its famous carrot cake.

The **Cédric Grolet Café**, the third address of the "It" pastry chef, is the place to pick up something hot and caffeinated, but also the massive pizza-sized cookie that has been making the rounds on Instagram, or a croissant fritter filled with vanilla cream. – *L.T.*

STAY

Just a stone's throw from the Porte de Versailles exhibition center, the 43-room **Kraft Hôtel** is influenced by the notion of artistic works-in-progress. Its 24-hour luggage facilities and reception make this new address by the Machefert hospitality group a natural fit for the fashion flock.

For those wanting Haussmannian grandeur blended with a dash of Art Deco and '70s flair, there's the 39-room **Hôtel Florida** that was once frequented by Scott and Zelda Fitzgerald. It is home to Nepita, the Mediterranean-inflected restaurant helmed by Michelin-starred chef Amandine Chaignot. – *L.T.*

SHOW

Another Parisian icon given a makeover is the Lido, now christened **Lido2Paris**. Bought by the Accor hospitality group, the famous cabaret on the Champs-Élysées has been entirely reimagined by French designer Alexis Mabile and architect Philippe Pumain. It is now showing "The Rocky Horror Picture Show" until April. – *L.T.*

SCENT

Perfumer, filmmaker and world wanderer Rami Mekdachi launched his **Lola James Harper** label a decade ago. Now the fragrances and candles with names such as "The Surf

Shop in San Diego" and "The Fun Fair of Les Tuileries," all meant to evoke memories of time and place, have a permanent home in Paris. For the opening, Mekdachi collaborated with K-pop star Joshua Hong on a scent recreating the Han River in Seoul. Next up will be the Chicago studio of The Smashing Pumpkins. Prints from his and daughter Lili Mekdachi's travel series cover the walls, along with books documenting their retro-tinged road trips across the U.S.

A walking-distance away, French niche fragrance brand **BDK** just opened the doors of its first freestanding boutique, on Rue Saint-Honoré. That marks the first time its olfactive universe is contained under one roof. To celebrate the two-story, 645-square-foot streamlined shop, founder David Benedek created a perfume called 312 Saint-Honoré. – *Jennifer Weil and R.R.*

SEE

Before the new art season kicks off, be sure to take in some major exhibits winding down. Among them is the first retrospective in France devoted to **Mark Rothko** since 1999, at the Fondation Louis Vuitton. There, 115 works have been culled from far-flung collections, including the National Gallery of Art in Washington, D.C., the Tate in London and the Phillips Collection in Washington.

"**Iris Van Herpen**" explores the outer reaches of the Dutch designer's fashion possibilities, through more than 100 haute couture pieces shown in dialog with contemporary artwork from the likes of Philip Beesley, the Collectif Mé and Wim Delvoye.

The Musée Picasso has, for the first time in France, brought together major works by American artist, activist and writer **Faith Ringgold**, who connects the heritage of the Harlem Renaissance to current young Black American artists' oeuvres.

Another new exhibition is at the **Musée Yves Saint Laurent**, which unveils the history of sheer fashion, which is having a real moment today. – *J.W.*

- **Cinabre** 14 Cité Bergère, 75009; Tel: +33 1 48 24 72 28
- **Both** 6 Rue de la Corderie, 75003; Tel: +33 6 26 56 72 33
- **Polène** 14 Rue Sainte-Croix de la Bretonnerie, 75004; Tel: +33 1 70 70 08 83
- **Maxim's de Paris** 3 Rue Royale, 75008; Monday-Sunday, noon to 2:30 p.m., 7 to 11 p.m. Bar: 7 p.m. to 2 a.m.; Tel: +33 1 42 65 27 94
- **L'Envol** 221 Avenue Jean Jaurès, 75019; Wednesday-Saturday, 6:30 to 11:15 p.m.; Tel: +33 1 81 69 49 70
- **Ralph's Coffee Paris** 173 Boulevard Saint Germain, 75006; Monday to Friday 9 a.m. to 6 p.m.; Saturday and Sunday 10 a.m. to 6 p.m.
- **Cédric Grolet Café** 6 Rue Danielle Casanova, 75001; Wednesday to Sunday, 9:30 a.m. to 6 p.m.
- **Kraft Hôtel** 37 Rue du Hameau, 75015; +33 1 44 19 62 82
- **Hôtel Florida** 12 Boulevard Malesherbes, 75008; +33 1 42 65 72 06
- **Lido2Paris** 116 Avenue des Champs-Élysées, 75008; Tel: +33 1 53 33 45 50
- **Lola James Harper** 78 Rue Jean-Jacques Rousseau, 75001
- **BDK Parfums** 312 Rue Saint-Honoré, 75001; Tel: +33 1 88 61 35 17
- "**Mark Rothko**" to April 2; Fondation Louis Vuitton, 8 Avenue du Mahatma Gandhi, Bois de Boulogne, 75116; Tel: +33 1 40 69 96 00
- "**Iris Van Herpen. Sculpting the Senses**" to April 28; Musée des Arts Décoratifs, 107 Rue de Rivoli, 75001; Tel: +33 1 44 55 57 50
- "**Faith Ringgold: Black Is Beautiful**" to July 2; Musée Picasso Paris, 5 Rue de Thorigny, 75003; Tel: +33 1 85 56 00 36
- "**Sheer: The Diaphanous Creations of Yves Saint Laurent**" to Aug. 25; Musée Saint Laurent, 5 Avenue Marceau, 75116 Paris; Tel: +33 1 44 31 64 00

London Scene

The guide on what to see, what to watch, where to eat and where to treat yourself in the British capital.

BY HIKMAT MOHAMMED



What to See

“Kruger: Thinking of You. I Mean Me. I Mean You.”

American artist Barbara Kruger is taking over Serpentine South with her first solo institutional show in London in more than 20 years that features her strong and visceral visual language. The exhibits span from installations and moving images to multiple soundscapes to comment on how consumers engage with digital content.

“Unravel: The Power and Politics of Textiles in Art”

Fifty artists from around the world are coming together to tell the tale of how textiles remain political via a series of sculptures and hand-stitched collages at the Barbican. The artists include Pacita Abad from The Philippines; Magdalena Abakanowicz from Poland; Igshaan Adams from South Africa; Arpilleras from Chile, and more.



“Sergej Jensen: Older Works and Shadow Paintings”

Danish artist Sergej Jensen is returning to the White Cube gallery in London's Bermondsey for the first time since 2016 to showcase more than 50 paintings that play with textiles and fabrics such as burlap, linen, silk and wool.



What to Watch

“**King Lear**” “Come not between the Dragon and his wrath,” says King Lear in the classic William Shakespeare play, which has taken on many lives in popular culture, from Joseph L. Mankiewicz’ “House of Strangers” in 1949 to the loosely compared HBO hit show “Succession.” At the Almeida Theatre, Danny Sapani takes on the role of the king, while his daughters are played by Akiya Henry, Gloria Obianyo and Faith Omole.

“**FutureQueer**” What would a fully queer world look like? At the King’s Head Theatre, it’s 2071 and world queer domination has taken over, with a statue of George Michael in London’s Hampstead Heath; Starbucks owning Pride, and the Olympics adding two new categories: voguing and lip syncing. Playwright and performer Alexis Gregory finds out if the grass is really made out of rainbows as he takes on life with one powerful tool, a vintage Donna Summer vinyl record.



“**Manon**” Manon, a young woman who falls in love with Des Grieux, comes to find that nothing in life is fair, especially not when it’s to do with love and riches. She’s sold to the highest bidder by her brother Lescaut and is on the run for her life in this tragic ballet.

Where to Eat

Bellazul Simone Serafini, previously a head chef at Cecconi’s, Cacciari’s and 5 Hertford Street, has opened a Mediterranean restaurant, Bellazul, that takes inspiration from Italian, Greek and Moroccan cuisine. The menu includes grilled roast beer black poulet noir served with crumble potato; a lamb Moroccan tagine with Moroccan bread, and a baked cod filet served with porcini mushrooms, potato, tomato and clams.

43 Blandford Street, London, W1U 7HF



Sumosan Twiga From sushi to handmade pasta, Sumosan Twiga is the place in London’s Knightsbridge to find the unlikely combination of the two cuisines. The restaurant sits next to all the luxury stores – it’s got Audemars Piguet, Prada and Hermès as neighbors. The menu includes salt-crusted baked sea bass; red king prawns gnocchetti, and marinated lamb cutlets with aji panca, marjoram and pico de gallo.

165 Sloane Street, London, SW1X 9QB



Donia Donia, the Filipino restaurant in Kingly Court, is the brainchild of those behind the Filipino ice cream parlor Mamasons. However, this time around, it’s adobo mushroom croquetas; aubergine and tomato ensalada with pomme Anna – as well as a desserts list that of course includes ice cream.

Kingly Court, Carnaby Street, Carnaby, London, W1B 5PW



Where to Treat Yourself

Soeur French contemporary brand Soeur has opened their first store in London on 37 Redchurch St., which was designed by architect Gilles Viard. The store is over 1,000 square feet across three floors and uses polished concrete with exposed brickwork for its interiors with steel rails, oak shelves and a vintage brutalist bench.

37 Redchurch Street, London, E2 7DJ

Potato Art Studio Amid all the noise London has to offer, Potato Art Studio in Marylebone is offering citygoers something more wholesome in the name of arts and crafts. The studio hosts furball painting sessions and candle making classes, as well as making perler beads and cream gels.

7 Durweston Street, London, W1H 1EP



The Bulgari Spa The spa at the Bulgari Hotel in London is more than 20,000 square feet with a 25-meter swimming pool that features green and gold mosaic and a vitality pool that is covered in gold leaf tiles. There are more than 10 treatment rooms, as well as a steam room.

171 Knightsbridge, London, SW7 1DW



bebe



bebe



bebe



bebe



In its nearly 50-year legacy as a contemporary fashion brand, Bebe has been unwavering in its promise to its customers to always stay on-trend, celebrate body confidence with flattering fit and empower women in their everyday lives. The Bebe customer seeks out flirty dresses, body-con styles, sophisticated separates and loves to wear the distinctive Bebe logo.

By staying consistent to its design practices, the brand has earned a loyal following of consumers that impressively not only spans generations but has bolstered the company's ongoing success.

Though, notably, in addition to strength in consistency, Bebe's ongoing transformative growth can be credited to its partnership with Bluestar Alliance, the brand's parent company. As a brand management company, Bluestar Alliance focuses on developing brands by reviewing foundations and brand DNA to then provide structure and resources to advance growth across design, production, e-commerce, international presence, retail and wholesale partnerships, and more.

Joseph Gabbay, chief executive officer of Bluestar Alliance, said that "each brand has a specific strategy and roadmap for growth, and Bluestar Alliance offers strong management and shares a system of processes and resources to



BEBE BOASTS A WELL-KNOWN COMMITMENT TO ENGINEERING ITS FABRICATIONS AND FIT TO OFFER STRETCH, COMFORT AND A FLATTERING FIT FOR ALL BODY TYPES."

fuel growth." For Bebe, Gabbay recognizes that it is the brand's design, and commitment to brand DNA that will allow for successful expansion into a range of fashion categories.

In its design, Bebe is a forward-thinking fashion brand that focuses on designs to empower women to feel the best version of themselves. Bold, sophisticated and unapologetically sexy, Bebe shares with its customers a lifestyle that is all about embracing your authentic self and inspiring you to do so confidently – for decades it has been the go-to destination for customers who seek on-trend, contemporary styles.

Bebe's designs are created with a confident, sexy and modern



Bebe Is Thriving

Under the leadership of Bluestar Alliance, **THE BOLD, SOPHISTICATED BRAND** has continued to stay consistent with a loyal consumer.

BEBE IS A BRAND with a sexy reputation. Founded by Manny Mashouf who opened Bebe's first boutique in San Francisco in 1976, Bebe filled a white space in the market for a demographic that was neither junior nor bridge – establishing itself as one of the first major contemporary fashion brands.



Looks from Bebe's spring 2024 collection.

woman in mind. The styles offer quality and adaptability for women with emotional pieces to inspire confidence when she dresses. According to the company, when the Bebe customer shops, she seeks out flirty dresses, body-con styles, sophisticated separates that are timeless. The customer loves fashion, she is sartorially vocal, she is not afraid of risk, and she likes to stand out. She is driven by fit, specialty fabrications, color, detail and hardware.

With its well-executed and clear brand DNA, Bebe customers have come to know what the brand stands for and what they can expect. The Bebe follower is loyal

and vocal about what she likes, with the company's data showing that customer engages more than average on social media. From his perspective, Gabbay says these expectations should be applauded, citing the knowledge for what has grounded the brand in its extremely specific style and quality commitment that has given Bebe its ongoing success.

"Bebe boasts a well-known commitment to engineering its fabrications and fit to offer stretch, comfort and a flattering fit for all body types," said Gabbay. Specifically, such considerations include four-way stretch, mechanical stretch, smocking and adjustable

design techniques. The product moves with her and carries her from day to night. Bebe's foundation boasts the commitment to designing products engineered for a range of body types, and this approach is refined and season after season."

The brand's design team offers a core collection of top styles reflecting the brand's bold design which is crafted with expert quality and adaptability. Notably, Gabbay told Fairchild Studio that perhaps unsurprisingly to those who know the brand well, Bebe has found a unique mother-daughter engagement that he credits to the designs. For every piece, both the design and production teams review core constructions, construction updates, stretch techniques and fabrication advancements that have been carefully maintained and enhanced for multigenerational appeal.

Recent collections have also offered designs with a greater assortment through mixed media, vegan leathers, 3D textures, specialty lace and exclusive prints designed in-house. Notably, Gabbay told Fairchild Studio that the Bebe logo seen on many of the brand's designs is strongly embraced and always has been – something extremely rare for a contemporary brand.

As the brand continues to grow its core business, Gabbay said Bebe's strength is in its reorder business. It is from the brand's existing success that Bebe has created a platform to allow expansion within categories and offer updated styles that give customers exactly what they want with a fresh point of view season after season.

More specifically, the strong base has provided clear guidelines to expand within bandage styles, day styles, tailored sets and suiting, knitwear, vegan leather, denim and

much more. "Together, all efforts have strengthened the brand recognition, product consistency and interest and driven customer engagement with Bebe," said Gabbay.

An example of design expansion was seen in early 2024, as Bebe announced a design partnership with the singer/songwriter, entrepreneur and philanthropist Ciara. With the upcoming capsule collection, Ciara and Bebe plan to combine her tomboy-chic style and Bebe's sexy and glamorous aesthetic across all the company's key categories including dresses, denim, sportswear and accessories. In a statement, Ciara said that "growing up, the Bebe brand was iconic."

Since Bluestar Alliance has taken over Bebe's management, the brand has seen significant growth at retailers including Macy's and Nordstrom. Further, the brand sees its global presence continuing to grow with more than 100 stores in China and additional growth in the Middle East and Mexico.

Looking ahead, Gabbay told Fairchild Studio that with Bebe's ongoing consistent, robust growth "the brand has the opportunity to develop and expand core, new categories as well as new points of brand presence and distribution. We are providing strategic direction and investing resources to drive design, development, marketing and exclusive programs for our partners."

Key areas for expansion include expanding dresses, denim, footwear, knits, tailoring, fashion categories like bustiers, bodysuits and leggings, sun and optical glasses, and sleepwear. A new fragrance is expected to launch in fall 2024. 📌

IN PARTNERSHIP WITH
bebe

Sundance Stars

Meet the must-know actors out of the 2024 Sundance Film Festival.

BY LEIGH NORDSTROM AND KRISTEN TAUER PHOTOGRAPHS BY JENNA GREENE

Emilia Jones

Sundance project She leads "Winner," a dark comedy about NSA whistleblower Reality Winner, directed by Susanna Fogel. The film is Jones' fourth Sundance premiere.

Notable past credits 2022 Oscar-winner "Coda," which premiered at Sundance in 2021; "Fairyland," and the Fogel-directed "Cat Person," which both premiered at Sundance in 2023.

"Susanna told me about Reality's story, and about 'Winner,' when we were filming 'Cat Person,'" Jones says. Winner, an Air Force veteran and former translator for the NSA, was imprisoned for leaking a classified document about Russian interference in the U.S. campaign in 2016.

The movie comes on the heels of several other screen adaptations about the incident, but rather than focus on the leak or FBI interrogation, Fogel's film begins in childhood and takes a comedic, character-first approach.

Jones calls the film "a fresh take on a traditional whistleblower-thriller."

"We're trying to humanize Reality and show people that she's so much more than just a name and a headline," she adds. "People like Reality don't come along very often in life – and roles like that don't come along very often."

Jones is already preparing for her next role: in March she'll begin shooting a crime series for HBO, alongside Mark Ruffalo. "I'm learning a Philadelphia accent right now," she says. "It's very hard, but I like a challenge."



Emilia Jones

Maisy Stella

Sundance project "My Old Ass," director Megan Park's follow-up to "The Fallout."

Notable past credits Musical TV series "Nashville."

When director Megan Park called Maisy Stella to share the news that their film "My Old Ass" was headed to Sundance, the young singer and actress was "properly leveled," she says. "My knees literally buckled."

Stella felt a strong kinship with her character, a recent high school grad getting ready to leave her picturesque yet sleepy Canada hometown (and family cranberry farm) behind to start college in Toronto. During a camping trip with friends, she meets her 39-year-old self, played by Aubrey Plaza, who offers wisdom and advice from the future.

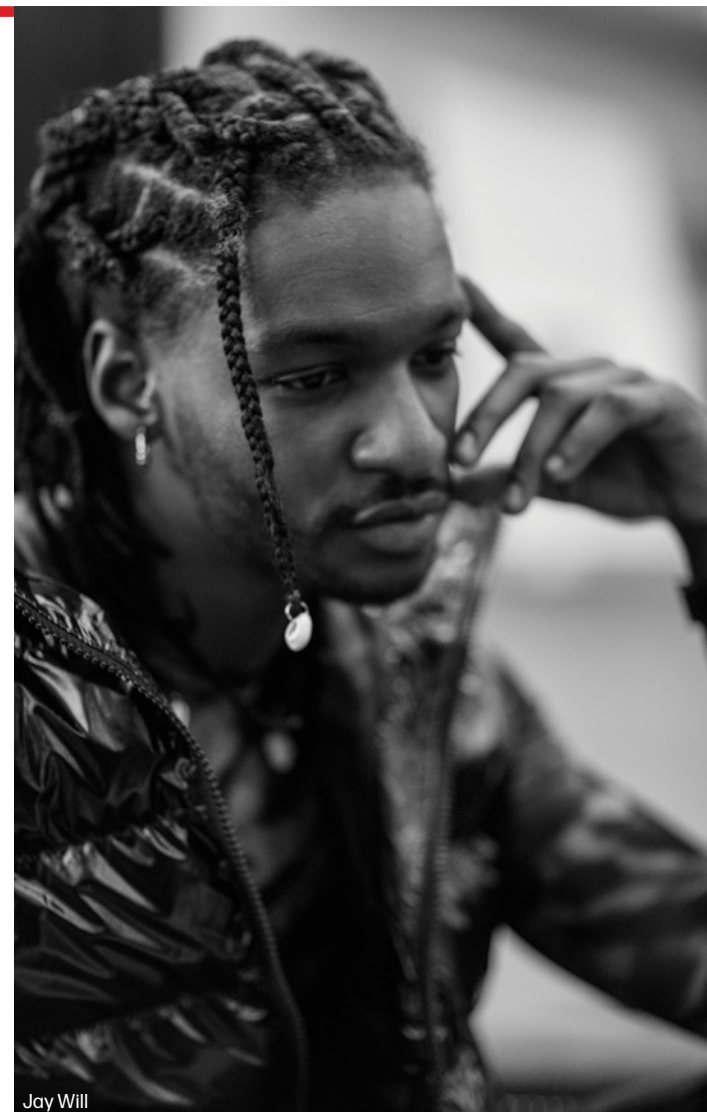
"I hadn't read anything that was so funny and light, but was so weighted at the same time," says Stella, who leads the comedic queer coming-of-age drama. "A young queer girl that's figuring out herself – honestly, that in itself was very relatable to me, and I know to a lot of young girls."

The Nashville-based actress also connected with the nostalgic tone of the film, which features a notable scene in which she performs Justin Bieber's 2009 hit "One Less Lonely Girl," in character as Bieber, with two of her costars as backup dancers.

"Doing the Bieber sequence was probably one of my favorite days of filming," she says. "Once I embodied Bieber, I couldn't shake it off. For the next couple days, I kept slipping back into my Bieber habits."



Maisy Stella



Jay Will

Jay Will

Sundance project "Rob Peace," directed by Chiwetel Ejiofor and adapted from Jeff Hobbs' book "The Short and Tragic Life of Robert Peace."

Notable past projects Taylor Sheridan's crime drama series "Tulsa King."

Will marked his first film and onscreen leading role with the premiere of "Rob Peace" at Sundance in January.

The film, which costars Ejiofor, Mary J. Blige and Camila Cabello, is adapted from a biography written by Peace's roommate at Yale University. Several years after graduating from with honors in 2002, Peace was murdered in his hometown of Newark, N.J.

"While reading the script I'm like, 'I know this guy. I know who this is. I know what it means to have a specific loyalty to my family, no matter what the cost is,'" says Will, who portrays Peace in the film. "He's a real human being that could be any one of us. And I really wanted to honor that."

Will credits Ejiofor for giving him the room to explore and deepen his portrayal of Peace, rooted in sincerity. "Chiwetel took my acting to the next level, because it got so specific, just bringing it back to the truth."

Ahead of the festival, Will screened the film for a small group of drama students at Juilliard, his alma mater. "It was a full-circle moment to go back to the studio where I first started to craft my art as an actor."

ALESSANDRO SARTORI: THE MYSTERIES OF MILAN

THE ITALIAN FASHION DESIGNER ON HIS PASSION FOR THE CRAFTSMANSHIP, MODERNITY AND MAGIC OF HIS FAVORITE CITY



ZEGNA'S Artistic Director, and self-proclaimed 'colorist who always wears black,' finds beauty in uncovering Milan's many secrets, which have inspired him throughout his career. Here, Sartori shares his ideal Four Seasons getaway while speaking to Milan's storied past, architectural wonders, and its blend of modernity and craftsmanship that inspires creation.

When did you first start appreciating Milan?

My first memory of Milan dates to my school days. I remember arriving from Biella by train and then I loved walking alone and discovering the city. My favorite place was Piazza San Fedele, where we did the "OASI di LINO" Fashion Show last season. I sat down in a little cafe and sketched for hours. That square, almost hidden in the center of Milan, still gives me shivers today.

What in your mind makes the city special?

The secrets. The city has many hidden secrets, enchanted places, unknown gardens that make it unique in the world. Just think that in via dei Cappuccini number 9, a few steps from via Montenapoleone, there is a wonderful garden that is home to some beautiful pink flamingos.

Can you describe the city in one word?

Magical.

How has this city inspired your own designs?

Milan has always inspired me for two reasons: on one side it is the cradle of Italian design, architecture and fashion and this can be felt in every corner, in every house, in every villa. Just think of the beauty created by LUIGI CACCIA DOMINIONI, one of the best architects, designers and urban planners of all time. On the other side, the city is a fusion of MODERNITY and CRAFTSMANSHIP, and this cultural clash has always inspired me.

What are some of your favorite things to do in this city?

Photographing the city at dawn has always been one of my favorite hobbies. When the city is still empty and the first lights rise, I love walking and taking photographs of the gardens, streets, corners and squares.

► [READ MORE ABOUT ALESSANDRO'S LOVE FOR MILAN HERE.](#)



IMMERSED IN THE MILANESE EXPERIENCE

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Every corner of Four Seasons Hotel Milano is designed to craft an authentic and unforgettable Milanese experience.

► [DISCOVER THE ENCHANTED SECRETS OF THE FOUR SEASONS HOTEL MILANO HERE](#)



FOUR SEASONS





Callina Liang

Callina Liang

Sundance project "Presence," Steven Soderberg's latest, is a psychological thriller shot from the perspective of a ghost haunting a dysfunctional family. Liang is the film's lead, starring alongside Lucy Liu, Chris Sullivan and Julia Fox.

Notable past credits The film is Liang's second movie, but her first to be released.

"Presence" shot in just 11 days, most of which were half days, in September 2023 with a SAG-AFTRA waiver.

"It genuinely felt like a fever dream. Even watching it felt like a fever dream," Liang says. "Steven turned it around so quickly. Every day after we filmed, he would edit."

The script initially blew her away, and so did the chance to work with such a legendary director so early in her career.

"When I read [the script], within the first five pages, you can really tell no film has ever been made like this before," she says. "And I was very intrigued."

Despite the intense nature of the film, Liang says working on it was a light and easy experience.

"Steven is so chill and fast and easy to work with. He doesn't really say much at all. So us actors, we'd get together all the time in our free time, and we had a lot of free time since he worked so fast," she says. "I was expecting it to be a little bit more stressful."



Katy O'Brian

Katy O'Brian

Sundance project: "Love Lies Bleeding," which stars Kristen Stewart as a gym employee with a complicated family history who falls for a new-in-town bodybuilder, played by O'Brian. The film, from A24 and directed by "Saint Maud" director Rose Glass, premieres March 8.

Notable past projects: O'Brian has been seen in "The Mandalorian," "Ant-Man and the Wasp: Quantumania?" and "Black Lightning."

She first learned of the role when a fan sent her a post on social media about a casting call for a queer bodybuilder.

"They tagged me and they're like, 'Look, Katy, do this,'" O'Brian recalls. "And then I just commented under it, 'I'm free,' and I posted a picture of me working out, which is really douchey, but I did it, and then I put a PowerPoint together with my bodybuilding history and all of that. And I told my agent if she didn't get me an audition for it I would riot."

The training required for the shoot was completely different from O'Brian's bodybuilding workouts.

"I've competed in the past. I've kicked my ass. I'm just dying at the end of the day. I have no energy, whatever. This was the total opposite," she says. "Steve Zim, [my trainer] catered it toward on camera. In a normal bodybuilding competition, we would want these muscles to pop more, but when you're on camera, the light will highlight these. It really was just like a gift that wound up with [Zim] because he just really knew for my specific needs and scenarios what to do."

River Gallo

Sundance project "Ponyboi," written by and starring Gallo, follows an intersex sex worker named Ponyboi in New Jersey over the course of a rather eventful Valentine's Day. The project was originally conceived by Gallo, who is intersex and from New Jersey, while at NYU (they graduated in 2013), first as a theater piece, then as a short film and then a feature film, directed by Esteban Arango.

When Gallo was at NYU, their focus was on theater, and they admit they're surprised by their transition into screenwriting and screen acting, which initially came from an interest in playing with time more fluidly than stage work allows.

"So much of my experience as an artist has to do with memory and dream, and so it came out of a new desire that I had to express a deeper psychology that I experienced. I feel the world on a very deep emotional, psychic level, that cinema was the only language for that," they say.

Now, they're relishing the chance for people to finally see their acting and writing abilities on screen.

"It just makes me certain that my career ahead of me is going to be one marked by longevity and success," Gallo says.



River Gallo

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Beatrix Potter Is Back in the Spotlight With New Exhibition

The Morgan Library and Museum has a new exhibition that explores more than children's books. BY ROSEMARY FEITELBERG

Although Beatrix Potter may forever be tethered to the “Peter Rabbit” children’s book character that she created, her life’s work extended beyond that of an accomplished author and illustrator.

In addition to writing and illustrating 28 books, including her 23 “Tales,” which have sold more than 250 million copies, Potter later became a farmer, sheep breeder and land conservationist. Potter, who lived in her family’s home near Sawrey, England, for the better part of the first 47 years of her life, also excelled in licensing. (Both of her grandfathers were established in their fields—one in calico printing and the other as a merchant with an inherited cotton mill.)

And a century before mushroom kawaii became a thing in manga and anime, Potter was an enthusiastic mycologist. So much so that she attempted to submit a scientific paper to the Linnean Society of London but was outright rejected (along sexist lines). As appears to be increasingly the case with Potter, she eventually got her due—in 1997, the Linnean Society’s executive secretary publicly admitted that Potter had been treated “scurvily.”

More recently last December, Potter was saluted for some of her drawings and studies of fungi that were considered to be decades ahead of scientific research. The earliest disease-causing fungus was named in her honor after it was discovered in the British Natural History Museum’s fossil collections. Who wouldn’t like a 407-million-years-old fungal plant pathogen—*Potteromyces asteroxylicola*—named in their honor? Potter also has an asteroid named after her, but we digress.

Now, 81 years after her death, Potter’s prismatic life continues to be celebrated. The Morgan Library and Museum in New York will unveil “Beatrix Potter: Drawn to Nature” on Feb. 23. Along with “Peter Rabbit,” visitors will find drawings of “Mr. Jeremy Fisher,” “Mrs. Tiggly-Winkle” and other characters from Potter’s classic children’s books. Other artworks, books, manuscripts, picture letters and artifacts mined from the Victoria and Albert Museum, the National Trust and the Armitage Museum and Library will be displayed through June 9.

Sarah Gristwood, who penned the biography “The Story of Beatrix Potter,” says, “These exhibitions are repaying a very old debt and a very old wrong, which is very important,” adding that many fans of her children’s books are in the dark about the third chapter of her life as a

farmer and conservationist. Integral in the development of Britain’s National Trust in its early days, Potter bequeathed 4,000-plus acres to it.

Gristwood has drawn on Potter’s writings for “Secret Voices: A Year of Women’s Diaries” that is due out at the end of February in the U.K. and in the U.S. And Hill Top, Potter’s farmhouse retreat in the Lake District, recently reopened for the season with a “Tom Kitten” attraction and a newly restored 18th-century window that was referenced in her 1908 book “The Tale of Samuel Whiskers.”

While “Peter Rabbit” and “Tom Kitten” make many think, “Oh, how cute,” Gristwood says, “Animals in her books never know if they’re going to be greeted as friends or eaten, basically. Think of Mr. Fox and Jemima Puddle-Duck and Peter Rabbit’s father being put into a [rabbit] pie. That blend of toughness and cuteness makes them still viable and huge to this day.”

Potter’s tales of animals with human characteristics have appealed to generations of readers in different ways. The accuracy of her animal illustrations, especially their muscularity is another reason for the stories’ longevity, according to Gristwood, who says that Potter boiled down skeletons to study them. Potter was also coolly matter-of-fact about how her father planned to sell one of her favorite carriage horses to the London Zoo for meat. In listing how the payout varied based on weight, Potter made the distinction, “Thin ones not taken, as the lions are particular.” Many would see such partings more direly, given the demise of what they might describe as “a cute, lovable friend,” Gristwood says.

Far from an overnight sensation, her first book, “The Tale of Peter Rabbit,” started out as a picture letter to a sick child in 1893. After being rejected by some publishers, Potter resorted to self-publishing it in 1901. A year or so later, after retooling her illustrations into color instead of black-and-white at the request of editor Norman Warne, the book was published. After six printings within the first year, the book’s popularity only gained ground from there.

Her prowess for merchandising—stemming from being the offspring of a “very well-to-do manufacturing family,” contributed to that, Gristwood says. The industrious Potter designed greeting cards before venturing into children’s books. Films related to her work are still being made today, Gristwood says. “It just goes on and on and on.”

Born in the summer of 1886, Potter, like Florence Nightingale, “had a long, extended pupillage as a young, unmarried woman at home, which in Victorian upper-middle class circles meant effectively as an eternal child,” Gristwood says. She notes how with Potter’s “humorous, quite affectionate and unsparing eye,” the fact that fungi is seen by many as “cute, lovable and pretty,” was one draw for Potter but she was more compelled by their mythological associations and the many areas that were left to explore. “She, of course, became quite interested in the great mystery off how fungi reproduce.”

She wrote nearly all of her children’s books between 1900 and 1913, the same year she married William Heelis. Years before, her engagement to her publisher Warne ended tragically when he died unexpectedly. Gristwood says, “First, there was the Victorian daughter at home, doing her work on mycology. Then there was the author of



Mrs. Rabbit pouring out the tea for Peter while her children look on, 1902-1907.



Beatrix Potter at 15 years old with her dog, Spot, taken by her father Rupert, about 1880-81.

Beatrix Potter (1866-1943), Spring, Harescombe Grange, Gloucestershire, circa 1903.



The “Hill Top” farmhouse that the children’s book author once lived in has reopened for seasonal visitors.

the children’s books and then as ‘Mrs. Heelis,’ the farmer and the conservationist.”

Philip Palmer, curator and department head of literary and historical manuscripts at the Morgan Library and Museum, highlighted in an email how unlike William Wordsworth and other Lake District-based writers, Potter “actually worked the land, raised sheep and preserved the environment for future generations.”

Visitors to the soon-to-open exhibition will learn how nature shaped Potter’s life and work, “from her childhood experiences in the countryside to her scientific interests in mycology and anatomy, through to her later career as a sheep farmer,” Palmer says. “They will learn how her beloved tales for children are rooted in a fascination with real spaces and places, from the surroundings of her London home to her holidays around Britain and her Lake District farmhouse.”

Understandably enthusiastic about all things Potter-related, Gristwood’s hope is that those who return to Potter’s children’s books as adults see them as the tip of an iceberg and then delve into her trove of natural history studies, her “brutal streak of realism,” how she overcame depression in her youth and the conservation work she did in the Lake District as a farmer and conservationist.

However revolutionary Potter’s life might appear to be, Gristwood says, “I don’t think she saw herself as a natural rebel or one, who wished to defy the standards of the day. It’s just that in her rather extended early life, as a young woman at home, she didn’t find it easy to conform to the norms that were expected of her.”

Inside Audrey Hepburn's Paris

A new book from her son Luca Dotti explores the legendary actress' fashion and friendships – including Colette, Richard Avedon and Hubert de Givenchy – in the City of Light.

BY RHONDA RICHFORD



Audrey Hepburn's long-lost photo for "How to Steal a Million," shot by Douglas Kirkland, is now the book's cover.



Hepburn wearing Givenchy, in the upstairs bar at Maxim's restaurant.

There are few fashion partnerships more legendary than that of Audrey Hepburn and Hubert de Givenchy – their deep friendship and mutual vision helped create Hepburn's iconic style.

Their story weaves through the new book "Audrey Hepburn in Paris," coauthored by Hepburn's youngest son Luca Dotti and Meghan Friedlander, the creator of the Rare Audrey Hepburn blog, which chronicles the legendary actress' style.

"It's almost like a love letter between the two of them," says Friedlander of the 210-page tome.

Much of the story of Hepburn and Givenchy unfolded with Paris as the stage. The book follows Hepburn's experiences in the city filming, doing fashion shoots, and attending Paris Fashion Week shows.

She formed friendships with the groundbreaking creatives of the time, including Richard Avedon, Coco Chanel, Cary Grant and Diana Vreeland.

"It's surprising but I think the most I got out of this book is the sense of joy," says Dotti. "Because it's from a time where people really knew each other, they were friends at work and off. They were creating things together, and they were the best, this combination of talents. And that's what my mother always said, 'Most of all, I was lucky to work with all these marvelous people.'"

Dotti discovered new sides to his mother through stories of her dancing until dawn at parties including the

Rothchilds' legendary Surrealist ball, as well as how she always traveled with a trunk with personal photos and objects to make her favorite room at the Hotel Raphael feel like home.

Friedlander did a deep dive into all things Audrey, unearthing contemporaneous sources from as far flung as Japan and Iceland, and saw her role more as a tour guide through Hepburn's Paris.

She uncovered a diary entry from Colette recounting the first time Hepburn visited her in Palais-Royal, after the famous writer spotted her in a hotel and wanted her to star in the adaptation of her novel "Gigi."

The young actress first turned down the role out of insecurity about her inexperience, then finally accepted the star-making turn in 1951. "But I never expected to see her, armed with as much patience as if she were waiting expressly for me, on the old stairway of my Palais-Royal apartment," Colette wrote of their first encounter.

The book is dotted with these first-person anecdotes and Hepburn's own voice to infuse it with intimacy. Friedlander also used WWD reports from 1985's Oscars de la Mode ceremony, as well as coverage from a Givenchy fashion show.

For Dotti, the book is also the culmination of a personal journey. The first book, "Audrey in Rome," stemmed from an exhibit catalogue and was published in Italy before it was picked

up internationally. The second, "Audrey at Home," was a recipe and recollections scrapbook-style tome. Both were on his comfortable home turf.

When the idea for a Paris book came along, Dotti "was a little bit reluctant," he says.

"I sensed – erroneously – that the vision of my mother was framed in this Little Black Dress stereotype," he says, adding that he grew up with no concept of just how famous she really was.

Young Dotti also had an uneasy relationship with Givenchy, in part because of the late designer's strong bond with his mother. Following Hepburn's death, they disagreed about how to approach an exhibit before Givenchy wrote him a letter explaining what Hepburn meant to so many people. From there they started to build their own friendship. "The moment we both opened up, it created this connection."

Givenchy opened his last personally curated retrospective with a copy of his favorite recipe from Hepburn. "It's a strong message, in that it tells me there was not only the fashion, but the friendship. It's also a translation of the book in the sense that as much as my mom would go to Paris to be in Givenchy's quarters, when he took a break he went to my mother's home. And that is lovely."

Dotti notes that for all the time she spent in Paris, Hepburn never had property in the French capital. "Paris was her playground," he says. Italy and Switzerland were where she put down roots, and where she did not play the role of superstar.

The book recounts stories of Hepburn in Paris dancing until 4 a.m. "We're seeing a side of Audrey that we don't normally get to see. Usually she's so poised and elegant and chic, and really there was a fun side to Audrey, she had a great sense of humor and we see more of that," adds Friedlander.

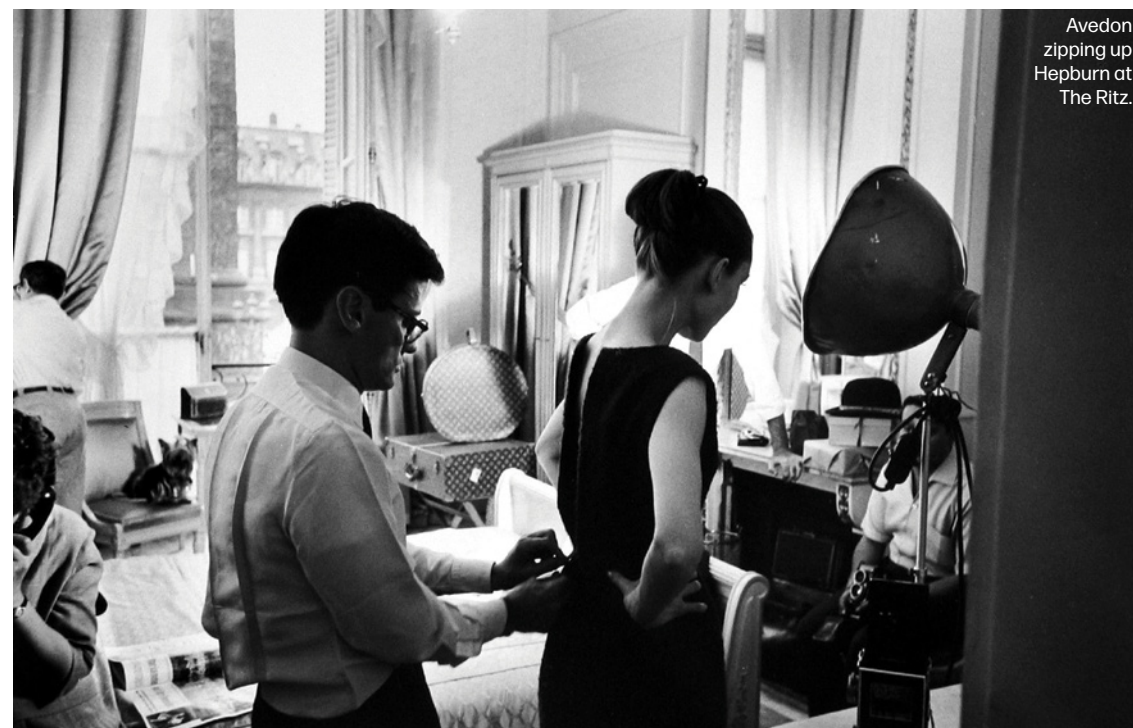
Pages are dedicated to the costumes for Hepburn's Paris films, including "Sabrina," "Funny Face" and "Charade," among others, as well as behind-the-scenes accounts of some of her most famous fashion shoots and stories of her movie premieres. Friedlander unearthed accounts of the legendary "The Longest Day" premiere, which featured Edith Piaf singing from the first floor of the Eiffel Tower as fireworks lit up the background. Hepburn wore a pink Givenchy gown for the occasion.

The book also shares rare or never-before-seen photos, including a Douglas Kirkland shot that had been lost for decades. Originally a promotional photo for the 1965 film "How to Steal a Million," Hepburn and Givenchy disagreed on the lace eye mask that covered her heavy silver sequin eye makeup. Hepburn wanted mystery; Givenchy thought it was too much of a costume. The photo was scrapped and long forgotten until Friedlander happened to win it in an auction lot, not knowing its provenance.

It ended up on the book's cover.

"It's like the photo had a life of its own. It said, 'I want to be shown again.' And for the book cover it's fantastic because it is fun, but yet it's mysterious – it's Paris," says Dotti.

"You are in Paris with my mother," he adds. "It's a guidebook to a time, a place and fashion."



Avedon zipping up Hepburn at The Ritz.



A still from "Funny Face" shot inside Paris Opera Garnier.

Biba Takes London – Again

The groundbreaking London store, which sold everything from fashion and makeup to camembert and fresh fish, will take center stage at London's Fashion and Textile Museum in March. BY SAMANTHA CONTI

Some would argue that Britain is having a '70s moment with high inflation, sluggish growth and widespread strike action – although today it's doctors and rail workers, rather than coal miners, on the picket lines.

So it couldn't be a better moment to stage an exhibition about Biba, the groundbreaking London boutique – and later department store – that had a democratic spirit and a customer base ranging from the royals and the Rolling Stones to teenagers looking to spend their pocket change.

On March 22, "The Biba Story: 1964-1975" will open at London's Fashion and Textile Museum. It looks at the history of Biba in 40 outfits – 10 from each iteration of the London store – and draws on founder Barbara Hulanicki's private archives, press books, correspondence and marketing material, as well as clothing loaned by private collectors.

Looks range from snappy shift dresses that Hulanicki designed in the '60s, to the devoré wraps, leopard print coats and feather boas of the '70s, when Biba became a lifestyle emporium, offering fashion, makeup, food and home furnishings.

The final store, on Kensington High Street, was seven stories high and known as Big Biba. It opened in 1973 and had a food hall, a 500-seat restaurant called the Rainbow Rooms where the New York Dolls once played, and the largest roof garden in Europe.

"You could eat, sleep, and breathe Biba – inhabit the world. You never had to leave store," says the curator Martin Pel, head of fashion and textiles at the Royal Pavilion & Museums in Brighton, England, who worked closely with Hulanicki on the show.

Customers did leave – eventually – but they kept coming back. They included Princess Anne, Twiggy, Brigitte Bardot, Julie Christie and Sonny and Cher. Mick Jagger was a fan of Biba style, and Keith Richards was even known to wear little Biba jackets onstage.

Pel has been occupied with Biba for a long time. In 2012 he curated "Biba and Beyond: Barbara Hulanicki" at Brighton's Museum and Art Gallery. In 2014, he coauthored the book "The Biba Years 1963-1974," with Hulanicki.

The exhibition, which runs until Sept. 8, marks the 60th anniversary of the first Biba shop, which Hulanicki founded with her husband, Stephen Fitz-Simon. It focuses on Biba's 11 years in business and Hulanicki's forward-thinking approach to retail.

Democracy – and inclusivity – were always top of mind, from the first full cosmetic range for Black skin to the ads for Biba in the nascent gay press (homosexuality was decriminalized in England in 1967) to the crèches (day nurseries) that Hulanicki set up for her mostly female staff, who were known as the "Biba girls."

"The philosophy there was egalitarian, and the staff were 95 percent women. There were a couple of van drivers who were blokes, but that was it," says Pel.

Hulanicki's 360-degree approach stretched beyond

Jean Shrimpton and Barbara Miller wearing Biba, 1973.



the store, with Biba selling diaries that included recommendations for restaurants, night spots, places to visit and suggestions for how to live the "Biba" lifestyle.

At the heart of it all was fashion. Hulanicki had started her career as a fashion illustrator, working for publications including Women's Wear Daily, Vogue and Tatler, and she began selling her stylish designs through catalogues, which will also be on display at the London show.

Images for Biba's catalogues were shot by photographers including Helmut Newton and Sara Moon, while the graphics were distinctive. Hulanicki treated the catalogues like the fashion pages of a magazine, styling complete looks for her customers.

The clothes – in the catalogues and the stores – were not only covetable, they were cheap. Pel points out that, if Mary Quant's prices hovered around 30 pounds, Biba's were 3 pounds.

"School girls could go in, buy these amazing clothes, and feel transformed. They could walk down the street feeling like movie stars. That had never happened before, and that was Barbara's intention," he says.

Pel also talks about Biba's famously skinny silhouette, with its tight sleeves and high armholes. "People would say you couldn't really do anything when you were wearing Biba. You couldn't even open a window," he says.

Pel believes the slim lines came from Hulanicki's background as a fashion illustrator. "She understood the impact of bold silhouettes without fussy details around the edges," he says.

People were skinnier in those days, too. There was rationing in the U.K. from 1940 until 1954, meaning that 16-year-olds stepping through the door of the first, tiny Biba store on Abingdon Road in Kensington weren't used to eating much.

Many of those skinny clothes were made in the U.K., at factories in London's East End and with textiles sourced from the mills of northern England. Pel says Hulanicki used the best fabric she could afford, and that early Biba clothes didn't even have labels as part of her efforts to keep costs down.

The show also traces the style evolution of Biba through the stores, which moved from Abingdon Road to Church Street and, finally, Kensington High Street, where the mood was a mix of Art Deco, Victoriana and Hollywood glam.

Although Hulanicki's first big hit was a simple shift in pink gingham with a cutout back and matching headscarf, Biba eventually became synonymous with a more baroque style, and with saturated colors such as aubergine, rust and gold, which were considered unusual at the time.

Eye shadow and lipstick came in dark jewel tones, and full-on black.

The Big Biba store had a similar mystique. The windows were blacked out while the shopfit was created by stage set

Twiggy at the Biba store, 1973.



Biba dress, tote and hat, 1963.



designers. Racks and shelves overflowed with pussy-bow blouses, piles of platform heels, and floppy hats. "It was retail as theater – and the vision of one woman," says Pel.

Stephen Jones, who had worked with Pel on the "Stephen Jones Hats" exhibition at the Royal Pavilion in 2019, says that shopping at Big Biba was otherworldly – like stepping into a Theda Bara movie.

The milliner remembers visiting the shop with his elder sister and feeling overwhelmed. He was a young schoolboy then, and recalls seeing printed fabric shoes with giant toe bends.

"They were like Mickey Mouse's shoes. Until then, I only knew school shoes – I didn't know they could be different shapes," says Jones, adding that when he returned to the store in later years, "I felt like the most sophisticated person on the planet."

Hulanicki wanted everyone to feel that way.

In the exhibition catalogue, which is written by Pel and published by Yale University Press, there's a quote from Hulanicki from 1970. In it, she says her aim was "to create a make-believe atmosphere. I think people just need somewhere to go, somewhere that is not 'down to earth.' They don't have to buy, they just feel happier for it."

Retail therapy, ahead of its time.



Twiggy at Biba in 1971.

Lauren Macuga on the slopes in Cortina d'Ampezzo.



In Italy With the U.S. Female Ski Team Athletes

In between competitions in Cortina d'Ampezzo, Italy, WWD Weekend sat down with downhill ski racers Lauren Macuga, Keely Cashman, Tricia Mangan, Isabella Wright and Alice Merryweather.

BY MARTINO CARRERA

CORTINA D'AMPEZZO, Italy – Both an empowering sense of freedom and discombobulating fear may be hitting ski racing athletes every time they leap past the gates at the mountaintop and slalom down the hill at over 60 mph.

It takes a firm and willful attitude to embrace any sport, but alpine ski racers leave it all on the field in a matter of less than two minutes.

The U.S. Ski and Snowboard Team's female division hit Cortina d'Ampezzo, the tony ski destination in the Italian Dolomites, on a sunny and warm weekend in late January for the FIS World Cup, three days of women downhill competitions, energized by a strong track record that has seen team member Mikaela Shiffrin amass numerous successes.

Shiffrin was mildly injured on the first competition day, leaving the team holding its breath in a season that has seen many talented athletes crash out, including Italy's Sofia Goggia a few weeks later.

Skiing requires lots of dedication and mental preparation – perhaps even more so than physical.

"I think ski racing is 90 percent mental," says skier Keely Cashman. "Once you get to our level, I think it's about who can do it on race day; a lot of girls are fast and trained, but they can't move on race day. And so, I think once you get to this level, it's a mental game and being able to get faster. And that's something you learn over time; I think that's something all of us are still learning."

What goes into mental prep work is personal and as varied as listening to '80s rock music, as Lauren Macuga does, or simply repeating self-motivational mantras.

"This year, I've just been able to really focus in, I'm using music now to kind of like, space out from everything else around me and really dial in on what I'm trying to do on my run," Macuga explains.

"I think it's evolved over time. Like, as you get better, there's different sort of nerves as you do more intense races, like the World Cup. So, you just get better at figuring it out," adds Tricia Mangan. "But I would say the main thing for me is to just remain calm and think about all of the hard work that we put in and then that helps give me confidence in competition."

Asked if she ever regretted becoming a professional skier, the athlete admits she questioned it – after all, she acknowledges, descending the slopes at over 60 mph can be scary, but also thrilling.

"When you're doing it, it's very hard and intense. And especially with speed, it can be scary. And so sometimes, it's like, 'why am I doing this?' Like, 'do I even want to do this?' The questions come up, but at the end of every day and every race, I'm reminded that I want to be doing this so badly. I think every day it's a choice, so there's absolutely no regrets," she says.

Her teammates have similar feelings.

"It's so tough mentally to keep going. But it's always you're like, oh, no, I enjoyed this. I love going down and like going fast. And it's just 'get me right back on the hill,'" echoes Macuga.

The bubbly athlete was wearing a bucket hat bearing cartoon mushroom drawings, channeling a skater girl vibe, but she says her lucky charm item is socks – the same blue style she wears on every competition.

Every athlete has their own Linus' blanket. For Isabella Wright, it's all about her "neckies," or neck warmers, "depicting my mood for the day," she says, while Alice Merryweather's scrunchies are a feminine, energizing touch.

"It's hard to feel feminine when you're stuffed into a helmet. And we joke all the time that we look like a bunch of little boys. And so occasionally, if I'm free-skiing, sometimes I'd pull hair out the front of my helmet. But for racing that just gets in my mouth. And it's hard to feel feminine. So I tried to dress up whatever. I'm putting my ponytail or braid," she explains.

To be sure, fashion does play more than one role during competitions, starting from technical gear supplied by sponsoring brands.

In 2022, the U.S. Ski and Snowboard team scored a partnership with Kappa, the BasicNet-owned sportswear brand, which now supplies the team with ski suits and race gear through 2032, including for the upcoming Winter Olympic Games to be held in Italy in 2026, between Milan and Cortina d'Ampezzo, as well as the following 2030 edition, in a still-to-be-confirmed location. As part of its deal, the sportswear brand hosted activations in Cortina d'Ampezzo, including an in-store meet-and-great with athletes in town.

Fashion brands across the board are increasingly rushing to nab sponsorship deals and securing in-the-spotlight sportspeople as ambassadors, conscious that the space can be a lucrative, high-return on investment marketing tool. Fashion brands also are increasingly entering the skiwear sector, ranging from Louis Vuitton and Chanel to Balenciaga. Fendi, Brunello Cucinelli, Bottega Veneta, Paul & Shark, Pollini and Golden Goose also have added skiwear to their lineups.

For their part, athletes – used to self-expression and proving their stamina and personality through their sporting style – are increasingly eager to bring more of themselves to the competition.

On the slopes, that's oftentimes tied to fashion choices, although they are limited ones.

"We try to kind of separate ourselves and express ourselves and that's 'neckies' for some people; a lot of girls paint their helmets," says Cashman, who usually wears some jewelry to spice up her ski suit.



Jaqueline Wiles, Isabella Wright, Tricia Mangan, Lauren Macuga, Keely Cashman, and Alice Merryweather at the Kappa store in Cortina d'Ampezzo.



Keely Cashman on the slopes in Cortina d'Ampezzo.

Wright contends she's the group's fashionista, having learned to appreciate high fashion from her parents. "My middle name is Chanel," she says, as if to provide proof.

Seeing them off the slopes in their everyday gear, clean faces and grounded attitude gives the impression of girls-next-door. Yet they are aware that they can be role models for same- or younger-aged women looking to establish a footing in professional sports.

"I mean, number one, I would say believe in yourself; I think there are a lot of forces working against women in sport, namely that a lot of young women don't get to see a lot of female athletes lifted up," opines Merryweather. "And I think that's changing a lot these days where women's sports are becoming more popular and put on TV more, shown to the public more. But I think that as a little girl, for me, like I only had one or two women that I really looked up to as athletes. I wanted to be Mia Hamm, the soccer player, and I wanted to be Picabo Street, the skier. And so I think girls should look for those icons and those role models and cling on to them because I think it can be such a powerful driver and believe that they can get there too," she says.

Icons and role models do not only provide targets to aspire to, but also a rulebook for embracing challenges with the right attitude.

"As a young woman, you go through a lot of different changes with your body mentally, physically. And I think there's a lot of different opinions placed on you. I think what I've learned, and what I'm still learning, is to really trust my own instincts and also my own opinions in my head and learn how I want to fall in between everything outside of myself, but really trying to stay true to who I call the 'six-year-old Bella.' That's kind of where I always go back to because I feel like that's when I was just always trying to stay true to yourself," says Wright.

Many of these athletes started off skiing as toddlers, discovering they had an innate talent for it and rapidly climbed through the ladder from amateurs to pros.

"I just grew up skiing with my siblings," Mangan explains. "And I have a twin brother and I really don't like losing. So I was always trying to be better than him. And then I just became better than him. And then I wanted to be better than other people, too. But, yeah, I just loved ski racing from the first time I tried it," she says.

Moncler Chief Remo Ruffini on Saint Moritz, Skiing and His Enduring Love of Mountains

Skiing is second nature to Ruffini, and he rides high on a passion that never fizzles. BY LUISA ZARGANI

The mountains, and Saint Moritz in particular, always put a big smile on Remo Ruffini's face.

On this particular occasion, the chairman and chief executive officer of Moncler Group is even more upbeat during an interview that takes place the morning after the successful Moncler Grenoble fashion show in a forest at the Clavadatsch lodge overlooking the tony Swiss resort town, which drew the likes of Anne Hathaway, Willow Smith, Kate Moss and Shaun White, among others.

"It was important to show what Grenoble is about, shine the light on the great quality and style of the product," he says, beaming. He has been rebooting Grenoble as a high-performance brand, differentiating it from the company's Moncler Collection and Genius labels, investing in the product offer, distribution and communication, with high ambitions.

Ruffini is even more at ease as he is sitting at the Langosteria restaurant, cozy in front of a fireplace, his friends – including Diesel founder Renzo Rosso – waiting for him outside on the terrace for lunch. Last year, through Ruffini's family investment vehicle Archive, which has a stake in Langosteria, Moncler partnered with Enrico Buonocore, founder of the Italian premium seafood restaurant, to open its first high-altitude location in Saint Moritz. In a typical chalet, Chesa Chantarella, the restaurant has direct access to the ski slopes of the Corviglia complex and visitors can reach it by cableway, by car or by horse-drawn carriage – swathed in furry blankets.

Skiing is second nature to Ruffini, who started the sport as a child at Pian dei Resinelli, with views from the Retic Alps to Monte Rosa, above Lecco and not far from Como, the Italian town where he was born.

"In winter, when school was over at lunchtime, I would hop on a bus and go skiing with 20 or so friends," he reminisces. While his parents were fond of spending time in the mountains, his passion for skiing was all his own.

"They used to come to Saint Moritz since I was 2 or 3 years old, then briefly when I was 14, I convinced them to go to [upper Valtellina Alpine ski resort] Bormio for four or five years because my friends were there. But then when that group sort of drifted away, I came back to Saint Moritz because it was in my heart – and there is always beautiful snow here, which is not banal," he observes.

While Ruffini has created a fashion luxury group that in the first nine months of the year registered sales of 1.8 billion euros, has been publicly listed since 2013 and also comprises the Stone Island brand, he humbly remembers that he bought "a first small apartment" in Saint Moritz 20 years ago, and "step by step" bought another bigger house and lastly his current third chalet – although the term does not do the building any justice.

Nestled in a forest, with a stunning view of the mountains and the lake below, the 27,000-square-foot home was designed with the help of architect Arnd Küchel, who hails from nearby Zuoz.

For Moncler, the Küchel Architects studio also designed the first Grenoble store that opened in December in Saint Moritz and the signature brand's shop in Gstaad.

Larch, which is traditionally used in the Swiss Engadin region as it is highly resistant to cold weather, is a key element of the chalet. The exterior has been torched to black through a traditional Japanese wood burning and oiling method, explains Ruffini, who first saw the charred exteriors during his trips to Japan. Called yakisugi, this technique helps preserve the wood.

"It's all local wood, although the prototypes were done with a laboratory close to Tokyo," says Ruffini. "We worked with a carpenter in [the Swiss district of] Appenzell using the same craftsmanship with a blow torch that slowly burnt the wood until it became solid, almost like stone – it's all black," he says with a grin. "I like dark environments."

The Grenoble and Moncler stores, the latter developed over the years with longtime partner French studio Gilles & Boissier, are also all dark, although he says with a laugh that those are light in comparison to the chalet. "I was pushed by my teams to lighten up the stores in Miami, Los Angeles and Macao – they are still in my taste but with a different brightness," he remarks.

In the home, there is an impressive steel staircase and a fireplace made from a single 30-ton piece of stone. Ruffini has been working with artisans as well as artists, researching special pieces, which range from Rick Owens chairs to a painting by Helmut Lang and a sculpture by Not Vital. ▶

Remo Ruffini at the Moncler Grenoble fall 2024 show in Saint Moritz.





The view from Remo Ruffini's home in Saint Moritz.



Remo Ruffini on the slopes in Saint Moritz.



A look from the Moncler Grenoble fall 2024 ready-to-wear collection in Saint Moritz.

Moncler Grenoble photograph by Giovanni Giannoni

While Langosteria is surely a favorite, Ruffini says he enjoys stopping at the old "baite," the traditional wooden lodges peppering the mountain range, such as the Clavadatsch in the Suvretta valley. "They don't need much maintenance and they haven't changed in decades," he says.

Responding to a question about a possible dream project, he reveals that "hospitality has always been my dream, to be able to create an experience, maybe with

small hotels. I have been thinking about this for many years but I don't know if I will ever bring this to fruition because it's really another job, a different culture."

Ruffini spends every free weekend and 10 days in August in Saint Moritz as he believes the town is even more beautiful in the summer, with "the seven lakes reflecting the plants all around. This valley is unique in the world."

Admitting he is "on a permanent diet," he turns to biking in the summer, and strategically prepares for skiing by going to the gym four days a week.

"I don't snowboard; I tried once, but I felt as if my feet were tied up, I didn't enjoy it. I use climbing skins, I also used to ski off-piste, but when it's too cold the snow is too hard and with the climate change and warmer temperatures, it's more dangerous [because of the avalanches]," he reflects. "The real problem is that with the new technologies it's easier to ski, so there's more people who are decent enough skiers but that are not in control. And with snowboarders you never know what unexpected movements they may make, so one must be very careful."

He is clearly familiar with the tracks and slopes in the area and ticks them off easily. "Here, facing south there is the sun in the early morning and the snow is very beautiful when it's cold; [Piz] Corvatsch facing north is entirely in the shadows in January and February but in March it's fantastic when the daylight starts to get longer; at Diavolezza at the end of the valley, you can use climbing skins near the ski run and then move onto the slope safely without any risk."

He tests the Moncler Grenoble outfits himself on the slopes to fine-tune their comfort, materials and function – "where you put the pockets, the glasses, the gloves, the ski pass. It's always a work in progress, trends change,"

he says, proudly adding that the company has an internal experimentation center and a dedicated facility in Romania.

Ruffini shines a light on the level of technology of the Moncler Grenoble line, citing laminated merino knits and embroideries with a 3D effect. The fall collection comprised intricate geometric intarsia, puffers with multicolored boudins created with the help of artificial intelligence, and quilting that created the effect of Aran knit stitches on ski jackets. Duvets were fully fashioned in knits; mixed media capes reflected the brand's expertise with materials, and oversize, cocooning coats were made with shaggy strands of virgin wool and alpaca, which looked like furs but were not as the company has been fur-free since the fall 2023 season.

Asked if he was ever nervous on the slopes or met any wildlife while skiing, he recalls only one incident, when he came across a huge deer while driving. "Luckily I missed it, otherwise I don't know what would have happened..." he trails off.

Ruffini admits there are many other beautiful mountain ranges, such as the Dolomites, and ski areas such as Val d'Isère in France, and he adds that two years ago he felt "a little guilty" and decided to spend every winter weekend surveying the condition of the 13 Moncler stores in the various ski locations in Europe, from Courchevel and Chamonix to Megève, Verbier and Gstaad – and skiing was not off the table.

In April, Ruffini will be traveling to Aspen, but time for skiing will be limited since he will be checking out "new cities that are becoming more important" for Moncler in the U.S. and because of the ongoing post-pandemic trend of remote working.

But while work is never far from his thoughts, as he makes his way out to the sunny terrace to his friends and the slopes, it's obvious Ruffini also knows how to play. ■

ART of couture

The spring couture shows stirred the imagination through craftsmanship, attention to detail and looks that were even a little bit daring.

Photographs by **Max Hoell** Styled by **Alex Badia**

Viktor & Rolf haute couture midi dress that is halved to reveal the corset and crinoline skirt with synthetic horsehair stripes underneath and cutting edge finished with tulle. Valentino shoes (worn throughout).





Schiaparelli
haute couture
Robot
dress with
exaggerated
rounded
shoulders
entirely
embroidered
with Swarovski
crystal jewels
and electronic
chips in silver
and green; Louis
Vuitton Spirit
high jewelry
Liberty earrings
in platinum
and 18-karat
white gold with
emeralds and
diamonds.



Dior haute couture black silk velvet cape and pants set in black artisanal moiré fabric, black moiré faille bandeau.

Valentino haute couture sky blue technical cady and velvet camisole; rose gold, black and white Lurex bouclé skirt embroidered with sequins; leather gloves and shoes. Tiffany & Co. earrings in 18-karat white gold with blue cuprian elbaite tourmalines and diamonds from the 2023 Blue Book collection.







Jean Paul Gaultier by Simone Rocha haute couture layered corset dress, in rose-poudré silk duchesse satin, with suspenders and "thorn" conical breasts and satin duchesse shorts with allover folded bias ruffles; Chaumet Plumes d'Or ear cuffs in platinum, white and rose gold, set with brilliant-cut diamonds.



Fendi haute couture brown silk translucent dress; Chaumet Plumes d'Or ear cuffs in platinum, white and rose gold, set with brilliant-cut diamonds.

Chanel haute couture jacket in gathered tulle embroidered with pale pink pearls and sequins; skirt in pink-beige illusion tulle embellished with embroidered braid by Paloma; heeled sandals inspired by 1930s shoes in black suede and metallic gold leather by Massaro.





Giambattista Valli haute couture silk velvet bodysuit with neckline embroidered with roses in silk organza;
Tiffany & Co. earrings in 18-karat white gold with blue cuprian elbaite tourmalines of and diamonds from the 2023 Blue Book collection.



Armani Privé haute couture gown in flowing champagne-colored organza with one-shoulder bodice entirely embroidered with crystals.



Schiaparelli haute couture Robot dress with exaggerated rounded shoulders entirely embroidered with Swarovski crystal jewels and electronic chips in silver and green; Valentino shoes; Louis Vuitton Spirit high jewelry Liberty earrings in platinum and 18-karat white gold with emeralds and diamonds.

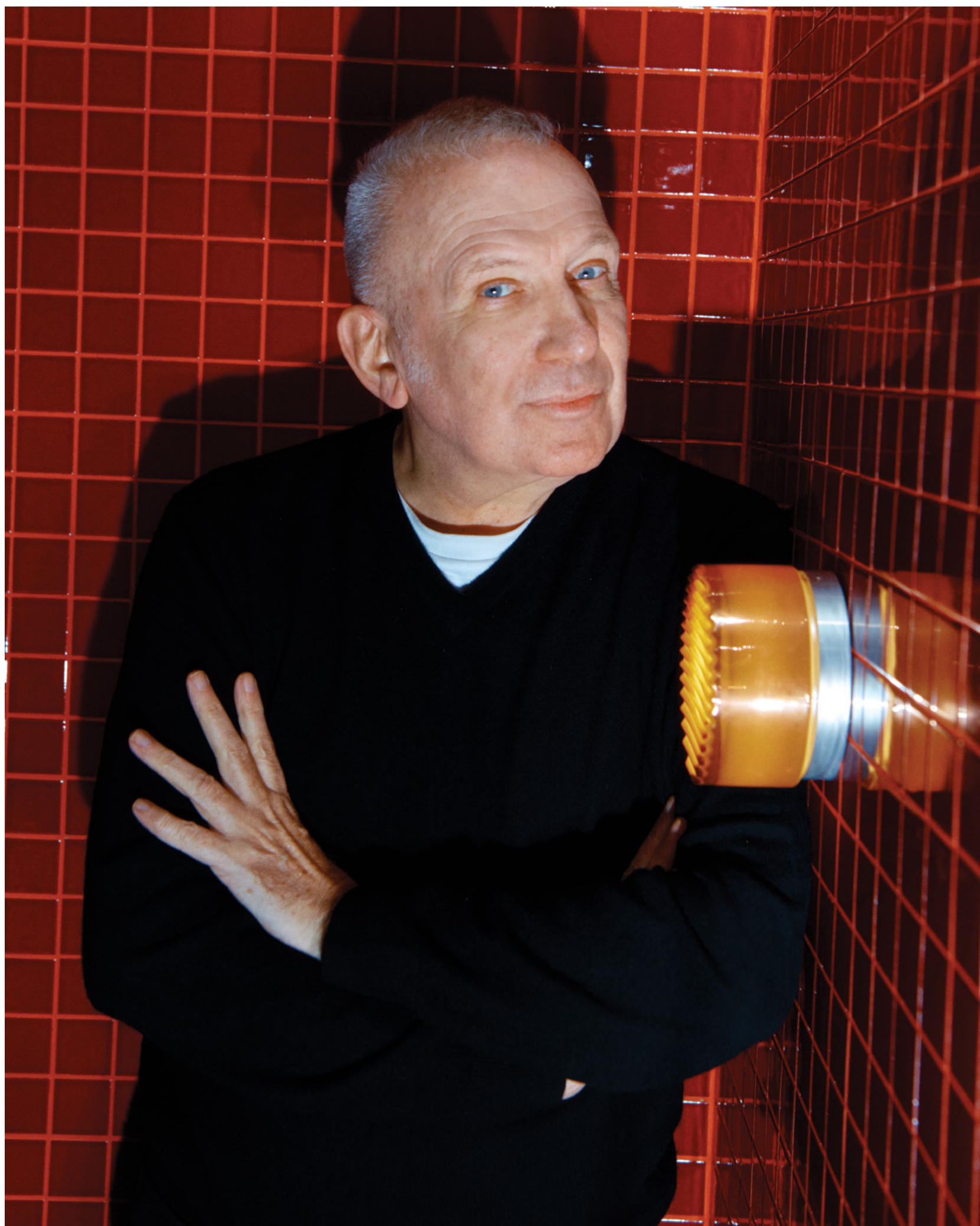
Hair by **Anne Sofie Begtrup** at **Wise and Talented** using **Oribe**
Makeup by **Eny Whitehead**
Talent: **Maike Klaasen** at **Platform Agency**
Casting: **Jussi Vuorenlehto**
Market editor: **Emily Mercer**
Senior market editor, Accessories: **Thomas Waller**
Fashion assistants: **Annelise Lombard-Platet** and **Iulian Caraman**

the originals

Jean Paul Gaultier Reflects on His Extraordinary Fashion Career

As his autobiographical "Fashion Freak Show" rolls into Milan and Barcelona, the iconic French designer reflects on an extraordinary, formula-free and fun-filled career.

BY MILES SOCHA PORTRAITS BY THOMAS CHÉNÉ





Madonna performs on stage at Feyenoord Stadium, de Kuip, Rotterdam, Netherlands on the Blond Ambition World Tour in 1990.



"The Fifth Element," 1997.



Models pose in Jean Paul Gaultier's pantskirt and sarong for fall.



Models walk the runway during the spring 1981 Paris runway shows.

Back in the late '80s, it was suggested to Jean Paul Gaultier that he capitalize on his soaring international fame and launch a perfume.

"I prefer to make a record," was his retort – and the backstory to his quirky, 1989 electro-pop album "How to Do That," which introduced a new audience to his corsetry, cage-like tailoring, dresses with conical breasts – and his very strong French accent. (The album cover featured the phonetic spelling "Aow Tou Dou Zat.")

"It was not that I was against it, but I found it very cliché: 'OK, you are doing collection, and after you should do a perfume, and then maybe cosmetics,'" he relates in an interview, letting out a yelp of laughter after delivering the punchline: "I can't say that the record brought me as much money as perfume has, but it was an experience."

"It was supposed to make the top 50, but I only made it to No. 53," he says about the record, laughing anew at his dalliance as a recording artist.

As exuberant today at age 71 as he was in the "How to Do That" music video, Gaultier admits his fashion house developed in an unconventional, and sometimes even "chaotic" way. Contrary to most heritage players in France, he started with ready-to-wear, added couture much later, relied heavily on licenses, and started opening boutiques almost as a last step.

He doesn't regret any of it.

"I was never a designer with a business vision, and I never had the ambition to become a master of the universe," he says matter-of-factly, describing fashion design as a beloved game he has never tired of playing. "I never start any project with a goal, other than 'I would love to that.' To enjoy doing it is the most important thing."

While he officially retired from the runway in 2020 with an unforgettable song-and-dance extravaganza, he continues to help recruit guest couturiers at the Paris fashion house that bears his name, owned by Spanish beauty and fashion group Puig, and to sketch ideas daily.

And his penchant for show business hasn't diminished. "Fashion Freak Show," his autobiographical all-singing, all-dancing revue that debuted in Paris to acclaim in 2018, is heading to Milan's Teatro Arcimboldi for a two-week-plus run starting March 7, followed by a three-week engagement at Barcelona's Teatro Coliseum kicking off April 4.

He also let slip that he has a new entertainment project up his striped sleeve: He's been tapped as artistic director of a new animated feature film, with more details to be revealed this summer. "That's so funny because it will also speak about what I know – fashion," he says with a chuckle.

The designer famously costumed several big movies, including "The Fifth Element," "The City of Lost Children," "Kika" and "The Cook, the Thief, His Wife & Her Lover," but this marks his first stab at a cartoon. He is already relishing that "with animation, you can even do things that are not possible in reality. It's all special effects."

One of France's most beloved and iconic fashion figures, synonymous with sailor stripes, kilts and his signature flat-top hairstyle, Gaultier remains very much part of the current zeitgeist, especially with gender, diversity and self-expression dominating social-media discourse among young generations.

A culture originator extraordinaire, Gaultier has been there, done all that several decades ago, simply eager to exalt different kinds of beauty. ▶

Shalom Harlow walks the runway during the Jean Paul Gaultier fall 1995 fashion show as part of the Paris Fashion Week on March 6, 1995.



A model walks Jean-Paul Gaultier on Oct. 10, 1993, during the spring 1994 show in Paris.



Model on the runway at Jean Paul Gaultier couture spring 2024 runway on Jan. 24, 2024, in Paris.



Hermès, fall 2010

His plays on gender were inspired by people like Edwige Belmore, a club character in the '80s and '90s anointed the "queen of the punks" by party people in Paris. Gaultier adored her stature, bleached hair and boyish allure. "There is not only one kind of beauty," he stresses.

Interviewed in a dimly lit hotel suite with a faint BDSM decor, the designer also explains how much flea markets had a broad impact on his aesthetic. Early in his career, he would purchase vintage garments to examine their construction and learn from them.

But he also fell in love with the unique colors of old clothes, whether weathered by the sun, abrasions, too much laundering – or not enough.

"It was very inspiring to me, because the colors sometimes were colors that were more beautiful, like a blue that was a little yellowed," he enthuses.

Among Gaultier's biggest claims to fame are dressing Madonna in cone-bra lingerie and pinstripes for her 1990 tour, and putting men in skirts back in 1984.

The designer can't recall if there were many takers for his kilt- and apron-like garments for men. "In reality, it was done for men, but some women could wear it, you know," he says matter-of-factly, recalling that his then-manufacturing partner, Italy's Gibo, told him that some of the roomy, mannish jackets he had done in his women's collection were being purchased by men, and that a lot of women were buying jackets from his men's collection.

Gaultier says he very much admired the tailoring of Giorgio Armani at that time, but his take was more unconventional, and once again rooted in vintage.

"From my education in the flea markets, I realized that the size was not so important," he explains. "Sometimes girls were buying some jackets that were not their size, often finding them too big."

In addition to appreciating the slouchy allure of such a "boyfriend" jacket, Gaultier adores the gesture of rolling up the overly long sleeves of flea-market finds, exposing the jacket lining. He appropriated the latter as a deliberate design signature, printing the lining in his signature sailor stripes, for his first men's collection, and later for several of his women's shows. "I was always using that as an idea," he says.

While skirts for men were hardly a commercial blockbuster, Gaultier hit on one with his tattoo prints, the main theme of his spring 1994 collection. He printed them on nude, stocking-like mesh, which was considered a first in ready-to-wear, and they sold up a storm.

History repeated itself in 2023 when the house reissued

tattoo styles, which showed up almost immediately on the likes of Bad Bunny, Kylie Jenner and Ice Spice. With all things '90s and Y2K trending among young generations, the Gaultier house, now led by fashion creative director Florence Tétier, has dropped capsules paying tribute to a 1995 collection based on the Op Art patterns of French artist Victor Vasarely, and, more recently, a Dress Like Jean Paul range hinged on tartan kilts and sailor stripes and caps.

Clever, irreverent takes on denim and boxing attire are among other Gaultier-isms that still have oomph and legs, giving the current ready-to-wear design studios – and guest couturiers – plenty to riff on.

Some of Gaultier's fashion inventions owe a debt to shoestring budgets back in the day.

The designer is blunt that his early years in the business were a struggle, and to stay afloat he cut a deal with Gibo whereby he would design its in-house collection, including a raincoat range named Bogeys after a certain Humphrey, if it would manufacture and distribute his signature ready-to-wear.

"Because I had no money, I really had to be creative,"

he recalls. "I remember that for one of my first shows, I had no budget for shoes, so I put the models in thick, wintry socks and I glued a sole on the bottom."

Who knew that Gaultier was the inventor of sock boots, almost 50 years before Vetements and Kanye West sparred on Instagram over who did it first? (#NothingBeatsTheOriginal was the hashtag at the center of the online feud.)

Chalk it up to Gaultier's capacity for invention; the ingenuity that financial constraints require; his rebellious, yet playful spirit, and an eye that is forever roaming in search of new stimuli.

Elaborating on the sock-shoe example, Gaultier says he later pulled actual socks over high-heeled boots, letting the stilettos poke through a dedicated hole at the heel.

"It was always about how to make something out of nothing," he says.

The designer also relishes such contradictions, which compelled him to design what were probably the first high-heeled sneakers for his spring 1988 Junior Gaultier range, and to zhush up humble fashion archetypes like blue jeans or a sailor top into breathtaking haute couture creations.

"I didn't start out with much money which gave me freedom in a way... you have to be more creative," he says.

Yet his house would become internationally known, and a pillar of the French fashion scene. He established his beauty business in 1991, joined the couture calendar in 1997, and launched an accessories division in 2000.

Asked how he sustained such an enviable creative output over almost half a century, he simply shrugs, explaining that "it was always a joy to play my game of fashion."

He didn't even need to take exotic inspiration trips, for his roving eye always absorbed plenty from his adopted city of Paris and its denizens, from London's Portobello Road and Camden flea markets, and from his insatiable appetite for cinema, theater and television, good or bad. ▶



Gigi Hadid on the catwalk.



Jean Paul Gaultier on the catwalk at his last show in January 2020.

And while his motivation was always to mount a theatrical, spectacular fashion show, he also knew he “had to make clothes that were wearable and not only extravaganzas.”

Gaultier started his company in 1976, and catapulted the French capital’s reputation for fashion in the ’80s alongside fellow fashion mavericks Claude Montana and Thierry Mugler. He was long described as the “enfant terrible,” or wild child, of the Paris scene.

Entirely self-taught, Gaultier’s eyes were first opened to the possibility of a career in live events when, at age nine, his grandmother let him watch the premiere of the Folies Bergère in black and white.

But discovering Jacques Becker’s 1945 movie set in the world of haute couture – “Falbalas” (or “Paris Frills” in English) – sealed his fate. He’s since watched it at least 30 times, and considers the film his true fashion school.

Indeed, one can draw a line between the cinched waists of the Marcel Rochas gowns depicted in “Falbalas” and the corset dresses and bodysuits that would become Gaultier signatures.

After sketching designs for his mother and grandmother as a teenager, including one of a coat he invented with rucksack closures, he dispatched his portfolio to several fashion houses, and to Space Age couturier Pierre Cardin, who engaged him as a design assistant for two years. Gaultier later worked for Jacques Esterel and Jean Patou before launching his signature ready-to-wear with a subversive streak and a streetwise edge.

In the interview, Gaultier lauded his time at Cardin’s elbow. “There I discovered everything,” he enthuses. “He was so creative, and also a businessman. He was the accountant and the man who wrote all the paychecks, but at the same time he could cut, he could drape, and think about the fashion show and how to make it spectacular.”

Gaultier marvels how the designer incorporated dramatic lighting, projections and wonky, electronic

music into his shows at a time when stiff, formal salon affairs were the norm. “It was completely incredible, very modernist,” he says.

From Cardin, he also learned many couture techniques, but also that it’s important not to be enslaved by them. He recalls being shocked to witness Cardin hand-cutting strips into the hem of a dress or skirt, and zig-zag stitching the edges with a machine to stem fraying, rather than neatly hemming them. But he did so to achieve lightness and free movement of the fabric.

Likewise, the young Gaultier was stunned when Cardin asked an assistant to fetch a fabric that had been in storage for his new collection. “But I learned one should have the freedom to use a fabric from five years ago if it goes with what you want to do, if it has the weight, color or prints you need.”

In turn, Gaultier has hired and trained several designers who would go on to international acclaim, headlined by Martin Margiela and Nicolas Ghesquière.

He recounts his discovery of Margiela with zeal. He had been invited to be on a jury for fashion students from Antwerp’s Royal Academy of Fine Arts, and “it was the year of the seven,” he marvels, lumping Margiela in with the famous Antwerp Six that emerged in the early ’80s: Walter Van Beirendonck, Ann Demeulemeester, Dries Van Noten, Dirk Van Saene, Dirk Bikkembergs and Marina Yee.

Gaultier was astonished at the professional calibre of the entire Belgian crew. He put Margiela second in his scoring, “but I liked him.” When the young Belgian approached Gaultier to come work for him as an assistant, the Frenchman initially spurned him, partly because he didn’t work with assistants, and because he didn’t have the budget.

But he reconsidered and took Margiela on to help with the Gibo trenchcoat collection, and assist with fabric selections for his signature collection. “He was so good and we truly became friends,” Gaultier says.

He recalls one meeting at a top fabric house in Italy where he and Margiela were presented with – no joke – something like 500 varieties of gabardine. One imagined a scene akin to a clown pulling an endless handkerchief out of his pocket, leaving the two men so flabbergasted, they could only laugh uncontrollably, much to the chagrin of the salesman.

“It was like a strange dream about gabardine, but at the same time a nightmare,” Gaultier says, laughing anew. “It was something so unique in my life – so many gabardines! But you know, I learned something that day: Don’t make too much!”

Gaultier also recalls how pleased he was when Margiela decided to branch out with his own collection in 1988.

“He saw how I was working and I think he wanted to make exactly the opposite of what I was doing,” he says, breaking into yet more laughter, but then insisting: “It’s true! In reality it’s like that, that’s how you react to things... Because you are younger, you want to do things differently, to break the rules.”

“His first collection was truly already super professional, but nice with a completely different style.”

In a unique full-circle moment, Gaultier would in 2003 succeed Martin Margiela as the women’s ready-to-wear designer at Hermès, which had begun investing in the Gaultier house in 1999. Gaultier would remain at the tony

brand, where he playfully plied the equestrian theme and designed several hit handbags, until 2010.

The next year, Barcelona-based Puig purchased the 45 percent of Gaultier held by Hermès International plus roughly 15 percent from the founding couturier, giving the designer a new lease on life and making Puig – parent of Nina Ricci, Carolina Herrera and Paco Rabanne – a bigger and more formidable player on the international fashion scene.

“Jean Paul Gaultier has always been a visionary,” enthuses Marc Puig, chairman and chief executive officer of Puig. “He did nearly everything before others in the fashion industry, and today, his authenticity and originality are highly valued. I believe that younger generations are drawn to this aspect and recognize him as a pioneer in numerous ideas and issues that still resonate with them today.”

And although Gaultier hung up his scissors in 2020, he decided to remain active in the brand.

“He continues to transmit his energy, his creativity and his savoir-faire to the teams, and his celebration of the collections of his guest designers is the ultimate endorsement,” Puig says. “It’s an immense responsibility to be entrusted with one’s legacy and we have always been committed to carrying our founders’ vision forward long after they retire.”

In Puig’s estimation, Gaultier occupies an important place in fashion history for he has “advocated for diversity and inclusivity since his very first collections. He has set himself apart with an idea of fashion that challenges boundaries and conventions at every turn. His fiercely revolutionary character and spirit, coupled with the freedom he has championed throughout his career have profoundly impacted the industry. And he has paired all this with exceptional couture skills and savoir-faire. It is a unique combination and one of the reasons why he is so widely appreciated and respected today.”

Gaultier explains his retirement from the runway as simply being “interested in doing something different, but not to finish completely with fashion.” Indeed, his “Fashion Freak Show” cabaret, which debuted in Paris in 2018, was simply another way of indulging his passion for blending fashion with showmanship.

He’s also the creative guru behind “Falling | In Love,” a massive cabaret-style revue at Berlin’s Friedrichstadt-Palast, the state theater owned by the City of Berlin. The project represents an encore for Gaultier, who had designed around 500 costumes for “The One” revue that opened there in 2016, fulfilling a childhood dream.

“In the beginning, I discovered fashion shows through the cinema, and I always wanted to make fashion shows spectacular, like the theater. Even my first show, it was quite spectacular because it was a spectacular disaster,” he says, laughing uproariously.

He alludes to this in the autobiographical “Fashion Freak Show,” when the music blares, the runway lights go up, but the models are not ready because Gaultier was still deciding what to put on them.

“I went without rehearsals for something like 20 years,” he says. “With me, it had to be always spontaneous because I was always changing things, preferring to always be creative until the last moment.” ▶

A scene from "Fashion Freak Show," which continues to tour the world.



“

I never start any project with a goal, other than 'I would love to do that.' To enjoy doing it is the most important thing.”

JEAN PAUL GAULTIER

Jean Paul Gaultier

Hailing from the small French town of Loudun, and without any formal fashion training like Gaultier, Ghesquière was dead set on working for his fashion hero, and got his start by filing, photocopying and cataloguing fabrics at Jean Paul Gaultier.

“I always see Jean Paul as a game changer for our industry, and for our freedom as designers,” says Ghesquière, artistic director of women’s collections at Louis Vuitton since 2013 and formerly the acclaimed creative director of Balenciaga. “He made propositions that were totally new in the way of not only dressing and styling, but he was also the first one to express the world of today: I’m talking about inclusivity, about different body shapes, about gender identity. Jean Paul was really ahead of his time to make sure everyone was invited to the table and represented in his fashions.”

In an interview, Ghesquière marvels at Gaultier’s unique ability to mix so many disparate references to create something totally new.

When he worked at the house, the teenage Ghesquière witnessed various factions of the studio working on radically different styles and stories, “and Jean Paul was the only one with the magical key to put together everything together at the end. Everything would come together and it was brilliant.

“It’s something that I had never seen before, and I remember it being very emotional for me. I was young and dazzled by that talent,” he says. “His unique combination of styles is very precious for our industry.”

What’s more, the budding young designer witnessed a couturier who was uncompromising in fittings, always seeking perfection, and who nurtured a “point of view that was always very free and very creative.”

Ghesquière says he’s forever grateful for Gaultier putting him “on the right lane... I know if I’m here today, it’s because of the way I was treated and taken care of when I was so young at Jean Paul Gaultier.”

He also lauds Gaultier’s idea of rotating guest couturiers, which to date have included Sacai’s Chitose Abe, Balmain’s Olivier Rousteing, Y/Project’s Glenn Martens, Rabanne’s Julien Dossena, Haider Ackermann and Simone Rocha.

“It was so smart of him to help people understand how much he’s a part of our collective aesthetic and culture: Everyone has a point of view on what he does,” Ghesquière says.

The designer highlights how reassuring it was as “a young gay man that was not completely comfortable with his sexuality at the time” to see Gaultier so present in the media as a strong, proud figure for the LGBTQIA+ community.

Up-and-coming Paris designer Victor Weinsanto, who worked with Gaultier on costumes for the “Fashion Freak Show” revue before launching his own brand Weinsanto, calls Gaultier “the most avant-garde designer of his generation.”

“Today it has finally become normal to have an inclusive and eco-responsible approach, but at the time it was revolutionary,” Weinsanto says. “I have enormous admiration for what he brought to fashion and to society. People from my generation, we are all very grateful to him.”

In terms of fashion design, Weinsanto argues that Gaultier’s work was so prescient “that it is still so cool and modern,” he says, citing an affection for wearing vintage Gaultier pieces



from the '90s, with their unmistakable prints.

“The inspiration that we can have from his work and his heritage is inexhaustible,” he says. “Jean Paul Gaultier’s vintage and current pieces are the coolest and it makes me happy to see that the younger generations are perpetuating his positive, caring message.”

Weinsanto, who trained at Atelier Chardon Savard Paris and has also worked at Y/Project, Maxime Simoens and Chloé, says he “learned everything” by watching Gaultier work, discovering “exciting techniques and know-how.”

When Weinsanto decided to leave the Gaultier house and launch out on his own, he gave the designer a bouquet to thank him.

“I will always remember what he said to me that day,” Weinsanto recalls. “He said, ‘We are in a serious business but we have the chance to do a fun job. You have to have fun and listen to your instincts.’”

Editor’s note: *The Originals* is an occasional feature in WWD dedicated to mavericks in fashion, beauty, retail and culture.

Gem Garden

Highlights from Haute Joaillerie debuts.

COMPILED BY THOMAS WALLER

Nature's bounty of flora, fauna and fantastical phenomena continued to nourish the collections of high jewelers and had them bursting with ideas.

Northern Lights at David Morris, southern Africa's magnificent wildlife with De Beers or delicate leafy brooches as supple as embroideries for Boucheron were among the directions explored.

Gemstones rare or repurposed were also a focus here, ranging from the exceptional Mozambique rubies of Graff and black opals at Dior to Louis Vuitton's Umba sapphires and two takes on turquoises seen in designs by Cartier and independent jeweler Lydia Courteille.

For Rouvenat, the stunners sourced from dormant stocks that date back decades become the principal subject of the Frame line, reinterpreting the idea of a halo with a graphic band of lacquer and diamonds.

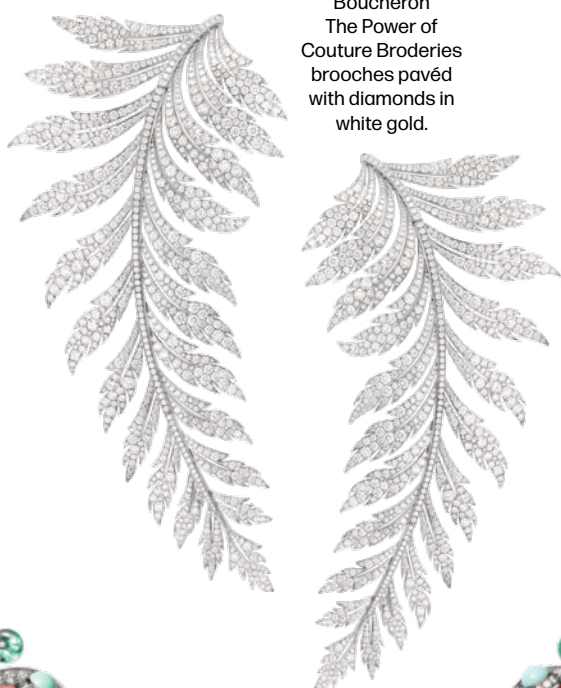
Juicy and colorful gemstones were also prominent throughout the high jewelry season, with examples including the blooming floral cluster that was showcased by sapphire specialist Avani Paris. Throughout, transformation continued to be a winning feature for investment pieces that paid off.

— Lily Templeton

Cartier Le Voyage Recommencé high jewelry necklace in platinum with turquoise, coral, emeralds and diamonds.



Boucheron The Power of Couture Broderies brooches pavé with diamonds in white gold.



Rouvenat Frame ring with pink tourmaline, orange lacquer and diamonds.



Dior Fine Jewelry Délicat earrings with white gold, diamonds and black opals framed with delicate diamond leaves.



Maison Avani by Avani Paris Neella necklace in white gold, rose gold and yellow gold with yellow sapphire emerald cut, yellow sapphire cushion cut, blue sapphires, pink sapphires, mahenge spinels and tsavorites.



Lydia Courteille Shamans ring in 18-karat gold with sapphires, yellow and orange sapphires, spinel, ruby, turquoise and enamel.



Graff Oval Mozambique ruby earrings, with multi-shape white diamonds, set in white gold



David Morris Starburst cuff in 18-karat white gold with blue sapphires, Paraiba tourmalines and white diamonds.



De Beers Forces of Nature Kudu Crown diamond ring.



Small Talk

It's no secret that smaller watches are coming back into the mainstream with a vengeance.

BY LUIS CAMPUZANO

While larger watches have dominated the market for several decades, small styles are now seeing a resurgence in popularity.

From Timothée Chalamet's appearance at this year's Golden Globes wearing a diamond Cartier Crash to Robert Downey Jr. seen in a Jaeger-LeCoultre Reverso Chronograph and even Selena Gomez, who brought haute horological glamour with the Bulgari Serpenti watch, the sight of small watches has become increasingly common.

Times clearly are changing, and even though larger designs may attract attention due to their size, small styles offer a more understated and discreet elegance – not to mention that since many brands are abandoning the age-old tradition of categorizing watches as either men's or women's, timepieces are moving ahead with a new sense of gender neutrality.

With new watch models scaling down, WWD Weekend rounds up a selection of small timepieces that consumers are sizing up in the horology market.

Breguet Reine de Naples 8918BR in light gray.



Chanel Première Ribbon Watch.



Tiffany & Co. Tiffany HardWear Watch in rose gold with pavé diamonds and white mother-of-pearl.



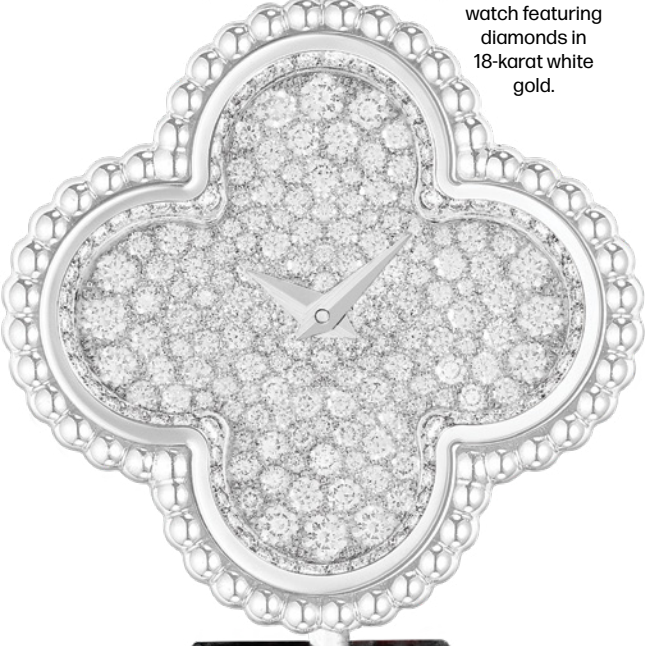
Cartier Baignoire watch, mini model in 18-karat yellow gold.



Longines mini DolceVita.



Van Cleef & Arpels Sweet Alhambra watch featuring diamonds in 18-karat white gold.



Patek Philippe Ref. 4910/1200A Twenty-4 in stainless steel with gray sunburst, black gradated dial.



Omega Mini De Ville Tresor, steel on alligator strap.



Bulgari Bulgari.



Jaeger-LeCoultre Reverso One Duetto Jewellery.



Chopard L'Heure du Diamant Collection in 18-karat white gold featuring diamonds and a mother-of-pearl dial.



Tag Heuer Aquaracer Professional 200 Solargraph.

Not On Their Watch: Three Brands Calling Time on Off-the-shelf Timepieces

Jewelers Patcharavipa and Luna Skye give vintage finds their bejeweled touch, while self-professed “vandal” seconde/seconde/ goes for pun-filled reads on love, life and other minute details. BY LILY TEMPLETON



Samantha Conn



Romaric André



Patcharavipa Bodiratnangkura



A Piaget Polo customized by Patcharavipa.



It's a Hi-Tek, err...Patek Philippe with a seconde/seconde/ watch hand.



The Emerald, Lucky and Dark Mermaid customized Rolex watches by Luna Skye.

His specialty? A knack for punchlines and watch world jokes that see him revisit a diving watch into a “Fifty Phantoms,” create a “Hitek Philippe” thanks to a pixelated cursor pointing to the hours, or “democratizing A Lange & Sun.”

Needless to say, he's not affiliated with Omega, Patek Philippe or Rolex – although he's now collaborated with a handful of watchmakers.

Don't ask him what he does, though. “The moment you put a label, you're closing doors” is what he has to say about it. Opening his website is an answer that's as apt to his vocation as he is tongue-in-cheek: “I vandalize other people's products because I failed at building mine.”

A business school graduate of the early 2000s, André worked in finance and banking for a handful of years before being lured toward entrepreneurship. At the height of the high-end mobile phone (think, Vertu circa 2005), he and a childhood friend launched a clamshell mobile that sparked a mechanical clock rewind every time the device opened or closed.

“It was extremely stupid and extremely cool as well,” he says. Long story short, by

These days, having a statement watch is no longer a question of size or price. Even vintage doesn't quite guarantee you something a cut above the ordinary.

Short of building your own movements – if you do, there's a prize for that – here are three labels that are giving their unique read on timepieces.

It was a wander through a flea market in Bangkok that led Patcharavipa Bodiratnangkura to the watch that would become her label's first customized piece, a 31mm Rolex that didn't even work. Its size caught her eye of the London-based jeweler, who “loves tiny, tiny things,” and wrapped in layers upon layers of gold, it became a ring.

“We don't especially love watches, but it's something that we started to appreciate,” says the London-based jeweler, admitting that neither she nor her partner in life and business Kenzi Harleman regularly wear a timepiece.

“Being detached makes it easier for us to play around with the object,” says Harleman, who favors older models that he feels were designed almost with a jeweler's eye. “When you look at what was created before, there was so much fantasy, so much more freedom in creating. A watch could be a bracelet, a necklace, anything.”

From the get-go, the Patcharavipa label has been rooted in this appreciation for objects bearing the mark of time, expressed in the “Siam Gold” texture that Bodiratnangkura gives her jewels. “It has a tactile, crooked, very handmade feel that was inspired by treasured objects from my great-grandparents,” she explains.

Launched in 2016, her brand is carried by five Dover Street Markets, including in London, Tokyo and New York, and has its own flagship in her hometown of Bangkok.

Nowadays, the watches they sell have been fully refurbished to be functional, but vintage remains their preferred source since the pair “enjoy the mystery of buying watches,” Harleman says. The more streamlined aesthetic of Piaget, Patek Philippe, Audemars Piguet and Rolex Cellini are their preference.

“We want to try and keep the original roots of the watch, both its patina and design,” explains Harleman. “Not redesign the whole thing, just add enough to make it a bit more special.”

With that Patcharavipa textural touch, of course.

In addition to the 15 already sold, more are coming, including a 1970s Rolex Cellini Asymetrique with a cage that makes it part-high jeweler's secret watch, part World War I-era protected pocket watch.

Their commercial success, accelerated since Rihanna was spotted wearing a customized '70s Rolex Cellini King Midas in 2020, has boosted the brand.

“It allows us to be better for the business and continue designing things that we love without being stuck,” says Harleman. “And with imagination,” adds Bodiratnangkura.

In contrast, for Los Angeles-based designer Samantha Conn, the customized watches she launched under the

10-year-old Luna Skye jewelry label are the materialization of her long-held interest in timepieces. “I always wanted to get into the watch industry,” she says. “But at first, I was a bit intimidated by the crossover between jewelry and watches because I had no experience with it.”

“I wanted to start customizing vintage Rolex watches because I really wanted to keep that integrity and special quality that they hold,” says the collector, who fell in love with the way her first find made her feel and the story behind it.

Behind the Luna Skye watch faces are her childhood on the Southern California coast that inspired the “Dark Mermaid” face with its starfish, diamond seashells and fishbone, or emerald's connection to love for the eponymous model, where the numerals have been replaced by baguette and rounds of the stone.

The baseline for all her designs is the Rolex Datejust 36, a watch that exudes a unisex, powerful feel for Conn. First, because she's “a Rolex girl through and through,” she says. “I've always been drawn to something a little chunkier and heavier and [the watchmaker] does such a beautiful job creating watches and releasing sizes that transcend between men and women.”

Plus, its dial size offered the right amount of space for the designs she had in mind. “It was important to keep [its] beauty and highlight that instead of overpowering it by putting a bunch of stuff on it,” explains Conn, who feels that fully blinged out takes “really dilute the beauty a Rolex is supposed to hold.”

Though demand is strong – Conn's first model for herself ended being bought off her wrist by a client – she wants to keep her production to its current pace. Her initial run of three designs numbered five pieces each and she is getting requests for customization requests, too. “Having something limited also adds to the value and the lore of getting one,” she says.

But sometimes it's not about the stories – it's about the puns. Take Frenchman Romaric André, who officiates in the watchmaking world under the moniker seconde/seconde/.

2015 the project had tanked. But as André went from being the chief executive officer of a start-up that had raised funds to the “reality check moment” of what his next move could be, his one takeaway was, “I'm still in love with the watch as a product.”

Off he went, snapping up vintage Rolexes and Omegas for a couple hundred euros a pop, with the idea of trying something that hadn't been done before – namely being a bit disrespectful to his source material by swapping out watch hands.

“Usually you don't touch vintage watches because their value is in them being untouched,” he says. “But here I was, not respecting the original designs” with his own ideas, with the help of a hands manufacturer in France. His nom de plume was his way of rolling his eyes at the “exceptional watches for exceptional people” schtick of traditional watchmakers, he adds.

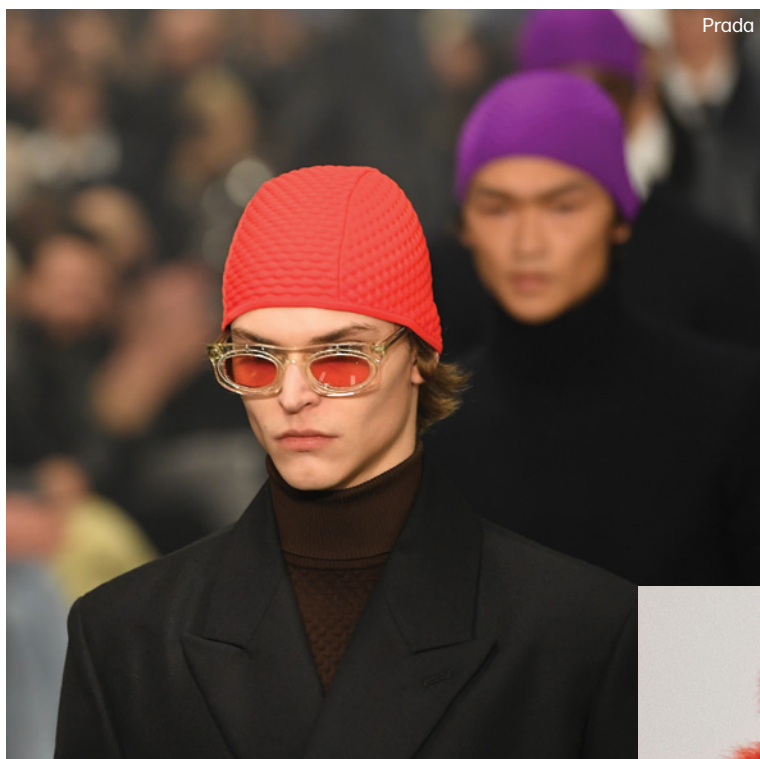
André turned up at 2019's Baselworld with a cardboard box of his designs, “a bit like a parasite in a big watch fair,” and started showing them around to collectors. “Important collects went from ‘what the f-k are you doing’ one second to finding them fun and buying one the next,” he recalls.

Things started to snowball when watchmakers like Massena Lab and H.Moser came calling for collaborations, which scaled up production from a unique item to small batches. But it also multiplied André's potential audience. Blogs and press followed.

These days, André counts close to 27,000 Instagram followers on the seconde/seconde/ account and his work spreads through a myriad of reposts. Six months ago, the scale changed again – up in numbers, down in price point – with a first collaboration with Timex that saw him drop a total of 3,000 pieces.

His latest drop, a not-quite-Valentine's Day Timex with letters tumbled to spell “My-Ex” and playing on the idea of losers in love (the L-shaped hand eventually points back to the wearer), sold out in a matter of hours.

As the saying goes, some you win, some you lose, but whatever happens, André makes sure everyone gets a laugh.



Stephen Jones on His Top Hats From the Fall Menswear Shows

"The men's hat market is huge," says the milliner, whose favorites this season included Prada's colorful swimming caps and Louis Vuitton's cowboy hats. BY JOELLE DIDERICH



The fall 2024 menswear shows were a headgear bonanza, from the cowboy hats at Louis Vuitton to the outlandish creations worn by Walter Van Beirendonck's Surrealist monsters. WWD Weekend sat down with London-based milliner

Stephen Jones to break down his favorite looks, which included a couple of throwback moments for the designer, who is preparing for a major exhibition at the Palais Galliera fashion museum in Paris in October.

Jones has witnessed a surge in demand for men's hats over the last decade, with the popularization of styles such as beanies and baseball caps. "Hats used to be an out-there purchase. Now if you go into any store, from H&M to Loro Piana, they're all selling hats," he remarks.

In addition to his collections for designers, Jones has undertaken numerous individual high-profile commissions for celebrities including Princess Diana, Rihanna and Kylie Minogue. But men's design is where it all began.

"When I first started off, most of my customers were men before women. They were all pop people, so it was Boy George and Spandau Ballet and Duran Duran," he recalls.

This season, brands such as Prada, Givenchy and Dior used headgear in their menswear collections to send subtle signals about their heritage and positioning that will not go unnoticed by lovers of high fashion, Jones says.

"It can really underline or be an accent to show a particular feeling where the clothes can't," he explains. "If something's maybe slightly more classic, you can put a hat on that outfit and it immediately balances the look."

Here are some of his favorites from the Paris and Milan men's shows for fall 2024.

Prada's Swimming Caps

Miuccia Prada and Raf Simons paired stereotypical office attire with swimming caps, goggle-like eyeglasses and pool slides.

"It really grabbed everybody's attention because people are used to a shaved head, but people aren't used to the removal of the hair completely, which is essentially what it did," Jones says of the colorful knit caps.

It made the models look more athletic, but also vulnerable, he feels. Above all, it was a punchy way to imprint the collection in an era of short attention spans.

"It's this incredible shorthand which is immediately understandable. Put something on somebody's head and it's obvious in a way that no other article of clothing is," he says.

Jones thinks the look has commercial mileage. "If you're a Prada fan, you will be wearing that hat next season," he predicts. "I think fashion now, especially men's fashion, is so much about fandom, in a way almost more than fashion. Are you going to be in the Prada team?"



Louis Vuitton's Cowboy Hats

Pharrell Williams topped his Wild West collection with a selection of cowboy hats, choosing a plain cream-colored version to take his extended runway bow.

"I thought they were really good. I mean, who has the authority to do cowboy hats, but him, an American?" says Jones.

While not as extreme as the "Happy" singer's iconic Vivienne Westwood Buffalo topper, the Louis Vuitton styles cut a dash, as demonstrated by Beyoncé, who wore one to the Grammy Awards.

"He's been a client of mine on and off and I know him a little bit, but he loves hats. He loves how they extend his personality," says Jones. "And he's a performer, like Beyoncé is a performer. Not every fashion designer is a performer."

The Vuitton show offered a wide selection of materials that should resonate with collectors, according to Jones. "To say, 'I have a Pharrell cowboy hat' is quite something in your wardrobe, whether you're wearing it this season or whether you're wearing it in 10 years' time," he opines.

Dior's Ballet Berets

Kim Jones was inspired by his uncle Colin's photographs of Rudolf Nureyev for his ballet-inspired collection, which included his first full line of haute couture for men. For the hats, he took his cue from a beret from the French luxury house's archives.

"He showed me the hat and I just started to laugh," says Jones, who has designed hats for Dior for 27 years and recognized the creation as one of his own, from a 1999 womenswear collection by John Galliano.

He decided to make a velvet version for the couture portion of the fall 2024 men's collection, and jersey ones for the ready-to-wear looks. Jones personally draped and knotted each one.

"I was given a little bit of extra time so I could work on each guy individually in the show and make sure that it flowed with the lines of his face," he recalls. "I thought the guys looked beautiful as well. They didn't look overdressed and they looked believable."

Givenchy's Couture Bubble Hats

For its first men's collection since the departure of creative director Matthew M. Williams, Givenchy's design studio went back to the roots of the brand with an intimate presentation in its historic couture salons on Avenue George V.

Some models wore hats that brought to mind the graphic styles that founder Hubert de Givenchy designed for Audrey Hepburn in "Charade." Here, they provided an unexpected counterpoint to looks including a black leather safari jacket and billowing cream pants.

"It was great how these were just plonked on the head. I mean, originally the ones which were sort of



ball-like would have been ball-like, but I love the fact that somebody had dented them," Jones points out.

He applauds Givenchy's efforts to introduce its heritage to a new generation, at a time when a host of TV shows are exploring the heyday of Paris haute couture.

"It's an interesting way of approaching it through the hats because a hat is so easily removable. It's sort of spontaneous and it's lighthearted. In a way, if they started to make the clothes look like original Givenchy, it would not work, but I thought it was a very clever thing to do," he says.

Walter Van Beirendonck's Monster Bunch

Walter Van Beirendonck's show was another blast from the past for the milliner. For his monster-inspired fall collection, Van Beirendonck revisited the styling — hair, makeup and accessories — he crafted for his W.&L.T. shows 30 years ago, including hats by Jones.

"The first time I worked with him, we made 110, 120 hats. Each one was different," Jones recalls. "I think it's also incredible that he's actually kept them and they're all in good condition."

Like the Givenchy show, this display raised the question of the relationship between fashion and time, he reckons.

"Do those hats look 30 years out of date? No, they look completely contemporary. If you wear tight trousers or baggy trousers, do tight trousers make you look very out of date? No, it's just a point of view, really. So I think time and fashion's relationship is being thrown up in the air," he says.

His favorite was the giant red fluffy trapper hat. "It was just as huge as I remembered it," Jones says with a laugh.

Yohji Yamamoto's Autobiographical Hat

Yohji Yamamoto tapped film director Wim Wenders and other friends of the house to walk in his show, which was about family, tradition and history. Models were old and young, tall and short, male and female. Many of them walked in pairs, dressed in similar clothes.

"Yohji always makes the most wonderful hats, either for men or for women," Jones enthuses. "Somehow he makes those things which are quite classic, in a way, look so cool."

Wenders and "The Walking Dead" star Norman Reedus were among those rocking variations of the 80-year-old designer's signature wide-brimmed felt hat.

"I know quite a few guys who wear Yohji hats and they always look great in them. They're just fashion-y enough, but not too fashion-y. It's just that balance, and also, he's a hat wearer," says Jones. "A hat which is autobiographical is a believable hat for a man."



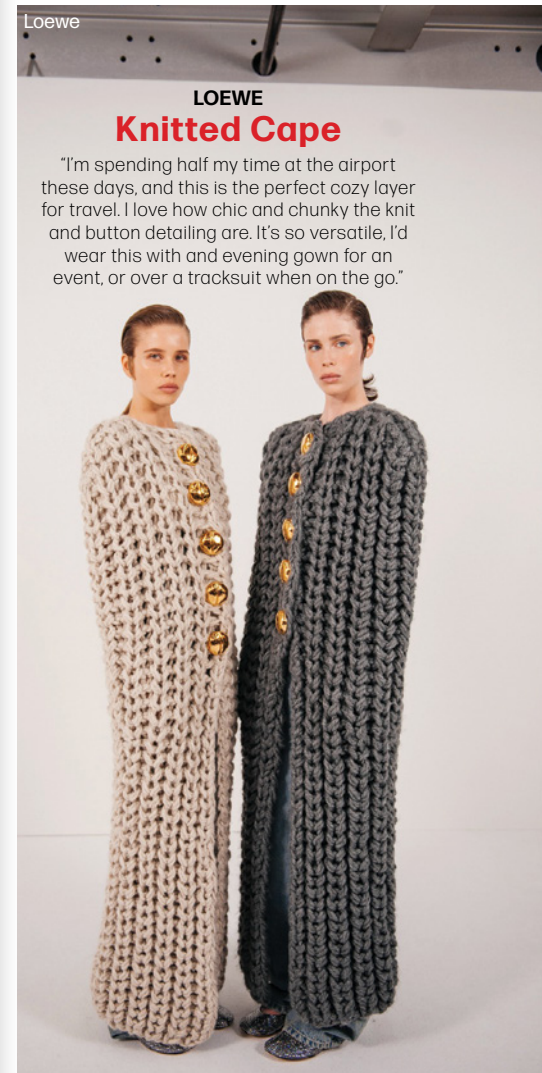
Courrèges

**COURRÈGES
Bottoms**

"The bottoms are my main focus on this one, though I love the top. This to me is a dream casting look. I would pair with a fitted, muted tank and a high pony."



Colin Jones



Loewe

**LOEWE
Knitted Cape**

"I'm spending half my time at the airport these days, and this is the perfect cozy layer for travel. I love how chic and chunky the knit and button detailing are. It's so versatile, I'd wear this with an evening gown for an event, or over a tracksuit when on the go."

Add to Cart

Spring 2024 with Guest Editor, Model Colin Jones

BY EMILY MERCER

Colin Jones may be known for her powerhouse walks for Maison Margiela and Marc Jacobs, but here, she acts as WWD Weekend's guest editor for the spring 2024 season. Jones' star is rising on the runways, on magazine covers and in campaigns. Her model-off-duty street style includes utility denim, cropped sports jerseys and edgy layers with girlish flare, like a lace bralette atop graphic T-shirt with a plaid miniskirt and knee-high, lace-up boots.

Here, Jones, also known as @col_thedoll on Instagram, dreams up her ideal spring wardrobe, featuring 12 of her favorite women's looks and accessories to add to cart.



Nina Ricci

**NINA RICCI
Coat**

"Harris [Reed] does it again. Do I even need to explain why this coat is healing my inner Leo child? I've been super gravitated to wearing prints all my life. There's no place I wouldn't wear this coat to."



Ann Demeulemeester

**ANN DEMEULEMEESTER
Jacket**

"Put me on Wall Street! I think you can never go wrong with a neutral trench. This would be my go-to winter off-duty/on-duty look. The strips of fabric look so beautiful blowing in the wind."

**ACNE STUDIOS
Multipocket Bag**

"The Acne Studios bag...not a want, a need."



Givenchy

**GIVENCHY
Dress**

"I've been ridiculously obsessed with this pastel yellow color. Definitely my color of the season. This look is giving me all the spring vibes. This would totally be my spring going-out look. Givenchy was one of my favorite shows. I love the sheer layering and sensual eye makeup. J'adore."



Y/Project

Y/PROJECT
Skirt

"A good denim skirt is a staple for me and I love the peekaboo leg and shape of the skirt. I would pair this with a swimsuit top and a wedge flip flop, to serve all the summer vibes."



Loewe

LOEWE
Shorts

"The shorts on this one are everything. The needle hook is good motivation for me, as I've been meaning to get into knitting. I really love the blazer paired with it for a winter look, but personally I would pair it with a tailored bright button up for a bit of a pop."

Y/Project and Loewe photographs by Giovanni Giannoni; Miu Miu by Dominique Maître; Luar by Rodin Barica

LUAR
Full Look

"The pastel yellow does it again. This whole look is just "it" for me. Giving me all the '90s feels with such modern touches. The button detailing on both the blazer and shorts are also simply a must. Raul understood the assignment."



Luar



All-In

ALL-IN
Shoes

"Want to stomp all over the world in the All-In shoes. I'm absolutely in love with the design of the shoes and the way they style up the legs. My shoes for the show had a trail of pearls attached, and I was so obsessed with them."



Marc Jacobs

MARC JACOBS
Kiki boots

"To wear everywhere, anytime."



Miu Miu

MIU MIU
Full Look

"This one might be my favorite. I feel like I've never really seen shorts with this style and silhouette before. Growing up, I actually had to wear a school uniform resembling the polo and navy color. It's kind of like an homage to the way I used to runway in my school hallways."

The 'It' Girl Guide to Gadgets

Eight of beauty's biggest "It" girls dish on the beauty and wellness gadgets they can't live without.

BY NOOR LOBAD



Amanda Chantal-Bacon

@amandachantalbacon

Among those propelling the ever-relevant intersection of beauty and wellness is Moon Juice founder Chantal-Bacon, who looks to adaptogens among other powerhouse ingredients to boost inner-outer health. In fact, her bestselling Magnesi-Om magnesium powder has emerged as a staple for TikTok's viral "sleepy girl mocktail," often alongside an equal blend of tart cherry juice and Olipop prebiotic soda.

Favorite gadget

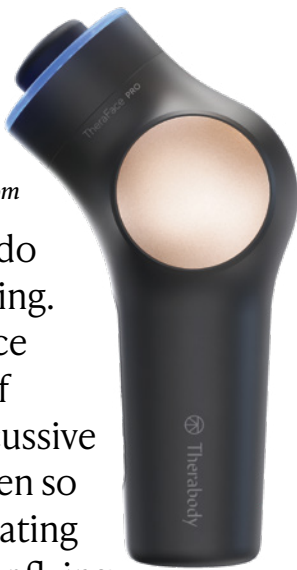
TheraBody TheraFace Pro

\$399 at therabody.com, bluemercury.com, amazon.com

I use it "I mindlessly do it often when working. I love the gentle face and neck version of [TheraBody's] percussive technology; it's been so helpful with stimulating flow in my face after flying and eating things that make my face puffy. No matter how hard I've tried, I can't be diligent about red light and never use my devices, but this one has a red light ring behind the thumper that de-puffs. There's also a micro current attachment that I wholeheartedly believe in, but rarely pull it together to use."

A form of beauty/wellness tech I want to see more of

"I would love a noninvasive, regenerative treatment for breasts that have been donated to long-term breastfeeding; I have fantasies that it will include lasers and exosomes."



Charlotte Palermino

@Charlotteparler

She is, simply put, the internet's skin care fairy godmother. In addition to helping her science-led skin care brand Dieux Skin – best known for its cult-favorite reusable under-eye masks – Palermino can often be found dishing out beauty ingredient and regimen education to her TikTok following of 412,000-plus users.

Favorite gadget

Ziip Halo Nanocurrent and Microcurrent Facial Toning Device

\$399 at ziipbeauty.com, goop.com

I use it "Daily on mornings when I don't go to the gym; I'll put on a podcast and do my massage. While the science isn't exactly there to explain the difference I see in my skin – it may just be the massage leading to circulation – I love using it as part of my routine."

A form of beauty/wellness tech I want to see more of

"I'm very interested by brands that claim to push products deeper into the skin, because not all products need to go deep to work but some absolutely do. I'm interested to see how they grow, validate claims and how they educate consumers without promoting misinformation – for example, some peptides should not be going deep into the skin, as they set off chain reactions and are just fine on that top layer."



Huda Kattan

@Huda

The ultimate blogger-turned-beauty-mogul, Kattan is planted firmly at the forefront of beauty culture and conversation. The Iraqi American makeup artist's cosmetics line has long since reached billion-dollar-brand status, and most recently inaugurated an assortment of soft pink and peach-toned setting powders and color correctors – the latter of which is on-trend with Pantone's Peach Fuzz color of the year selection.

Favorite gadget

Tria Age Defying Laser

\$529 at triabeauty.com, amazon.com

I use it "Three times a week; I've seen a big difference in my skin since I started using it – it helps with tightening the skin and hyperpigmentation and gives you this amazing glow."

Huda's hot tip "Make sure to hydrate your skin well afterward, especially if you have dry skin. For first-time users, I recommend following the directions and using it daily for a few weeks, then take a break just to see how your skin reacts to the device."

A form of beauty/wellness tech I want to see more of

"I've always wanted a device that could do my makeup on super busy days. That would be life changing if you could have a little device that just glides over your face and creates your glam in no time; it could even have a catalogue in there with different eye looks, lip colors and styles of makeup to choose from."





Desi Perkins

@desiperkins

From her 2010's #TrippinWithTarte YouTube era to her latest chapter as a two-time beauty and lifestyle brand founder, Perkins has always been one to watch. Beyond routinely serving up high-quality content to her 7 million-strong social media following, her namesake sunglasses line has become a mainstay among celebrities including Ciara, Lil Wayne and – yes – man of the Super Bowl halftime hour, Usher.

Favorite gadget

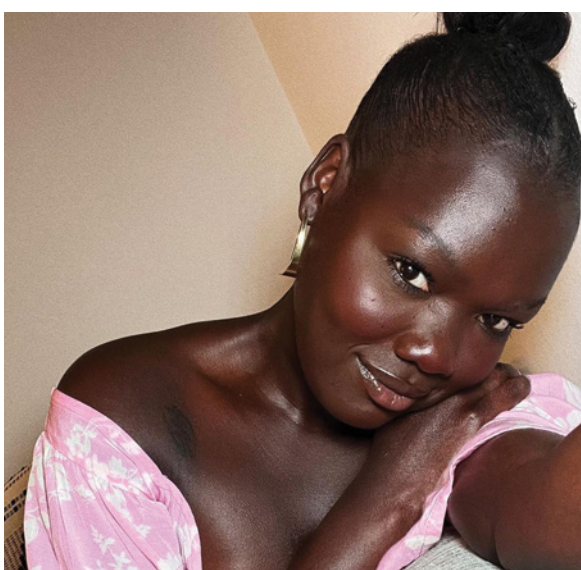
Solawave Advanced Skincare Wand with Red Light Therapy

\$169 at solawave.com, ultabeauty.com, bluemercury.com

I use it “A few times a week before I go to bed – if I don’t immediately pass out.”

A form of beauty/wellness tech I want to see more of

“If there was some sort of microcurrent mask that I could strap on to my face when I’m cleaning or hanging with the kids – that would be a game changer.”



Nyma Tang

@Nymatang

An OG beauty influencer, Tang has made a name for herself thanks to her cutting sense of humor and thoughtfully produced YouTube videos. Her long-running “The Darkest Shade” series, too, in which she puts makeup brands’ darkest foundation and concealer shades to the test to assess whether they’re truly suitable for darker skin tones, has played a pivotal role in holding brands to account when it comes to being inclusive.

Favorite gadget

NuFACE Trinity Facial Toning Device

\$385 at myNUFACE.com, dermstore.com, amazon.com

I use it “Three to four times a week, and especially before any special events – it gives you both instant results, plus cumulative results the more you use it.”

A form of beauty/wellness tech I want to see more of

“I would love to see a product that functions similar to a red light face mask, but for your head – and can also massage your scalp so you can be your ultimate lazy, work-smarter-not-harder self.”



Nailea Devora

@Billnai

Loved for her deadpan wit and chaotic-good story time videos, 22-year-old Devora is one of social media’s brightest rising stars. Most recently, she joined Revlon as the cosmetics brand’s newest global ambassador, joining the ranks of Megan Thee Stallion and Ashley Graham.

Favorite gadget

Sephora Collection Rose Quartz Gua Sha

\$14 at sephora.com

I use it

“Gua sha has become a staple in my routine; I often do it at night as a natural way to define the face – turns out the TikTok hype was right.”

A form of beauty/wellness tech I want to see more of

“Someone needs to invent a tool to pop the pimples on your back yourself – that would go crazy.”



Jackie Aina

@Jackieaina

Though Nigerian American Aina may have gotten her start as a beauty influencer, her impact transcends the parameters of any single lane. From serving up life and career advice (and effortless charm), to discussing the tough realities of being a Black creator in a predominantly white space, Aina has won over an audience of 3 million-plus social media users and debuted her own candle and lifestyle brand, Forvr Mood, at Sephora.

Favorite gadget

Omorovicza Cooling Dermaglobes

\$125 at omorovicza.com, skinstore.com, saksfifthavenue.com

I use it “At least once a week.”

A form of beauty/wellness tech I want to see more of

“A facial product that can help with migraines, and more innovation around alleviating period cramps.”



Daniel Sallstrom



How Daniel Sallstrom Escapes Fashion's Echo Chamber

The makeup artist behind runway looks for Rick Owens, Fendi and Eckhaus Latta talks his most memorable jobs, the subcultures that inspire him and why he doesn't look at fashion magazines. BY JAMES MANSO

It's backstage at the Helmut Lang show on the first day of New York Fashion Week, and anticipation is in the air. Blow dryers blare, models march and excited (perhaps overcaffeinated) crews chat.

The energy is palpable.

But it's remarkably calmer around makeup artist Daniel Sallstrom, who is tasked with using MAC Cosmetics to create the ravaged-by-the-elements glam for Peter Do's second presentation for Helmut Lang. Sallstrom is jitter-free as he precisely smudges pristine makeup on a model's eyelids with a Q-tip.

"One of the key words for the collection was windswept chaos," he explains coolly, clearly immune to the electrified air backstage. "The idea was to take a completely done look and disheveling it."

He navigates the backstage landscape as a seasoned pro, but it's a long way from where he started his makeup journey.

"In Sweden, we had something called Madame Chic, and my sister had this huge box of makeup she would sell and I would always play with it when I was alone in the house," Sallstrom says of his early memories. "I've always



Backstage at the Helmut Lang fall 2024 ready-to-wear show at New York Fashion Week.

loved transformation and how you can morph yourself with makeup – even as a child."

As Sallstrom grew in and out of various aesthetic interests – "When I was about 14 or 15, I got into being a goth and a punk, and that was when I really started experimenting with it," he says – varying subcultures have inspired him.

"When I was 19 and I moved to London, I was a wild little club kid. I would do drag, gender-bending, and would always play with makeup looks. Then, a senior artist from MAC saw me, asked me to come work for them, and the rest is history," he says. "It was never planned and it all happened organically."

Sallstrom still lives in London, where he's been since the 2000s, though he admits his life feels nomadic. "I live between London, Rome, Milan and New York," he says, adding that in addition to the underground subcultures, he spends a lot of time in museums when he's home. "I love the Tate Britain in London; they have this incredible selection of Francis Bacon."

In any case, he's keen on getting out of fashion's echo chamber when sourcing new ideas. "I try to not look at fashion magazines or at Instagram. We're in such a hamster wheel now where everyone is looking at each other and creating the same thing," he says. "I try to look more at everyday life, even just walking around. I see so much on the streets."

But he also gathers insights from his collaborators. His most memorable job is his first show for Rick Owens, fall 2022, where the washed-out glam mirrored the fog machine that clouded the runway.

"Rick Owens – doing his shows was always a goal for me. He's always been my number-one designer and we have so many similar reference points," he says. "When I got that first call that he wanted to work with me, I'll never forget it. And I still get so psyched about it every time."

When ideating runway looks, he tends to stay focused on the collection he's working with. At Helmut Lang earlier this month, for example, he iterated on Do's focal point of daily life in New York, weather and elements aside.

"I look for authenticity and respect" in collaborators, Sallstrom says. "You would have so many designers and photographers that felt they were above everyone else. That way of working is really boring, and you can't be relaxed with someone who doesn't see you on the same level as them. It's also very hard to be creative."

His dream collaborators vary, though he's ticked many off the list. "Rihanna, Naomi Campbell I both always wanted to work with, and then I did. Same with David Sims and Rick [Owens]. But there's always people that are new and up-and-coming, which is what keeps it super interesting."

There are a few megawatt entertainers that he has his eye on as well. "I would love to work with Cher," Sallstrom says. "And Dolly Parton. Not only are they icons of incredible happiness, but they seem hilarious. I used to work with Grace Jones back in the day and it was so fun to be around her, because she's so energizing and hilarious."

Can Aging Be Reversible?

Modern science has caught up with aging, according to David Andrew Sinclair, biologist and professor of genetics at Harvard Medical School. BY RYMA CHIKHOUNE

Campaign shot
by Tally Health.



Would you want to know your body's real age?

That was the question David Andrew Sinclair – known for his research on aging and epigenetics – posed on X, formerly known as Twitter. A prominent biologist and academic, and professor of genetics at Harvard Medical School, his work centers on why we age and how to slow its effects.

“We had an overwhelming response,” says Melanie Goldey, chief executive officer of Tally Health, the biotechnology company Sinclair cofounded with entrepreneur Whitney Casey. Together they’ve built a model to give people insights into their biological health and aging meant to allow wellbeing optimization.

“We didn’t even have enough kits, because we didn’t expect that,” Goldey continues. “So we sent out a bunch of tests and we got 8,000 back.”

It was the early days of Tally Health when Sinclair’s message went into cyberspace. That was the birth of the company’s database, which has since grown to more than 270,000 people globally at launch (with an age range of 18 to 100 years old, more than 30 percent non-white and a nearly equal split of males and females, according to Goldey). The company is still only about a year old, having been unveiled on Feb. 23, 2023.

And it’s caught the eye of Hollywood.

“I will tell you, I had the pleasure of listening to David speak at a small casual, sort of lecture-ish thingy,” actor and director Jason Bateman said on his Smartless podcast, cohosted with fellow actors Sean Hayes and Will Arnett.

“At someone’s house?” asked Arnett.

“At someone’s house,” Bateman affirmed.

“Hollywood does it right, don’t they?” Arnett laughed. “They just bring people in. Like, ‘You know what? Bring somebody smart over here and let them talk to us.’”

Bateman introduced Sinclair as the guest for the episode. “He said some things that really straightened me out as far as my knowledge of general health and mortality,” Bateman said on the podcast.

Discussing his life work and where the science stands today, Sinclair described the innovation as being “at the level of the Wright Brothers” in 1902 – as in American aviation pioneers Orville and Wilbur Wright.

“We’re figuring out how to glide, but we do know it’s possible to fly,” explained Sinclair, who’s Australian American. “My colleagues and I, we’re about 100 leaders in the world doing this, we call it aging research or longevity research. It’s now a fact that modern science has caught up with aging. For a while we ignored it. We thought it was natural, acceptable. That’s B.S. It’s definitely not acceptable. It’s the greatest cause of pain and suffering on the planet. And if you think heart disease, cancer and Alzheimer’s are bad, what do you think causes those, right? Young people don’t get those diseases. It’s

1,000 times aging and one time or 20 times are these other drivers of these disease. So, my point is, if we can understand what causes aging, slow it and even reverse it – and we’ll get to that – then these diseases either don’t happen, or you can take them away.”

His lab at Harvard has spent 20 years detecting the genes that control the aging process, he went on: “And we’ve been very successful. We have a handful of genes that seem to regulate all life forms on earth, from trees to worm to even humans. And we could even read your genes and tell you what the chances are of you living a long time. But now, actually, there’s new stuff, which is blowing my mind....We can see this in mice very easily. We can reverse the age of the eye in a mouse and make them see again, these old mice. We can make them run 150 percent, 200 percent on a treadmill after just a few weeks of treating. These are the Wright Brothers days, right? Imagine in 20, 30 years, we could have intercontinental air travel, eventually go to the moon.”

Today, compared to a decade ago, “we know so much more [on aging], especially the changes during the aging process,” Max Guo, the chief of the Cell Biology Branch in the Division of Aging Biology at the National Institute on Aging – part of the National Institutes of Health – tells WWD Weekend in an interview.

“We have identified hallmarks of aging,” adds Guo. “We know many factors involved that affects human aging.”

According to scientific papers at NIH, there are 12 hallmarks of aging, including genomic instability (“an increased tendency of the genome to acquire mutations”) and telomere attrition (“the gradual loss of the protective caps of our chromosomes”).

In testing, DNA methylation is most promising, with “epigenetic clocks predicting chronological age using methylation levels at age-associated CpG sites [which are regions of DNA],” notes NIH research. (Our chronological age is based on our birthdate, while biological age is what our cells, tissues and organ systems appear to be.)

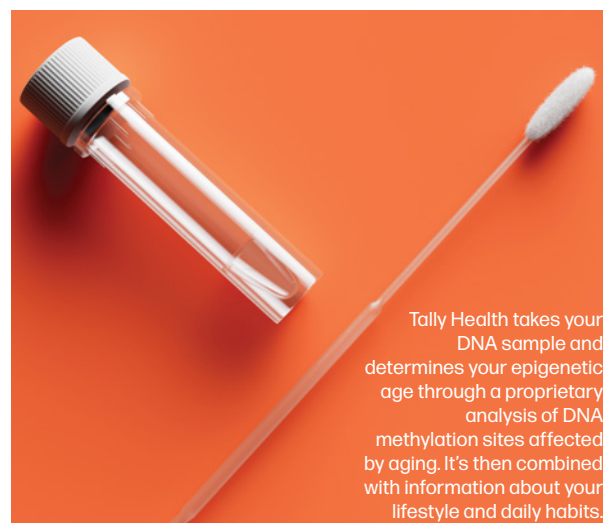
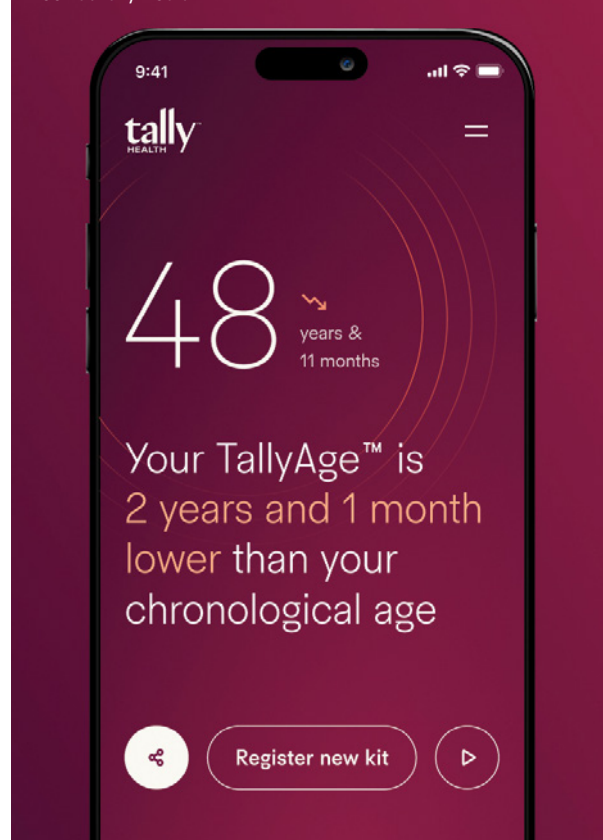
“Measuring your biological age needs to be more carefully studied,” Guo says. “Most of the studies are still in animal models.”

He’s optimistic about the future, however. “In the next few years I think some interesting or exciting discoveries might be found.”

With Tally Health, Sinclair is bringing an element of his work to the mass market. A testing process that was previously only available to the elite is now more accessible. A single TallyAge test costs \$249, with membership starting at \$129 a month (coming with scheduled testing twice a year).

“The idea was that consumers needed to be aware of what’s going on and needed to be able to have a solution or a company that can help them incorporate some

A look at Tally Health.



of these scientific advancements in their day-to-day lives, particularly when it comes to people who aren’t scientists, or people who don’t have access to this type of information, and certainly people who aren’t billionaires, who are part of this community that has had access to this type of stuff,” Goldey says.

The way it works is Tally Health takes your DNA sample and determines your epigenetic age through a proprietary analysis of DNA methylation sites affected by aging. That is then combined with information about your lifestyle and daily habits. Are you aging faster or slower?

“Less than 10 percent of your longevity is based on your genetics, which means 90 percent is based on your lifestyle choices and your environment,” Goldey says. “There are some other studies that show that 10 percent ranging upwards to 20 or 30 percent. But the fact is the takeaway remains the same, is that the vast majority is controllable.”

The company offers supplements (which are sold at a lower price for members): “Vitality” (made to target the 12 hallmarks of aging, at \$89 monthly) and “Amplify” (which aims to boost mitochondrial health and improve glucose metabolism “while stimulating the cellular recycling process autophagy,” at \$79 a month). There’s also a personalized digital action plan for specific recommendations, which are categorized under diet, fitness, sleep, mental health and habits.

“We tell you within each of those categories, these are some specific recommendations that have the highest impact for you based on your DNA,” she adds.

What are the learnings a year into launch?

“We’ve been able to see that our system is really working,” Goldey reveals. “Two fun facts: over 60 percent of our members have reduced their epigenetic age by at least two and a half years. And that has been in less than a year of being in business. Seventy-five percent of our members have improved their lifestyle score, a score out of 100 that’s an easy, intuitive way of understanding kind of where you are at any given point.”

“It’s a fascinating topic, right?” Guo says of testing aging. “Many people are interested in the topic, but the research is very new. So I think people need to be cautious. It will be better tested in humans. But it’s a promising field.”

Alpha-approved

Eight dermatologist-approved products for the Gen Alpha skin care lover. BY NOOR LOBAD

The Sephora kids have arrived.

Thanks in part to the ever-growing prominence of beauty discourse on social media, a growing wave of tweens have found their way to the skin care aisle – and it’s safe to say many have mixed feelings about beauty’s fresh-faced new entrants.

On one hand, says Louisiana-based dermatologist Dr. Mamina Turegano, “it’s great that preteens are interested in taking care of their skin and developing a routine, which can be a way for them to learn a form of self care.” On the other, she says, “extensive skin care use at an early age can cause problems; certain products and ingredients are not necessary – or even potentially harmful – to the skin of a preteen.”

So how should this demographic approach building a skin care regimen?

First, ideally under the guidance of an adult-aged loved one. And second – “focus on your three basic steps – cleanser, moisturizer and sunscreen,” says Dr. Suchismita Paul, founder of Balanced Skin Dermatology and Aesthetics. “After that, additional steps should be based on your underlying problems.”

On the whole, products containing harsh exfoliating acids, antioxidants and most retinols are a no-go for this age group, Turegano says. Similarly, those that emphasize preventative or antiaging benefits – even those that come in adorable, neon-orange packaging – also aren’t suitable.

“We shouldn’t be starting these tweens from a place where they think that something is wrong with their skin, or they’re already internalizing that something needs to be ‘fixed,’” says Dr. Corey Hartman, founder and medical director of Skin Wellness Dermatology.

Rather, a no-frills routine that targets the age group’s most common skin concerns – which Paul pinpoints as hormonal acne and hydration – is Gen Alpha’s best bet.

Here, eight tween-friendly options that fit the criteria.



Laneige Cotton Candy Lip Sleeping Mask
\$25 at [sephora.com](https://www.sephora.com), [us.laneige.com](https://www.us.laneige.com)

While Dr. Hartman considers Laneige’s facial skin care assortment as suited to a Gen Z and older consumer, the brand’s murumuru seed butter-infused lip mask, he says, is a fit for tweens who want in on the K-beauty favorite.



CeraVe Cream-to-Foam Cleanser

\$16.99 at [ultabeauty.com](https://www.ultabeauty.com), [target.com](https://www.target.com), [amazon.com](https://www.amazon.com), [walgreens.com](https://www.walgreens.com)

Rich in ceramides and amino acids, this lotion-based cleanser is a go-to recommendation of Turegano’s for tweens with combination skin. For those with oily skin, she says the brand’s gel-based Foaming Face Wash is a suitable alternative.



Bubble Skincare Knock Out 1.8% Salicylic Acid Acne Spot Treatment

\$12 at [ultabeauty.com](https://www.ultabeauty.com), [cvspharmacy.com](https://www.cvspharmacy.com), [walmart.com](https://www.walmart.com), [hellobubble.com](https://www.hellobubble.com)

Bubble Skincare’s assortment is one Hartman generally regards as appropriate for young consumers, with this spot treatment’s hero ingredient, salicylic acid, being a “tried-and-true staple for treating acne.”



Differin .1% Acne Treatment Gel

\$17.99 at [ultabeauty.com](https://www.ultabeauty.com), [walmart.com](https://www.walmart.com), [target.com](https://www.target.com), [riteaid.com](https://www.riteaid.com)

Topical retinoid adapalene gives Differin gel its blemish-busting capabilities. The ingredient is one of Paul’s “first lines of treatment” in addressing acne, and she recommends either using it a spot treatment, or via all-over application for acne that is “more diffuse.”



Sol de Janeiro Delicia Drench Body Butter

\$48 at [sephora.com](https://www.sephora.com), [soldejaneiro.com](https://www.soldejaneiro.com)

While BeautyTok darling Sol De Janeiro’s signature firming creams may not be a fit for tweens, the brand’s latest whipped body lotion taps bacuri butter and prebiotic hibiscus for a focus on hydration – plus, it comes in a fruity and floral plum-violet scent.

Byoma Moisturizing Gel Cream

\$15.99 at [ultabeauty.com](https://www.ultabeauty.com), [byoma.com](https://www.byoma.com)

Like Bubble, Byoma’s minimalist formulas and accessible price point make it a generally tween-friendly option, Hartman says. This oil-free moisturizer harnesses a ceramide and green tea blend to deliver hydrating, anti-inflammatory benefits.



La Roche-Posay Toleriane Double Repair Face Moisturizer UV SPF 30

\$22.99 at [walmart.com](https://www.walmart.com), [ultabeauty.com](https://www.ultabeauty.com), [amazon.com](https://www.amazon.com), [laroche-posay.com](https://www.laroche-posay.com)

La Roche-Posay’s Double Repair Moisturizer is not only formulated with sensitive skin in mind and thus gentle enough for young users; it also features the brand’s thermal spring water, which Turegano says is “full of minerals, probiotics and nutrients that can really nourish the skin’s microbiome.”



EltaMD UV Clear Broad-Spectrum SPF 46

\$43 at [eltamd.com](https://www.eltamd.com), [bluemercury.com](https://www.bluemercury.com), [dermstore.com](https://www.dermstore.com), [amazon.com](https://www.amazon.com)

Thanks to the brand’s gentle formulas, Paul recommends EltaMD’s sunscreens to patients of all ages and skin types, though this mineral offering in particular is oil-free and intended for acne-prone skin. Her biggest SPF tip? “Make sure you’re applying the right amount – which is technically two fingers’ length for your whole face.”

Well Positioned

Expert-recommended products and services for those looking to achieve better posture.

BY EMILY BURNS

With doom-scrolling and computer jobs, poor posture may feel inevitable.

However, experts say there are several ways to achieve proper alignment through workout classes, posture-correcting clothing (a favorite of Taylor Swift's) and some gentle at-home stretching.

According to Dr. Liza Egbogah, an osteopathy doctor and posture expert who has worked with celebrities such as George Clooney and Jennifer Lawrence, there are an array of reasons someone might have poor posture, including slouching at a computer, previous injuries and even depression or anxiety.

"Why people get poor posture is from spending too much time doing the same thing," she says. "Every hour, if you can at least spend five minutes for that hour getting up...if you can break that cycle of the fascia tightening up by walking around, moving around, stretching, you can help prevent poor posture."

Although many seek out posture correction for appearance reasons, Dr. Egbogah also says poor alignment can impact overall body function: muscles have to work harder, cortisol levels rise and inflammation can increase.

"When we're in a good open posture, so we talk about our shoulders back, more in an anatomical alignment, our body will produce more endorphins," she says.

Aside from getting movement every hour, some of Dr. Egbogah's top tips include practicing three to five yoga stretches daily, moving computer screens above eye height and having supportive footwear. However, she recommends that people who are experiencing consistent pain or feel they are getting shorter should see an expert.

For additional posture tips and tricks, here are six of the top products, services and exercises to try to improve alignment.

212 Pilates \$50 per semi-private class

Looking for a workout that also improves alignment? 212 Pilates, based in New York City, is the spot to try out. The studio's approach to the practice strays away from the typical C-curve formation often used in Pilates – think rounded back and tucked head.

"We base all of our classes in the concept of neutral spine," said 212 Pilates founder Tara Gordon. "It's active and it's lifted, but it's in the way that the bones, the facet joints, the discs and all the vertebrae are actually meant to sit. We teach Pilates in a way that honors that and which actually ends up giving you the longest posture."

During class, attendees will rest their heads during movements that might typically require a crunch, like leg lifts. While the brand's semi-private classes allow for personalized adjustments, guests looking for one-on-one attention can opt for private sessions.

Alo Moves \$130/year membership

For those looking for an at-home solution, Alo Moves has several workout playlists, featuring yoga and Pilates classes specifically aimed at posture correction and spinal alignment.

"Pilates in general will help with overall strengthening and stretching of the body, which over time will help fix posture," says Laura Quinn, head trainer in Pilates for Alo Wellness Club in Los Angeles. "Muscle areas to focus on stretching for posture improvement are the shoulders and pecs and working on stretching back muscles to hold us up straight. Building a strong core will help with everything because it's the center of our entire body – so never forget the core."

Certified yoga instructor Briohny Smith adds that a consistent practice will help in connecting with the body, making it easier over time to correct poor posture habits. Some poses she recommends to promote better posture include cat-cows, downward dog with bent knees and cobra.

Fulton The Classic Insole \$48

When looking to address postural concerns, the issue may not be the upper body at all. It could be the person's footwear.

"I always like to start from the bottom and work our way up," says Dr. Egbogah. "A lot of people have poor posture from the footwear that they wear."

"Unsupportive shoes can cause your feet, knees, hips and back to be misaligned, which ultimately results in pain and poor posture," says Libie Motchan, cofounder of

Alo Moves class.

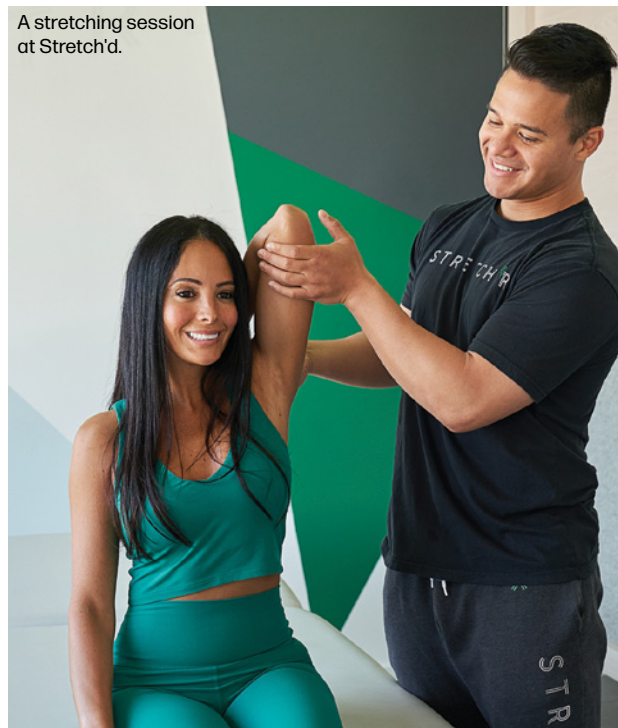


Fulton insoles.



212 Pilates

A stretching session at Stretch'd.



Forme Science line.

Fulton, an insole company. "Fulton insoles' arch support and deep heel cup help stabilize the feet and ankles, which aligns the body from the ground up and improves posture."

Fulton's cork insoles mold to each user's feet after about 10 hours of wear to support an array of issues including flat feet, high arches and pronation, which can all impact posture.

Technogym Foam Roller \$90

After a long day of sitting hunched over a computer, foam rolling can be beneficial to release tension, according to Dr. Egbogah.

"Foam rollers are great tools to use to release tight muscles that may be contributing to poor posture and upper back pain," she says. "When using foam rollers it's important to roll out the front muscles like your pectoralis and psoas muscles in addition to those at the back. It's usually tightness at the front that causes poor posture."

Forme Science range starting at \$29

Similar to Fulton, Forme Science offers an array of functional clothing meant to help correct posture. The



products are also a favorite of Taylor Swift, who has been seen wearing the Power Bra, \$185, while rehearsing for her Eras tour.

According to Forme Science's website, "the patented wearable technology uses a construct of lightweight, multidirectional tensile materials," which help promote alignment and boost recovery. The Power Bra in particular claims to pull the shoulders back and lift the body into a healthy posture. While the products are effective in the moment, consistent usage also helps strengthen the muscles into better alignment in the long term, the company says.

The Power Bra is the fan favorite, but Forme Science sells everything from socks and shorts to leggings and T-shirts.

Stretch'd starting at \$40

If posture correction sounds like a daunting task, Stretch'd might be the right place to start. The studio, which has two locations in New York City, offers an array of one-on-one assisted stretching services. Stretch'd also offers virtual sessions for guests outside of New York City. During in-person and virtual sessions, professional stretch therapists will assess a guest's concerns and guide them through specific movements to achieve their goals.

Chasing the Runner's High

For many athletes, cannabis is the new pre-workout. BY EMILY BURNS

Athletes are chasing the runner's high...literally.

Cannabis has made its way into running culture, and athletes are opting for THC-infused gummies, tinctures and drinks pre-workout. The goal: to get in the zone and recover post-run.

While the conversation around cannabis and running has been relatively quiet, a 2021 book by journalist Josiah Hesse titled "Runner's High" brought light to the movement. It explores the cannabis-centric running subculture and argues against the stereotype that marijuana users are lazy.

Now, more athletes are beginning to talk publicly about their experience using THC. Kate Glavan, who recently participated in the New York City marathon, is one of them.

"I first noticed like, 'Wow, my brain is finally shutting off,'" she says of the first time she used weed before a run.

Now, it's become a consistent part of her running routine.

"I pretty much used it [for] 99 percent of my runs up until the marathon and I did use weed on race day," she says.

Glavan isn't alone – weed-positive run clubs have even emerged, such as New York-based Rage and Release.

"Understanding that cannabis has always been a community tool is [a] reason why I love it so much," says Rage and Release founder Thai Richards. "You think about high school, you think about college, and when you think about stoners, you think about a group of people. You never think about, 'Oh that one stoner is always by himself.' No, there's always a group of people that smoke together."

Richards attributes Rage and Release's success to that community element.

For Richards, cannabis and movement just make sense.

"The first time I ever smoked, we smoked and rode bikes on the lake and climbed trees," he says. "Cannabis was always an active thing."

The athletes who show up for Rage and Release's weekly group runs feel the same way, he says.

"We get people that fly in from different parts of the world," Richards says. "It's a beautiful thing to be able to see."

Although THC offerings are numerous, there are a few brands that specifically focus on the athletic experience. Offfield, a favorite of Glavan's, sells a High Performance Sports Drink (\$55 for eight cans), that is infused with 5 milligrams of hemp-derived THC, 10 milligrams of CBD and 10 milligrams of CBG.

"The overall experience is getting out of your head and into your run and actually finding that enjoyment in the occasion," says Offfield cofounder and chief executive officer Tony Fur. "We're really trying to define our formula for that occasion."

The product, which took two years to formulate, was tested by 300 athletes through the brand's incubator program, Offfield Labs.

Fur suggests that zoning out during a workout can be beneficial. "What you're doing is allowing your brain to check out," he says. "Your energy balance is switching. Your brain is taking less energy, which means less calories. It's applying it to your body that needs it most, so you're going to be performing better for longer that way."

Additionally, brands that offer microdosed formulas, like Rose Los Angeles, provide an option for runners looking to customize their highs around the length of their runs.

"I definitely did a lot of experimentation of what physically felt good," Glavan says, adding that on race day, she drank an Offfield before and cut up Rose Los Angeles edibles into 2.5 milligram pieces to take as needed. "You don't want to have it where you feel like you can't feel your body."

While the ongoing marijuana legalization has led to a more open conversation, there is still a large stigma around using the drug.



Offfield High Performance Sports Drink, \$55.



Kate Glavan at the New York City marathon in November.



Rose Los Angeles High Energy Rose Delights, \$40.



Rage and Release run club.

"I have a social media following and a platform and [there are] mass incarceration and racial disparities that come up with weed, like, if I can use it as a white woman that's living in New York City, I sure as hell should be open about it because I know that I am in a very privileged position to be able to destigmatize this thing," Glavan says.

Richards, who was featured on the cover of "Runner's World" and has collaborated with brands like Nike and Hoka, says there's a lot of work to be done, especially for athletes.

"There's still a lot of stigmas that I even right now am combating," he says. "The trend that is happening right

now, it's helpful but it's not helpful because there are a lot of people who haven't been cannabis advocates or cannabis users long enough to even speak on the culture."

According to Richards, the true turning point will be when brands are willing to fund cannabis-centric runners and groups to help them grow.

"There's very few runners that want to openly admit that they use. There is this stigma that sponsorships are going to be revoked," says Glavan, who is a Hoka ambassador. "As more and more runners talk about it, it'll be a ripple effect where other runners feel like they can talk about it."

The Red-hot Shopping List

Think less Tomato Girl, more Bordeaux Betty. BY ADAM MANSUROGLU AND CLAIRE SULLIVAN

Seeing red? We mean that in the literal sense. It's rare for a color to simultaneously trend across fashion, beauty and home design, let alone one that's so bold and striking.

When Audrey Hepburn said, "There is a shade of red for every woman," one could imagine the "Breakfast at Tiffany's" star was within eyeshot of a wine rack. The versatility of this deep, rich range of red pigments – from burgundy and Bordeaux to dark berry and oxblood – makes the intense primal color an appealing addition or accent to your wardrobe, living space and makeup routine without provoking a case of the "mean reds."

Sabato De Sarno's Gucci debut with the creation of the Gucci Rosso red is case in point. The deep shade of red seamlessly appeared throughout the runway collection, paired with everything from pastels and neutrals to denim and neon numbers. Though the color's symbolic presence – often associated with confidence, passion, sophistication and ambition – made it an apt choice for De Sarno's stamp on the storied fashion house, the rich red is surprisingly wearable, as it pairs well with warm and cool tones.

Long before Gucci Rosso, Hermès created Rouge H, a seductive red hue with a dash of brown that looks just as luxurious and elegant on Epsom leather as it does in a glossy, smooth nail lacquer. Adding a burgundy or mulberry touch to your lips before you paint the town red will brighten both your complexion and pearly whites, regardless of your shade of skin tone. For a unique take on the trend, take a cue from Cardi B at Balenciaga's fall 2024 show and dare to wear a dark red ombré lip.

This choose-your-own-adventure color palette has also been a source of inspiration for interior decorators. Dubbed the "Unexpected Red Theory" on TikTok, adding touches of vivid red decor can easily liven up quiet abodes, especially rooms with earth tones and dusty muted shades. Minimalist or maximalist, modern or contemporary, there's a red shade for any interior design aesthetic.

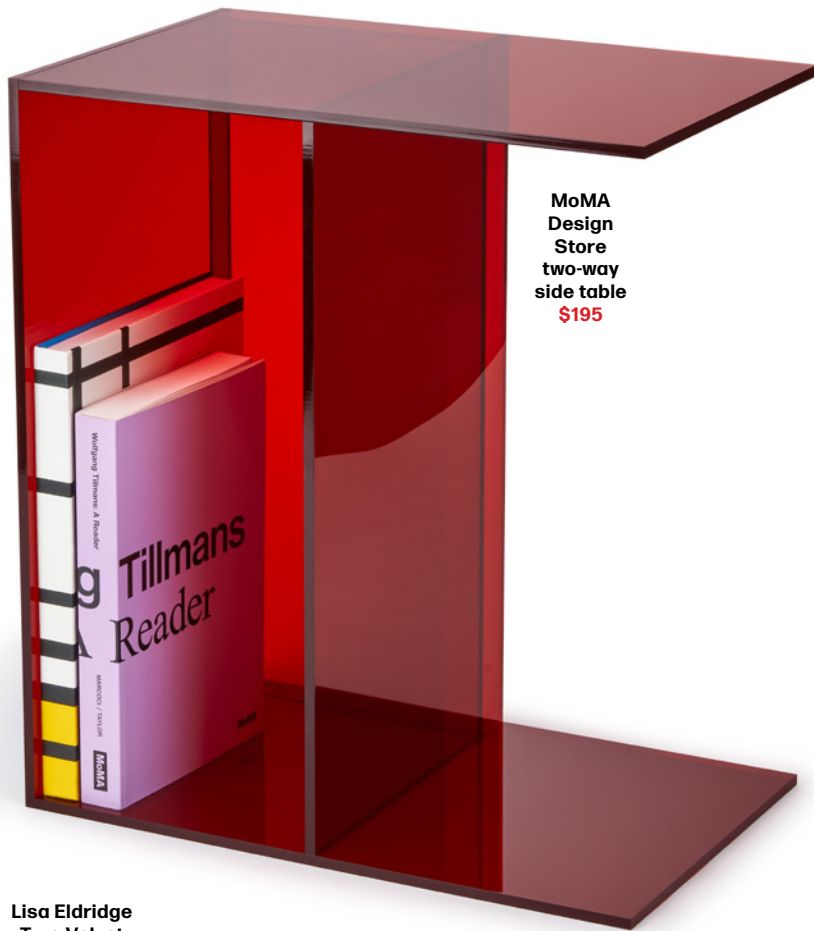
Now, let's roll out the red carpet for these dark ruby gems.



Aerin Noe
cashmere
scarf
\$275



Lisa Eldridge
True Velvet
lip color in
Velvet Myth
\$36



MoMA
Design
Store
two-way
side table
\$195



Hermès
Les Mains
Hermès
Rouge H
nail polish
\$57



Loewe
Small
Beetroot
candle
\$110

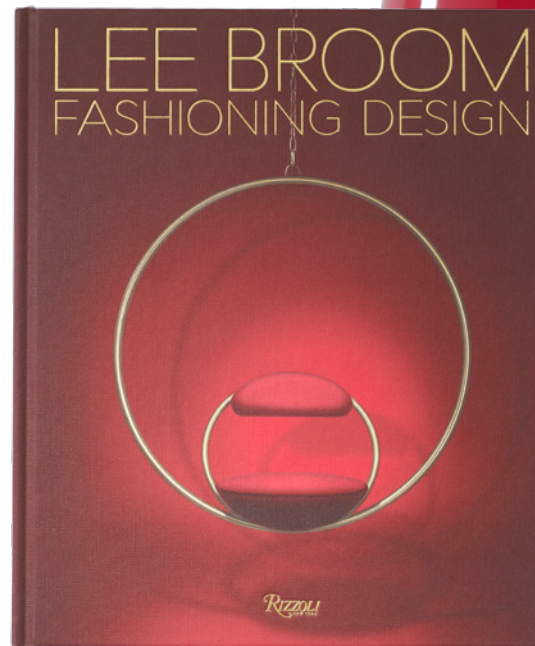


Gucci Signoria
slingback pumps
\$1,100

Chanel Les 4 Rouges
Yeux Et Joues in Caractère
\$90



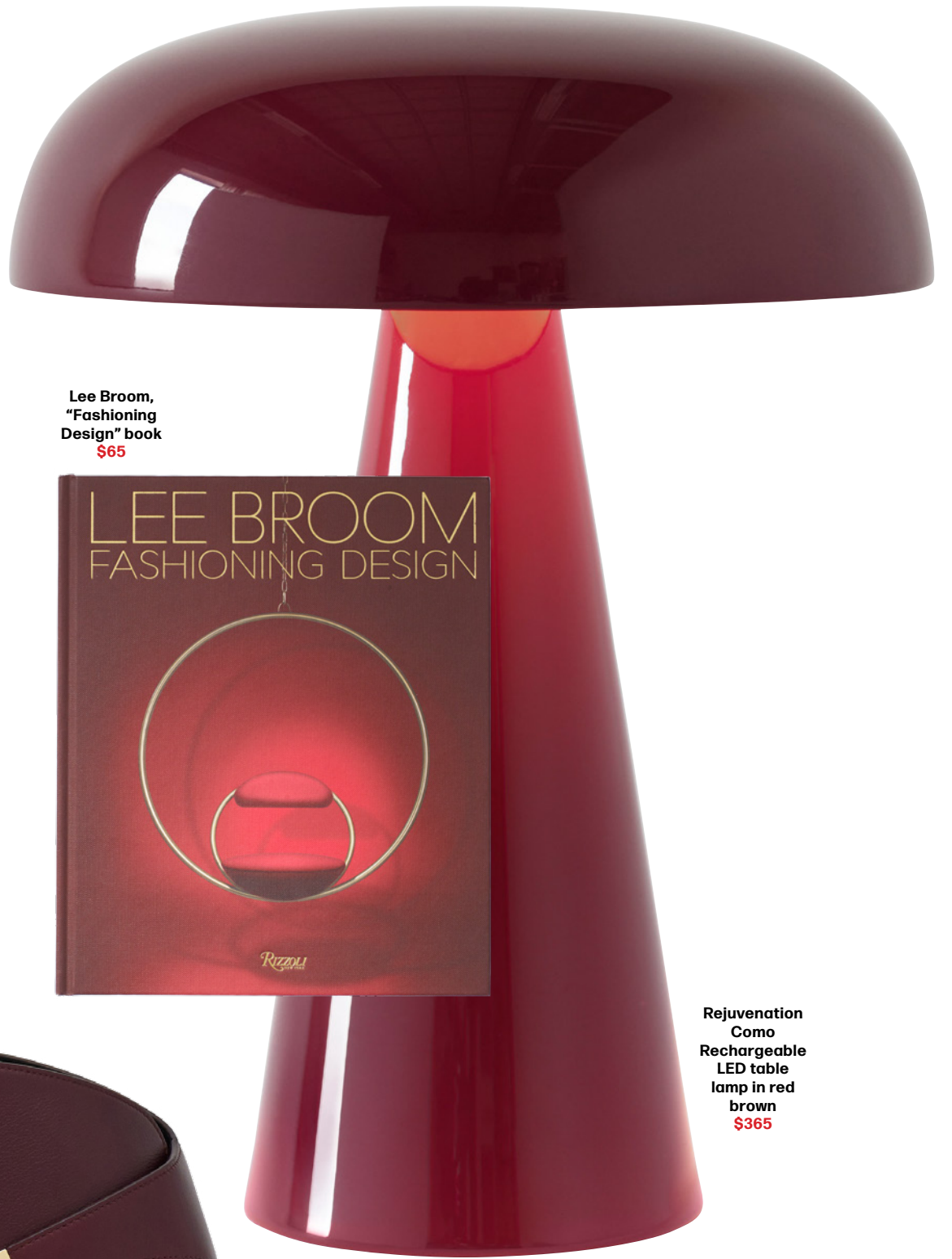
Lee Broom,
"Fashioning
Design" book
\$65



Ferragamo
Hug handbag
\$3,400



Rejuvenation
Como
Rechargeable
LED table
lamp in red
brown
\$365



Maiden Home
The Remsen chair
from \$1,975



Emi Jay Big
Effing clip in
bordeaux
\$34



Tommy Orange



Tommy Orange Continues the Story

The novelist has released "Wandering Stars," the anticipated follow-up to his Pulitzer Prize-nominated debut book. BY KRISTEN TAUER

In 2018, shortly before the release of his acclaimed debut novel "There There," author Tommy Orange was in a Penguin Random House warehouse near Baltimore, signing copies of his book. He was listening to a Spotify playlist based on Radiohead's "There There," the novel's namesake, when "Wandering Star" by Portishead started to play. In that moment, Orange knew that song would be the title of his next book – and that it would be a sequel.

Six years later the author is releasing "Wandering Stars," an intergenerational exploration of trauma's lasting impact, identity and family. The story hinges on teenager Orvil Red Feather and his family in the aftermath of the shooting that takes place at the end of "There There," at a powwow in Oakland. Similar to "There There," the story is told by an ensemble of characters and from different perspectives.

"Orvil's story was the one that seemed most compelling to me," says Orange of deciding to center the character, and his recovery from the shooting, in the narrative. "There were layers of metaphor and analogy that were related to history, and the way that we think about history affecting us. The fact that he was wearing old regalia and practicing his culture, native culture; that disruption in his life, and him recovering from it. There was a lot to write into."

While Orange picks up the story shortly after the haunting ending of "There There," his second book also serves as a prequel. The first half of "Wandering Stars" begins more than a century earlier, tracing the Star family lineage back to the Sand Creek Massacre of 1864. The first Star to be introduced is a Cheyenne survivor of the massacre, who ends up at the Fort Marion prison castle in Florida run by military officer Richard Henry Pratt. The goal of the program was assimilation, and erasure of Indigenous culture and traditions.

"I never wanted to write historical fiction, because native people have been trapped in history for a long

time," says Orange, himself an enrolled member of the Cheyenne and Arapaho tribes of Oklahoma. "A lot of our depiction is just historical. When we teach native history in school, it's like, the Pilgrims – and then we never check back in with what's going on with native people."

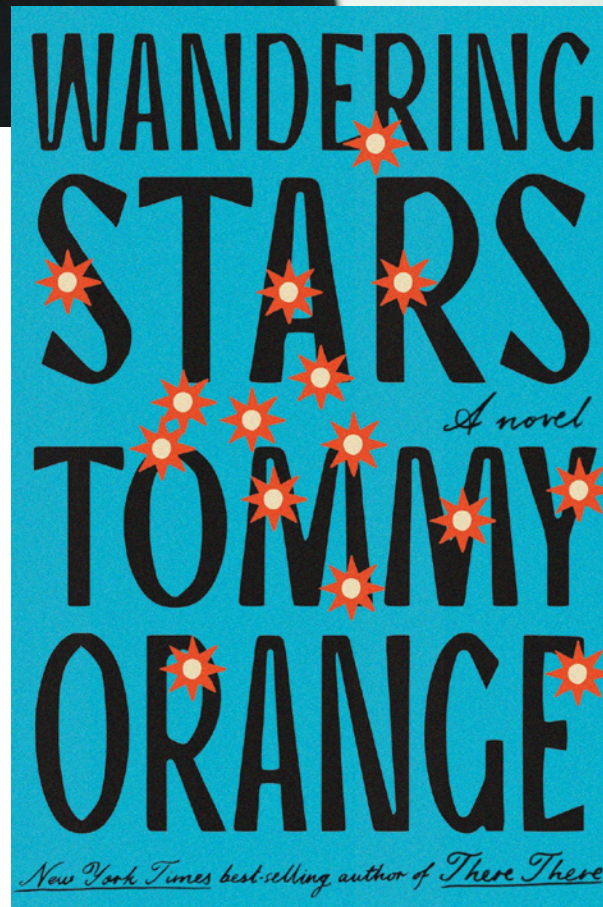
During his European tour for "There There," Orange came across a newspaper clipping at a museum in Sweden that detailed the Southern Cheyenne tribe's connection to Fort Marion, which became the blueprint for government-run "Indian boarding schools."

"That just seemed like such a crucial piece of history, and that my tribe was sort of the test dummies, or the seed of what would become the boarding schools were these prisoners of war," says Orange, adding that he wasn't initially sure how that piece of history would connect to the story of "There There." Through further research, Orange came across a list of prisoner names, which included "Star" and "Bear Shield" – a family name from "There There."

"I realized in a single moment that this would be the family line, and the family line will have gone through all of this strife to end up in Oakland," says Orange. "There was a lot of figuring out how to get there."

"Wandering Stars" follows the family line through modern day mid-pandemic, bringing the story to a hopeful conclusion. "I felt really helpless when I was finishing the ending of 'There, There.' It's kind of a horrific ending, and the end of 2016 felt that way to me," says Orange. "I think this time around, the ending was hopeful. I needed it to be."

"There There" was a finalist for the 2019 Pulitzer Prize, and Orange notes that the success of his first book introduced "new voices and pressures" when writing "Wandering Stars." Notably, the "spectacle of the sophomore effort" and the judgment that often entails.



"Some people think success creates confidence, and that may be true for some people," he says. "But not for me. It's the same level of doubt."

Orange, who's in his early 40s and currently lives in Oakland with his family, wasn't a reader growing up, and only started writing after graduating from college with a degree in sound engineering. He went on to earn his MFA in creative writing in 2016 through the Institute of American Indian Arts, where he currently serves as a mentor.

"The then-director of the school said if I publish a book, he'll give me a teaching job. And that was kind of all I wanted from 'There There' – to get a teaching job and be able to live and breathe writing in some capacity," says Orange, adding that his current role involves working with one or two students a semester to refine their manuscripts.

Ahead of the book's Feb. 27 release, Orange has already sold and is working on his third novel. While "Wandering Stars" marks the conclusion of the characters that Orange has already introduced readers to in his work, there are more stories waiting to be told.

The Many Loves of Ben Mendelsohn

The Marvel and "Rogue One" actor takes on Christian Dior in "The New Look" and he'll never be the same:
"He's one of the most beautiful people I've ever encountered."

BY MARISA GUTHRIE PHOTOGRAPHS BY SELA SHILONI



Christian Dior was "an extraordinary man," says Ben Mendelsohn, who plays the fashion designer in the AppleTV+ series "The New Look."

Ben Mendelsohn falls in love easily.

"If I play someone who actually lived, I cannot help falling in love with him," says the actor, appearing on Zoom from his home in Los Angeles to talk about his turn as Christian Dior in Todd A. Kessler's "The New Look."

"I love Rupert Murdoch because I played him," he offers. He played a much younger (circa late 1950s), pre-Fox News version of the media baron in the 2002 Australian film "Black and White."

But it's clear that Mendelsohn's attachment to Dior – a revered, almost saintly, figure in the annals of fashion as much for his perfectionist adherence to craft and form as for his unbending devotion to the French ethos of fraternité – runs much deeper.

"Christian is one of the most beautiful people that I've ever, ever encountered in a conceptual framework," says Mendelsohn, leaning forward in his chair. "He was a man that experienced enormous amounts of feelings. He was ravaged in a really particular way. And yet he glides up through it and he just takes over the world. He is just an extraordinary man. Wow, I just love it. I love it so much."

He was drawn to Dior's passion (he launched his fashion house in 1946, amid the postwar devastation and destruction of the French economy) and his resiliency in the face of failures.

"We fantasize so much about what success is, what you have to do [to get it]. And it's almost always utter f-king crap. The best people are completely surprising; they're curious and enlivened by the engagement that they have with the world," says Mendelsohn. "You can be fragile and you can make mistakes and still keep putting one foot in front of the other and go on and do amazing things."

Wearing a crisp white dress shirt, unbuttoned at the neck and wrists, his salt-and-pepper hair in an upswept widow's peak, Mendelsohn, 54, exudes a kinetic, restless energy. He chugs from a bottle of chocolate milk, spoons vanilla ice cream into his mouth, lights a cigarette, and then another. Alternately profane and impassioned, he

speaks not just with his face, but his entire body, his arms and hands are in a perpetual state of gesticulation. More than once, waves of emotion bring him to tears.

He admits that he knew "nothing" about Christian Dior, the man, though he did have a passing awareness of the French luxury brand beginning in the late 1990s-early 2000s, during John Galliano's audacious and controversial stewardship. And while he's mostly a jeans and T-shirt kind of guy, he does admit to occasional flights of experimentation.

"I've got rings and necklaces that are outrageously bling," he says. "And I have this jacket..." He trails off and then asks: "Do you want to go on a little walk? I have to show you this jacket."

Laptop in hand, he's now bounding through the house. He's in the process of moving, and many of his belongings are already packed.

"It's the most expensive, wonderful, crazy thing I've ever bought," he says excitedly, rummaging through boxes, a cigarette dangling from his mouth. He begins to sing – to the tune of Simon & Garfunkel's "Sound of Silence" – "Hello Dior, my old friend...you are the most awesome jacket ever..."

"There you are baby!" he exclaims, as he slips into a blue merino shearling coat from the Dior Men's fall 2021

collection. He bought it in London for 7,000 pounds, just before "The New Look" began shooting in Paris in 2022.

"This is the best f-king jacket ever," he says, turning toward the camera and lightly caressing a sleeve. "And I can almost never wear it. That's the problem with great clothes – you've got to rise to them. And you never quite do."

He also models a 1950s Mao-era military coat that he picked up in China more than 20 years ago and a highly coveted fishtail parka by Raf Simons. He learned about the Belgian designer (and onetime Dior women's creative director) while listening to an interview with Virgil Abloh, who was an obsessive Simons collector.

"I had a girlfriend who told me, 'Hey, you wear the clothes, the clothes never wear you,'" he says. "And I've started to get a bit more comfortable with that. But you know, I'm a bit shy."

One of three boys born to a medical researcher father and nurse mother, Mendelsohn spent years living abroad in Europe and America, care of his father's career. His peripatetic childhood seeded in him an adaptable emotional intelligence that would prove useful as an actor. But he was also lonely and alienated.

"I grew up with television," he says. "It was so important. It was my friend." ▶



"Ben brings all of himself to his work," says Todd A. Kessler, left, on the Paris set of "The New Look" with Mendelsohn.



"The two of us really developed a bond," says Maisie Williams, who stars as Catherine Dior opposite Mendelsohn.



Mendelsohn has starred as Talos opposite Samuel L. Jackson's Nick Fury in multiple Marvel projects including "Secret Invasion."

“

I wanted to be James Bond. I wanted to be Clint Eastwood. I wanted to be Jeff Bridges. I wanted to be John Wayne, Charles Bronson. I wanted to be solid and know what to say, know how to be in the world.”

BEN MENDELSON

The family was affluent, but his father was cerebral and remote and so Mendelson and his two brothers largely fended for themselves in the psychological jungle of adolescent boyhood. The swagger and confidence of male action heroes made an impression, and provided emotional scaffolding.

"I wanted to be James Bond. I wanted to be Clint Eastwood. I wanted to be Jeff Bridges. I wanted to be John Wayne, Charles Bronson," he explains. "I wanted to be solid and know what to say, know how to be in the world."

He may have been able to recite Robert DeNiro's lines from "Taxi Driver," but he never dreamed that he could actually do what they did, that acting could be a professional path or calling.

"I never thought of myself in those terms," he says. "I come from a completely different place than someone that had an ambition to be an actor."

His epiphany came in high school, when he auditioned for the school play.

"I was very scared," he admits. "But I did it. And it was one of the really great things that happened in my life."

By 1985, he was cast in the short-lived Australian TV series "The Henderson Kids," which also starred Kylie Minogue. The following year, he joined the Australian soap opera "Neighbours," the country's longest-running series (it's still on today), which subsequently featured a slew of Australian actors (Russell Crowe, Guy Pearce, Margot Robbie) who would go on to become Hollywood stars. (Like Mendelsohn, Minogue was on the show in its early seasons.) Mendelsohn's starring role in the 1987 coming-of-age film "The Year My Voice Broke" when he was 17 solidified his star appeal and he worked steadily in Australia for the next 25 years.

Hollywood stardom eluded him, however. And by the time he was in his early 40s he had resigned himself to a career confined to Australia. Then he was cast in director David Michôd's "Animal Kingdom," which also starred Pearce and Jacki Weaver, who earned an Oscar nod. It premiered at the 2010 Sundance Film Festival, garnering buzz, awards and theatrical releases in America and Europe. Playing the oldest brother of a Melbourne crime family, Mendelsohn manages to be charming and repellent at the same time, a charismatic sociopath who exudes a queasy-inducing volatility.

A succession of dark roles followed; in Kessler's tropical noir "Bloodline," and the Boston-set crime drama "Killing Them Softly." He had a scene-stealing cameo in Christopher Nolan's "Dark Knight Rises" and has starred as the likable foil to Samuel L. Jackson's Nick Fury in various Marvel Cinematic Universe projects, including "Captain Marvel," "Secret Invasion" and "Spider Man: Far From Home."

But Mendelsohn has a range deeper than the villain-du-jour. He is darkly funny (as Talos in the Marvel films) and has a keen sense of comic timing (as seen in the 2018 romantic comedy "Untogether," written and directed by his then-wife, Emma Forrest). Mendelsohn and Forrest, who have a young daughter, divorced in 2016. He also has an older daughter, Sophia Wright-Mendelsohn, from a previous relationship. Wright-Mendelsohn is an actor in Australia.

Given his recent roles as the resident baddie, playing a mild-mannered couturier could be seen by audiences, if not by Mendelsohn, as a significant departure.

"We're all many people within ourselves," says Kessler, noting that he first encountered Dior via the designer's autobiography "Christian Dior and I," in which Dior writes glancingly about his depression and his struggles to reconcile creative fulfillment with the business imperatives of running a fashion house. "We're all an introvert and an extrovert. There's an element of volatility to the extrovert that becomes a coping mechanism, that Ben connected to. But Ben is also able to access that introvert nature of Dior."

"He brings all of himself to his work, without ego," continues Kessler. "He wants to find a living, breathing experience in order to create a character."

The 10-episode series – which also stars Juliette Binoche as Coco Chanel – is set against the backdrop of World War II as Dior and his contemporaries including Cristóbal Balenciaga, Pierre Balmain, Jacques Fath and Christian Bérard struggle to keep French fashion from being

subsumed amid the dispossession and hardship of Nazi-occupied Paris. (The first three episodes dropped Feb. 14 on AppleTV+ followed by new episodes Wednesdays through April 3.)

"The New Look" begins in 1942, when Dior, after returning to Paris from military service, is at the fashion house of Lucien Lelong (an understated John Malkovich), where he is designing dresses for the wives and girlfriends of Nazi officers and their collaborators in France's Vichy government, while Chanel, having risen to the pinnacle of French fashion decades earlier, has closed her Paris atelier and moved with her Gestapo spy lover into the Hotel Ritz, the site of opulent Nazi soirees. The episodes unspool on parallel tracks: Chanel's collusion with the German's imperils her reputation, and as the war is ending, her freedom; Dior's struggle to realize his artistic vision is nearly derailed when his younger sister Catherine (Maisie Williams), a member of the French Resistance, is arrested by the Gestapo and sent to the Ravensbrück concentration camp in northern Germany. Chanel is a canny, self-pitying opportunist who is unburdened by the moral implications of her associations. Dior is shattered by his inability to protect his beloved sister.

"I've never worked with someone who is so free and in the moment and delivering things that are so real and so visceral," says Williams. "The two of us really developed a bond. We both felt very strongly about portraying a sibling relationship that felt real; someone that you can scream at the top of your lungs at but know that you still love deeply in your core."

"The thing about Ben is he doesn't just deliver a good performance," adds Williams. "He knows how to get other people to deliver good performances."



"Doing this job was so emotional," says Ben Mendelsohn.

In contrast to the spring-loaded menace of his recent spate of screen villains, Mendelsohn's portrayal of Dior is a study in containment. Hair neatly combed, suit perfectly pressed, he is halting, bordering on submissive. He hovers in doorways, struggling to find words. In his scenes with Williams, after Catherine returns emaciated and terrorized from the camps, anguish radiates from his face, eyes, shoulders, hands.

"Doing this job was so emotional," says Mendelsohn. "You give everything you have and you're never actually able to capture the fullness of the person. I take on jobs that I know I can't succeed in. Failure keeps you searching, questioning how you can make it better. If you're not failing, you're not engaged, you're not serious about the work you're doing. It's the mistakes. It's the f-kups. It's all the shit that's not right that allows magic."

This undercurrent of constant striving may be why Mendelsohn does not like to watch his work; there's no fixing anything after production wraps.

"I try very hard not to ever watch. It's just another thing to worry about," he says.

And Mendelsohn seems to worry about a lot of things. But he has figured out how to channel that interior dialogue of self-doubt into his work. (At one point, toward the end of the interview, he offers ruefully: "The better your working life, the worse your real life. It's a horrible trade-off.") But he's never entirely comfortable with the process.

"It's a scary job," he says. "It's always scary. The moment when I get the job, that's the best time. And after that, it's all failure. But it's about failing appropriately – and delivering. When we were making ("The New Look") I was so happy. I was over the moon," he says. "And I was terrified." ■

Anthony Boyle Just Has One Of Those Faces

The Irish actor stars in two historical drama series for Apple TV+, "Masters of the Air" and "Manhunt."

BY KRISTEN TAUER PHOTOGRAPH BY DANIEL DOPERALSKI

Anthony Boyle has a theory.

"I think I've got a face that just looks like it can't comprehend the internet," says the Irish actor. "I never get cast in anything after the '60s."

This spring, Boyle stars in two Apple TV+ series chronicling American history. In the World War II ensemble drama "Masters of the Air," he stars as Major Harry Crosby, a navigator for the 100th Bomb Group, and in "Manhunt," he stars as John Wilkes Booth, the stage actor who assassinated Abraham Lincoln in 1865.

"I was terrible at history at school, but I keep playing real people from the past," says Boyle.

The Belfast-based actor was traveling between time zones with his costars in the lead-up to the premiere of the first episode of "Masters of the Air" in late January. After a short trip to New York, Boyle was headed to Boston to host a screening for the real-life family of his character, which would be followed by a trip to the Pentagon in Washington, D.C.

Boyle had met Crosby's family a few weeks earlier at the show's L.A. premiere. "Afterward, one of his sons came to me and said, 'You know, before we saw it, they said to us, 'don't expect to see your father on screen,'" says Boyle. "And he shook my hand and said, 'I feel like we've got dad back.' I thought, you know what – if the critics don't like it, then I say, whatever. That meant the world to me. I felt like a million bucks."

The critics have overwhelmingly lauded the series, describing it as "beautifully rendered" (Variety) and "exhilarating and rousingly inspirational" (Hollywood Reporter). Most tip their hat to the massive scale of the show, which was produced by Hollywood heavyweights Steven Spielberg and Tom Hanks, and serves as a companion to "Greyhound" and "Band of Brothers."

"You could feel it from the ground up that they're sort of omnipresent, how much care that they put into these things," says Boyle of the creative team. "Tom Hanks was great personally with advice about not bleeding into solemnity," he adds. "Because when you speak to these lads [soldiers], they don't view themselves as heroes – they view themselves as they just went and did the job."

In the leadup to filming, Boyle and the rest of the cast, which includes Austin Butler, Callum Turner and Barry Keoghan, went through boot camp. Boyle credits the experience for helping put them in the mindset of young soldiers preparing for war.

"We had to really muck together," says Boyle.

"Seventy-seven percent of the men that went up in the planes didn't come back. It's staggering what those men went through," he adds. "I spoke to a soldier before I started filming and he said, 'have you ever tasted fear? It tastes like metal.'"

The cast filmed their in-flight scenes in replica B-17 bomber planes attached to electronic gimbals and surrounded by video screens, which simulated a realistic experience. "We weren't just pretending a plane was coming towards us, it would actually start swelling in the distance and get bigger and bigger and bigger until it was right on top of you," says Boyle.

"Some of the action sequences in this are mind blowing," he adds. "But then there's also really quiet, beautiful moments of what was happening to the men when they got out of the planes; what was happening to their love life and their interpersonal relationships. So it dives into the big epic scale, but also the minutiae of people's lives."

In March, Boyle will go further back in time in "Manhunt," which chronicles the immediate aftermath of Lincoln's assassination and search for his killer – Booth, portrayed by Boyle.

"I had to learn a lot about American history there. I had no idea that he was one of the most famous actors of his time," says Boyle. "After he killed Lincoln, he jumped onstage, whipped out a blade and said, 'Sic semper



Anthony Boyle photographed for WWD on Jan. 17 in Los Angeles.



Boyle as John Wilkes Booth in "Manhunt."



Boyle in "Masters of the Air."

tyrannis,' which translates to 'thus always to tyrants.'" The saying has been attributed to one of the killers of Julius Caesar, also the namesake of Booth's father. Booth had starred in a production of the Shakespeare play several months earlier. "It's like he thought he was living in a play."

Boyle is having no trouble keeping fact and fiction straight for himself. "I've always been good at separating myself from the role," he says, adding that he did keep up the American accent throughout production. "If you're in the middle of Savannah and everyone's filming this scene in America 1865, and then suddenly you hear an Irish

accent – 'oh, what's the craic?' – it would take everyone else out of it," he says.

Boyle, who was "thrown out of school" when he was 16, got his start in small drama productions before studying at the Royal Welsh College of Music and Drama. Afterward, he originated the role of Scorpilus Malfoy in "Harry Potter and the Cursed Child," going on to win an Olivier award and Tony nomination for best supporting actor.

Well before then, one of his earliest gigs was a ghost tour, which involved hiding in the back of a Tesco store and waiting for his cue. His role? An 18th-century Irish rebel commander.

"A woman would go, 'and on a dark and stormy night, you can still see and hear...' and I would come out with a noose around my neck and a black bag over me and I'd say 'I'm the ghost of Henry Joy McCracken,'" says Boyle. "And one day I was doing it and a girl walked past like, 'no you're not – you're Anthony Boyle.'"

The Met Museum's 'Harlem Renaissance And Transatlantic Modernism'

A blockbuster exhibit shows how Black artists used fashion and portraiture to control their own narratives. BY MARISA GUTHRIE



James Van Der Zee, (American, 1886–1983) Couple, Harlem, 1932

A young couple poses on West 127th Street in Harlem with their shiny new Cadillac. She wears a cloche hat and a slight smile, he offers a cool stare from underneath the capacious brim of a fedora. They are both wearing extravagant ankle-length raccoon coats.

James Van Der Zee's 1932 photograph, titled "Couple," is among 160 works of painting, sculpture, photography, film and ephemera in The Metropolitan Museum of Art's comprehensive exhibit "Harlem Renaissance and Transatlantic Modernism," opening Feb. 25 and running through July 28.

The exhibit is a comprehensive, and long overdue, chronicle of the ways Black artists interpreted and portrayed everyday life in Harlem from the 1920s to the 1940s, during the early decades of the Great Migration when millions of African Americans left the segregated rural South for New York, Chicago and other cities.

It was the dawn of the Jazz Age with its flapper dress and Zoot suit aesthetic, and as Van Der Zee's "Couple" makes clear, fashion was an integral element in communicating the prosperity and humanity of Black Americans and countering decades of racist depictions, from newspaper cartoons to minstrel shows and vaudeville theater.

"Fashion, the act of adornment, in this moment in American history were central to creating a new script for Black folks," says Jessica Lynne, a writer and art critic and host of The Met's accompanying podcast "Harlem Is Everywhere."

The dominant narrative in terms of visual depictions and cultural output, adds Lynne, held that Black people were "subservient."

"They were commonly depicted in clothing that was tattered or clothing that indicated a certain class position or occupation, such as a servant or a sharecropper. So James Van Der Zee's beautiful photo of this couple in Harlem, dressed to the nines, is very much a presentation of dignity. And many people were unaccustomed to thinking about Black folks in that way," she says.

"It's important to also say that, of course, Black folks knew that our dignity was inherent and inevitable and not

a thing to be earned. But the gesture, and presentation on a public stage really does rearticulate, especially for non-Black folks, an assertion of dignity. And certainly that was a very radical position to take."

Van Der Zee was the most successful portrait photographer working in Harlem at the time. The Upper Manhattan neighborhood was the center of Black culture and cosmopolitan urbanites flocked to his Guarantee Photo Studio (which he set up with his wife Gaynella Greenlee) in their best clothes. His studio was stocked with elaborate background accoutrements: lush carpets and blankets, elaborately carved railings and mantles. His studio, says historian Bridget R Cooks in the episode, became a "theater for self-representation."

Van Der Zee also made sojourns to homes, schools and churches to document personal milestones, including baptisms and weddings. In all of these encounters, clothes were integral to conveying prosperity, comfort and status.

Garments also were central for painters of the era, especially in the works of Laura Wheeler Waring, Archibald J. Motley Jr., William H. Johnson and Palmer Hayden.

In 1944, Wheeler Waring — who was skilled at depicting the interior lives of her sitters — paints singer and civil rights activist Marian Anderson wearing a vibrant red off-the-shoulder dress with bell sleeves and a train, her nails painted to match her dress, accentuating the contemplative position of her hands.

In "Girl in a Pink Dress (ca. 1927)," the young sitter wears a fussy chiffon dress with a spray of pink and white flowers cascading down her left shoulder, and in "Girl With Pomegranate (ca. 1940)," the sitter's oversize white cutaway collar is set atop a muted brown dress, as if to direct the viewer's gaze to her face.

"There is a deep regard and respect for the individual," says Lynne. "The immense profundity of how seriously they took their sitters, regardless of name, regardless of position, that to me is the real gift here, that many people could find themselves regarded with such beauty and such gravity, and that their lives could be recorded in a manner that was held up, counter to the other kinds of images ▶

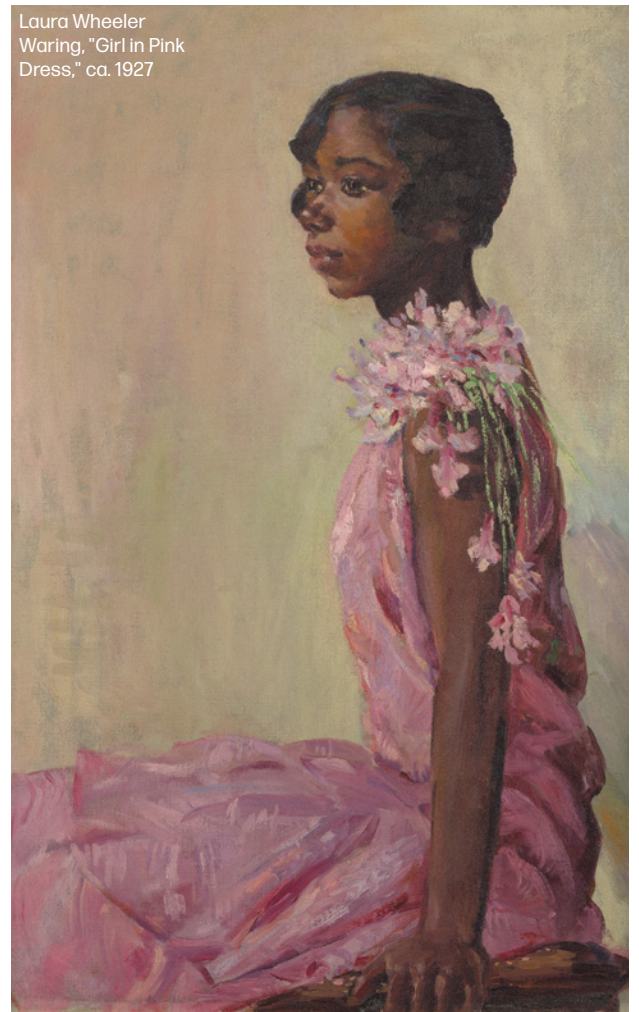


Laura Wheeler Waring, "Marian Anderson," 1944.

James Van Der Zee photograph by James Van Der Zee Archive; Laura Wheeler by Mark Gulezian



James Van Der Zee, "Identical Twins," 1924.



Laura Wheeler Waring, "Girl in Pink Dress," ca. 1927

that were coming through other forms of media in their contemporaneous moment."

Of course, clothes also were employed symbolically to underscore the continuing inequality pervading the era. Hayden's "The Dame From Harlem" (ca. 1930) depicts an older woman wearing a blue evening dress and pearls with white stockings and shoes, and seated in her living room with her dog at her feet. But, notes Cooke in the exhibit's catalogue, "although she has assumed the demeanor of a successful woman and has the traditional attributes of privilege and leisure, she remains bound by the Eurocentric constraints that affected her everyday life, such as her garish light-toned hosiery, which was likely promoted to white consumers as being 'natural flesh toned' by manufacturers that did not, at that time, make the product in shades that would have matched the skin tones of Black women."

These juxtapositions are explored in the "Fashion & Portraiture" installment of the five-episode podcast (available on any podcast streaming service), which features Cooks and Washington Post fashion critic Robin Givhan in conversation with Lynne. The first two episodes drop on Feb. 20, followed by subsequent installments focused on "Art & Literature" (March 5), "Music & Nightlife" (March 12) and "On the Cusp of Civil Rights" (March 19).

A significant portion of the exhibit's paintings, sculpture and works on paper are on loan from Historically Black Colleges and Universities (HBCUs), including Clark Atlanta University Art Museum, Fisk University Galleries, Hampton University Art Museum and Howard University Gallery of Art. The exhibit comes more than a half century after The Met's controversial 1969 exhibit "Harlem on My Mind: The Cultural Capital of Black America, 1900-1968," which drew howls of protest for its preponderance of newspaper clippings and photographs of Black leaders and prominent Harlem residents instead of the work of Black artists. Since then, The Met has significantly expanded its holdings of works by Black artists during the Harlem Renaissance, including paintings by Aaron Douglas, Elizabeth Catlett and Charles Alston. And in 2021, the museum established the James Van Der Zee Archive in partnership with the Studio Museum in Harlem.

"Now our public relationship to community and consumption is quite different," says Lynne.

The work created by Black artists during the Harlem Renaissance era "are happening as images of death [of Black people] are circulating. White communities are sending postcards of lynchings and mutilated [Black] bodies. And so the juxtaposition of these very tender, thoughtful representations and depictions offer counter consideration. These works do not appear out of nowhere. They live in a constellation of discourse, of attitudes, of expectations. And when you consider that, that's really when you make sense of the intervention that was being taken up by these artists." ■



William Henry Johnson, "Jitterbugs V," ca. 1941-42.

Under the Skin of Théo Mercier

The French artist's upcoming project, "Skinless," takes a deeper look at love and desire against the backdrop of everyday consumption.

BY HIKMAT MOHAMMED



Théo Mercier, the French sculptor and stage director, likes to collect stones and ceramics – he calls them his companions for ideas.

“Those are the objects that I keep, but there is always a moment where I let them go. When I’m searching for ideas, I’m just staring at the wall. But staring at a stone, [I’m waiting] for something to come out,” he says one early morning on the phone as he recovers from a cold.

“It’s really important what is surrounding me in my living places or studio. Everything is super selective and there is not one thing that I don’t agree with, from the fork to the sponge,” Mercier explains, adding that the items surrounding him contain future ideas, which is why he’s strictly against plastic bags and Tupperware in his personal and professional space.

His next project, “Skinless,” which will tour around France in March, September and November, will also be traveling to Switzerland in August and October, as well as Canada. It will use 80 metric tons of compressed waste from each visiting city as a stage for the performance-only work.

It’s a new chapter for the artist to focus on performance work without the addition of an exhibition to go alongside it.

On the compressed litter stage, Mercier will tell the tale of a queer love story.

“It’s about the dead skin of desire and following two guys trying to rebuild love and desire in this garbage landscape. It’s like the Garden of Eden with a twist – a beginning at the end of the world with the new Adam and Eve,” he says.

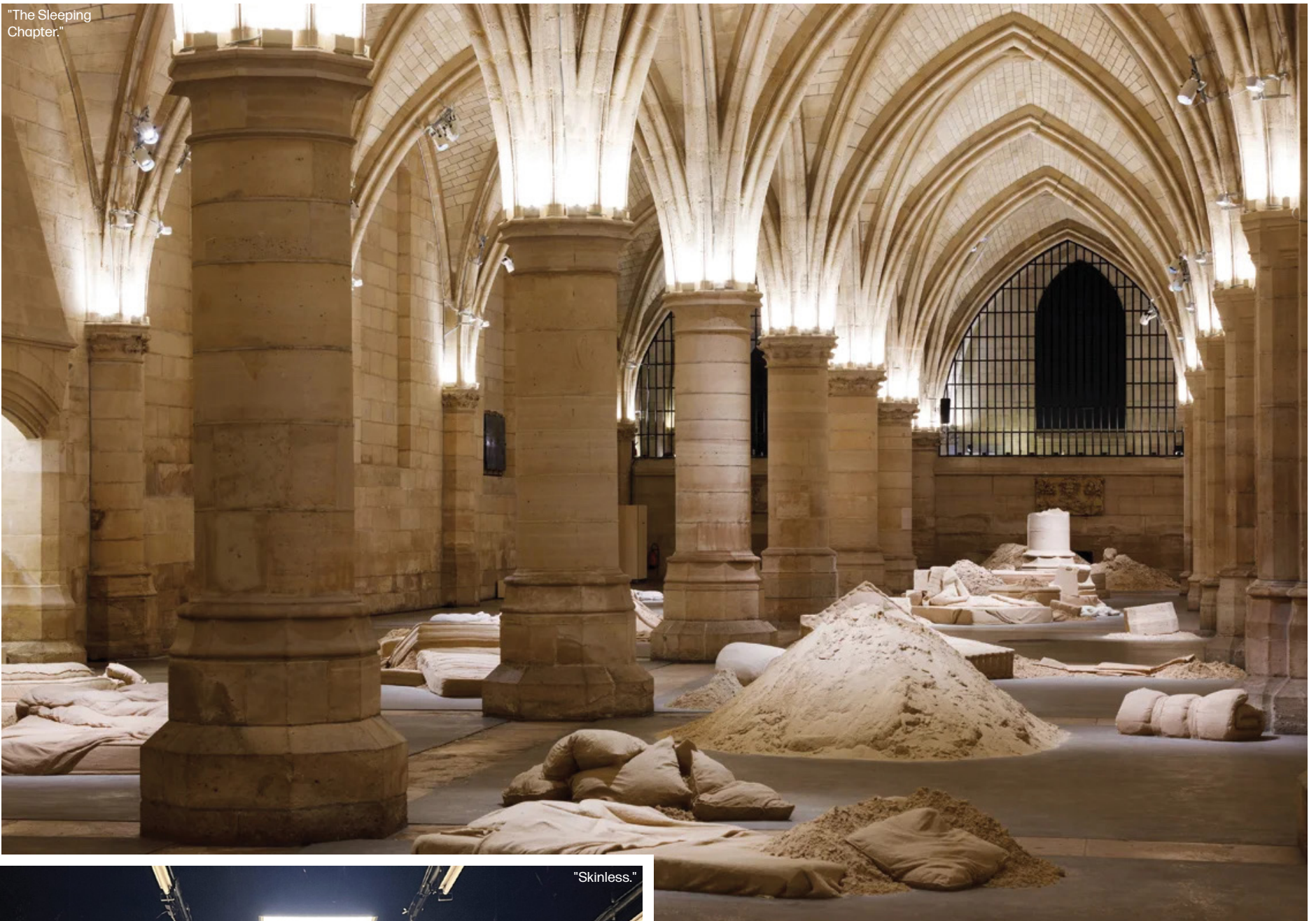
The concept came to Mercier as a means of traveling lightly without the bells and whistles of scenographies or sculptures. After each performance in the respective city, the compressed waste platform will be put back to where it came from.

On a deeper level, “Skinless” is the artist’s way of looking at the idea of love. The compressed empty bottles and plastic bags in the performance are a parallel representation of temporary desire. ▶

“Mirror Error.”



"The Sleeping Chapter."



"Skinless."



"Bad Timing."



"[Love is] the engine of a lot of things. I didn't want to make something too dark and hopeless in this really devastating landscape. In this broken world we're all living in, we know that we broke it and f--ked it up, but we [must] keep on having fun and making love, babies, parties and friends," Mercier says.

He's a conscious artist and he has previously experimented with sustainable practices in "The Sleeping Chapter," where he sourced and borrowed local sand in Paris to make sculptures from just water and sand.

The exhibition took place at the Conciergerie, a former courthouse and prison that Marie Antoinette was imprisoned in. Mercier created ruined columns, unmade beds, sleeping dogs, blankets and pillows.

He sees getting the audience involved in his art a responsibility, which is why there's little to no didactics accompanying his work nor are there any seats for his audience.

"The fragility of the material gives a big responsibility to the audience because there's no protection or signs

that read 'don't touch.' It's a covenant of respect between the sculptures and the audience. If they touch it, it gets destroyed immediately – I really like this question of fragility," the 39-year-old artist says.

"I try to make work that is open enough for all categories of people to recognize themselves: the young lady, the art curator and my mom – something that touches people in different places. I don't give answers to anything because I don't have them," he adds.

Growing up in Paris, Mercier was touched by the city's archaeology and its preservation of craftsmanship and old traditions, but once his career started picking up, he started to work predominantly between Marseille and Mexico.

At Frieze London, the fine art fair in Regent's Park, his work "Mirror Error" was showcased along with hundreds of other pieces, but it was the only mirror that captured many visitors' attention.

Mercier fused images of ancient Greek sculptures with a small mirror window. The work invited people to look at themselves and to reflect on the past and present

through the images of gods and goddesses that possess the archetypes of beauty, strength and power.

"I wanted to create objects that somehow have choreography inside them because when you look at it, you're part of it and you're captured," Mercier says.

Even though he creates work that limbos between the lines of classical and contemporary, his work is yet to be permanently installed at a museum as he likes to play with the idea of concepts and moving forward.

In the summer of 2023, he staged "Bad Timing," an exhibition that took place at the architectural complex Villa Medici, which has housed the French Academy in Rome since 1803, where he was a resident in 2013.

Mercier planted cars crashing into the ground; home appliances tied with ropes as marble statues sit atop, and bronze chairs melting in the sun around the villa's gardens.

"I wanted to create scenarios – things that were already there, or that somehow they were invisible before, but are now visible," he says. ■

Miley Cyrus wears a Gucci bamboo bag to accept the Record of the Year award for "Flowers" onstage during the 66th Grammy Awards.



Gucci's Bamboo 1947 mini top handle bag, Akris wool double-face coat and dress; Gucci sunglasses; Esenshel felt hat; Wing & Weft leather gloves.



Fashioning Bamboo, a Tale Of Heritage and Innovation

From Miley Cyrus' first Grammy win to the runways of Paris Fashion Week, fashion items made with bamboo are gaining ground. BY TIANWEI ZHANG

Attention zeroed in on Miley Cyrus' Gucci bamboo bag as she tried to pull out an acceptance speech during the 66th Grammy Awards earlier this month.

Turns out, she didn't need it and instead recited her thanks from memory, but the televised moment brought fresh attention to the iconic bag style, first introduced in 1947 featuring a hand-curved bamboo handle, with the bamboo element later woven into a timepiece range and perfume released in 2016 that fragrance experts deemed "pleasant."

Today, Gucci's bamboo-handle bag is being marketed as a premium, hero offering under creative director Sabato De Sarno. In the U.S., the bag is available by appointment only with prices ranging from \$3,700 for a mini version as seen on Cyrus, to \$52,000 for a croc style.

According to the Shanghai-based fashion curator Pooky Lee, fashion items made with bamboo are finding renewed relevance as shoppers increasingly favor niche, handmade products that require intricate craft skills.

"New social and retail channels ensure something as niche as this could also find its target customers, therefore offering artists commercial security for adopting the material. For instance, many bamboo accessories and objects I came across are mostly promoted and sold on Xiaohongshu," says Lee.

As with many artisanal creations, the value of a fashion item made of bamboo is not determined by the cost of the raw material, but by the craftsmanship and cultural significance.

Bamboo is one of the most affordable materials, especially in China, as it can be made into anything: a broom, a sieve, a chair, etc. At the same time, some of the most precious artwork features or is made with bamboo, which is often considered an emblem of strength and resilience. In 2016, a bamboo painting by the Ming dynasty painter Xia Chang fetched more than \$4.2 million in an auction.

Designer Feng Chen Wang has integrated bamboo into the brand's universe starting five years ago, when she dedicated a whole collection to the use of bamboo in Chinese traditional culture. Nowadays, the bamboo range is her most recognizable offering, alongside her successful footwear partnership with Converse.

Wang, who grew up in Fujian, said bamboo is everywhere. After she did her "Made in China" spring 2018 collection in New York, she worked to "shine a light on local craftsmanship and bring it back to the realm of luxury," she says.

"I worked with women in my hometown whose husbands were working in big cities to develop the line

of production from scratch. From one bag to producing a full range of products, now we are pushing the boundary of bamboo every season to come up with new shapes and new techniques," says Wang.

"Bamboo is a very sustainable material as it's not a tree, it's a form of tree-like grass. So it grows very fast and can regenerate very quickly. At the same time, there is a spiritual connection between me and what bamboo stands for. It's a symbol of inclusion, perseverance, and my Asian heritage. I believe that by giving bamboo a new life with my creativity, it is giving my brand a unique voice as well," adds Wang, who integrated Fujian's purple clay teapot-making into her fall 2024 collection shown in Paris.

Cementing the brand's ubiquitous connection with bamboo, Wang last December unveiled a bamboo-themed pop-up in Shenzhen's popular shopping complex MixC World. A documentary exploring her relationship with bamboo is in the works, as well.

Lee also noted in addition to Gucci and Feng Chen Wang, Loewe has also honored bamboo, releasing short documentary videos for its Chinese New Year campaign in 2021 featuring bamboo-weaving craftsmen in China.

The brand's commitment to Chinese culture and craftsmanship, as seen in its most recent project involving three Chinese master jade carvers, will be further showcased in the upcoming immersive exhibition "Crafted World" slated to open at the Shanghai Exhibition Center on March 22.

But whether a material stays or goes within the luxury space often depends on how it is interpreted and presented, Lee says.

"Materials like bamboo sometimes face the problem of not being able to be mass manufactured, therefore it might restrict its use by major brands. As for connecting with local consumers, the case of Loewe's campaign perfectly demonstrated the significance of cultural narrative in bamboo among the local customers," he says.

Also betting on connecting with Chinese consumers via



A bamboo artisan starring in Loewe's 2021 documentary honoring bamboo weaving.



Feng Chen Wang, spring 2020

bamboo is LuisaViaRoma.

The Florentine e-tailer welcomed the Lunar New Year with an immersive bamboo sculpture installation in collaboration with the Chinese artist and set designer Sean Wu inside its Via Roma flagship.

Calling bamboo "a foundational element" in his creative journey, Wu says Chinese shoppers are naturally drawn to it due to its familiarity in Chinese architecture and furniture design.

"My installation is deeply rooted in the belief that it signifies a harmonious fusion of heritage and innovation. Traditional materials, such as bamboo, bring forth cultural richness and profound symbolism. When incorporated into contemporary designs, these materials not only contribute to sustainable practices but also foster a connection between the past and the present," he says.



The Mura Mura winery is one of only 18 wineries in the region, licensed to produce Barolo and Barbaresco wines.



Guido Martinetti

Le Marne: A Gelatier's Second Act

The cofounder of Grom, the international Italian gelato brand, has put the finishing touches on his latest venture, a transcendentalist paradise in the heart of Piedmont's wine region. BY SOFIA CELESTE

Time seems to stand still at Relais Le Marne a Mura Mura in Costigliole d'Asti in the heart of Piedmont, where the grape vines of Langhe and Monferrato merge at the bottom of a verdant valley. Orchards and streams line the landscape littered with fallen fruit. One can't help but pick up a plum and take a bite, in an area so peaceful and entrenched in history that it's UNESCO protected. In a wooden house overlooking more than 30 lush hectares of the estate, couples are sipping on barbera, nebbiolo, ruché, grignolino and moscato and indulging in local cheeses, in a suspended, contemporary wooden house.

In these lands is where Turin native Guido Martinetti and his childhood friend Federico Grom decided to start a gelato business, investing 32,500 euros apiece, centered around the idea that flavors should be based on seasonal fruit. Fast-forward to 20 years later, their business spread well beyond their wildest dreams – from Turin to Dubai and from Tokyo to New York – and was later bought by Unilever.

With those winnings Martinetti decided to realize a childhood dream, following in his dad's footsteps, first founding a winery called Mura Mura and later establishing a refuge on this precious site, where the echoes of the region's humbler past surround its rooms, restaurant, and sports and spa areas.

Before the region rose to one of the world's hottest wine destinations in the '70s, it was a World War II hub of the partisan resistance and long before that, it endured years of poverty and a feudal farming system in which foraging was a mode of survival for its inhabitants. Perhaps the most vivid depiction came from local novelist and poet Cesare Pavese, who wrote "La Luna e I Falò" ("The Moon and the Bonfires") about a local man who returns home after the war from America, to face bitter truths.

"My family is Piedmontese, and I appreciate every aspect of Piedmont's history, which has made it a land of sober elegance, privacy and at the same time delicate hospitality," Martinetti says, adding that the windows of



the structure cornice the views like art. "From the windows of Le Marne you can admire the vineyards that have made Piedmont famous throughout the world and the mountain ranges where Monviso and Monte Rosa stand as protagonists: a majestic scenario that makes the soul of the spectator grateful to the one who created all this.

"Today I am therefore living a new chapter in my life together with my wife Martina. It's very intense, exciting, fascinating," Martinetti continues. Together, they sought to create a natural haven centered on the production of their winery and a rural oasis to raise a family.

Eating fresh-plucked produce and breathing fresh air is a priority for the entrepreneur, who reminisces about his adventures during the Grom years, in which he traveled as far afield as Madagascar to discover the world's best vanilla pods.

The Relais Le Marne consists of two renovated farmhouses – the Dimora dei Poeti (Poets' Residence) and the Dimora degli Artisti (Artists' Residence) – with a total of 14 rooms, dedicated to the poetry of authors from the region and the works of contemporary artists, furnished in collaboration with local interpreters of design and Italian carpentry who, for example, take wood offcuts and turn them into something contemporary, like a pair of sculpted dice stools.

One of the larger suites is named "Come il Lamento del Bosco" ("Like the Forest's Lament"), also by Pavese and about the unheard trill of a nightingale. It has verses from the poem etched into custom-made furnishings, flanked by a B&B Italia Camaleonda sofa and with calming

lighting throughout. Across the way, the Rigogolo Rosso deluxe room is adorned with cartoonish birds, inspired by Milanese artist Paolo Rui.

The Radici restaurant is located in an old winery and offers typical Piedmontese cuisine envisaged by the chef, Turin native Marco Massaia, who infuses his journeys to Asia and Australia into simple cuisine. Dishes such as frog morsels with sherry vinegar, cress and sour horseradish butter, and quail breast stuffed with foie gras propel these traditional concepts into a new millennium.

Another big draw, explains Martinetti, is the sports facilities. At the base of the Dimora dei Poeti there is a 25-meter indoor pool, suitable for swimming in all seasons, with a professional gym divided into three rooms and that features Technogym equipment and an incredible view of the vineyards below.

Le Marne has already hosted Ferrari F1 racing driver Charles Leclerc and Ironman World Champion, triathlete Sam Laidlow, Martinetti points out, adding that it is the perfect place for athletes to refuel and unwind. Looking toward the future, its management hopes to attract highly cultured international clientele, "people who love privacy, silence and the possibility of taking care of themselves together with those they love most."

"Le Marne is a delicate place, where beauty envelops everything: it can elegantly welcome small weddings, professional athletes and amateurs who wish to carve out a space for themselves in which to reflect and take care of their body, and all those who wish to live a magnificent experience immersed in nature."

This Italian Travel Agency Is Putting Hidden Gems on the Map

At the Maptique agency, the all-women team puts community building and authentic experiences at the center of travel. BY SANDRA SALIBIAN

MILAN — As it often happens in big cities, when a new hot spot opens in Milan, it quickly floods the social (and social media) scene, drawing socialites and the fashion crowd. Soon, the adrenaline wears off, until another restaurant, spa or store opens, taking the temporary spotlight and beginning the cycle again.

But there are those looking to avoid this fast-paced hype machine, people who are looking to explore uncharted territories and discover hidden gems that are just as appealing and Instagram-friendly as the latest fancy address.

In order to help, The Maptique, a boutique creative and travel agency, is stepping into the role of compass.

Launched in 2018 by Agnese Violati and Paola Mapelli, the agency combines constant research and sophisticated taste to curate high-quality editorial content and travel guides that focus on lesser-known hot spots, design bespoke events for small groups, and develop tailor-made travel itineraries for private guests and hospitality companies.

The offering — alternative destinations and experiences — mirrors the founders' own passion for traveling and scouting places across boutique hotels, little concept stores and indie art galleries. Both globetrotters with backgrounds in fashion at brands including Valentino, Alexander McQueen and La DoubleJ, Violati and Mapelli lead an all-female team of 10 that aims to promote authentic places and make high-end travel experiences accessible.

After a rebranding, the agency now offers an even larger catalog of experiences that span from half-day adventures to weekend getaways, aimed at those interested in well-being, arts and crafts and culinary events.

There are tarot and ceramic workshops in Milan, croissant-baking classes and walking tours of indie art galleries around Paris, and boat trips through the Venice canals, or to discover artisans' ateliers across the city's surrounding islands.

One of the most sought-after appointments is "The Food Creatives Club," Mapelli says, a series where chefs from different backgrounds reinvent Italian cuisine for a group of strangers. Staged in cities like Rome or remote venues in the Italian countryside, these lunches or dinners are held in evocative locations traditionally closed to the public and involve a pool of creatives that develop dedicated flower arrangements and table designs.

"That's what we want to continue to do this year as well: to strengthen the collaboration with these talents and open the doors to even more ateliers or host more dinners, cross-pollinating different worlds," Violati says.

"There are experiences we saw abroad and we were inspired to bring here with our twist, others that we tried firsthand and wanted to share, or formats we created ourselves. In other cases, some businesses and talents have reached out to us to present their projects, too," Mapelli says.

Experiences generally fall under two divisions: those scheduled for fixed days that 15 to 20 users can sign up for until the spots sell out, and those offered upon request, therefore following customers' preferences in terms of timing.

The latter category include weekend getaways, trips to Lake Como or Lake Maggiore offering stays in charming old family villas, Vespa ride tours, picnics and wellness treatments; glamping immersed in the Sicilian natural landscape, combining yoga, meditation and local cooking classes; horseback riding in the Spanish countryside and relaxing in a rural home nestled in a 300-hectare estate; off-the-beaten-track tours in Athens, or luxury stays on the French Alps.

These destinations have been attracting a diverse, often international audience who are asking The Maptique's team to create custom itineraries to gift or for solo travel, bachelorette and family trips, or honeymoons.

The Maptique has partnered with hotels to provide users discounts at dreamy locations including Villa Mabrouka in Tangeri, Morocco; Mona in Athens; Sussurro in Lisse, Mozambique; Hotel du Cloître in Arles, France, and Camp Kipwe in Damaraland, Namibia. Some Airbnb structures are also spotlighted, ranging from Casa Oaxaca in Mexico to Villa Anfitrión in Puntaneras, Costa Rica.

"The best part is always the research, both of locations and talents," Violati says. "We look for authenticity above all, like hotels that you can sense were not built to chase trends."



Paola Mapelli and Agnese Violati, founders of The Maptique.



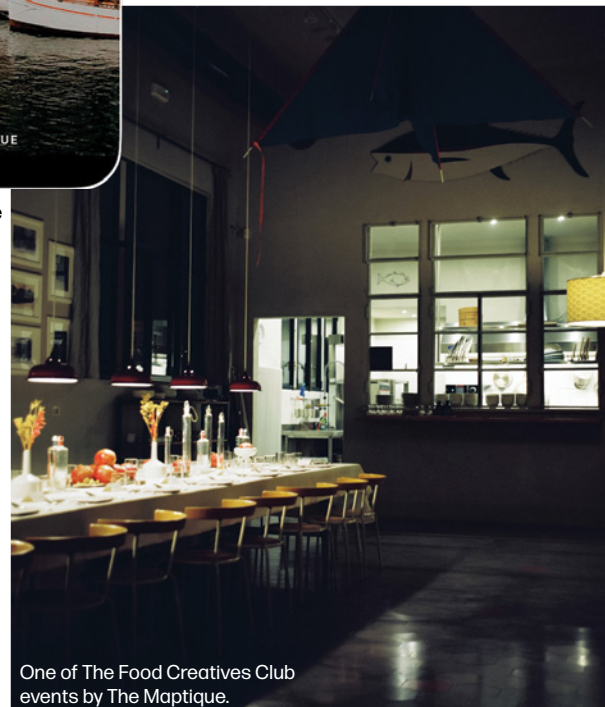
A ceramic workshop by The Maptique.



La Foleia villa near Lake Maggiore, Italy.



A downloadable city guide by The Maptique.



One of The Food Creatives Club events by The Maptique.

To further engage with users, a new membership program offers additional access to extensive city guides and premium content, such as interviews with creatives and artists sharing their tips, from Massimo Alba's secret spots in Ischia to Licia Florio's go-to places in Positano.

The group also sells downloadable travel guides for Rome, Amsterdam, Tokyo, Berlin, Paris, Copenhagen, Athens and Ibiza and other locations, priced between 8.50 euros to 16.50 euros, as well as limited-edition capsule collections from local creatives, brands, artisans and boutique hotels.

Items range from prints from three emerging photographers to ceramics developed with StudioBea; from jewelry by Istanbul-based brand Peracas to a capsule collection created with Apulian hotel Borgo Silenzio and including printed pajama sets, dresses and accessories. Prices range from 30 euros and 400 euros.

The new initiatives have boosted The Maptique's brand awareness and community-building, but also the business-to-business division, the company's main source of revenue. Services span from itinerary creation for companies' team building activities, press trips and events dedicated to VIP customers, to content production and art direction for luxury brands and digital strategies for small hotels looking to refresh their image.

So far, the agency has put together a package of experiences for Bulgari and LuisaViaRoma's top clients; designed dedicated city guides for Coccinelle and Vogue Italia during fashion week; created social media assets for a Rinascente project in Florence, and implemented online ceramics classes during COVID-19 that Artemest gifted to its employees.

These activities were boosted by "the great shift in the market that went from chasing products to looking for values, experiences and feelings in a brand," Violati says.

"This is what has guided us since the beginning of the project. We realized that at the end of the day, it was that new skill you learned or that certain person you met during an event to make the difference," she says.

"It all comes down to the idea of expressing a sense of belonging," Mapelli adds. "We care about curating experiences and making people feel good in unconventional ways. Some of these activities might be trendy but there's always a sense of curated simplicity and spontaneity we aim to deliver."

Now the founders' mission is to strengthen all the different verticals of their offering with the ultimate mission

of "becoming a reference point in all-things traveling."

"The idea is to become a recognizable brand, one that people can associate with the guarantee of beautiful experiences, creative services and great flair," says Mapelli, who aims to expand internationally both the business-to-consumer and B2B sides of the agency, starting with Paris, London and Germany.

"We would like to establish offices and continue consultancy in other countries, as well as further expand the reach of our experiences abroad," she says. "Then, why not? It would be nice to have an actual physical outpost one day: a sort of The Maptique hotel or residence," she says with a smile.



A room with a view of the Shanghai Pudong skyline at Regent Shanghai on the Bund.

Room With a View

A legendary hotel overlooking the iconic Shanghai skyline is poised to become one of the buzziest hangout spots in 2024. BY TIANWEI ZHANG

Shanghai remains China's luxury spending capital, even with lingering economic uncertainty, and continues to attract new high-end hotels, restaurants and retail projects to be revealed throughout the year.

But there is one hotel that truly symbolizes Shanghai's sophistication: the Seagull Hotel on the Bund, now revitalized as the Regent Shanghai on the Bund.

First opened in 1984 as one of the earliest hotels and as a club for seamen after China's reopening, the Seagull Hotel has long occupied one of the best locations in town. Situated on the northern tip of the Bund, the hotel overlooks an historic embankment where colonial-style buildings now host financial institutions and upscale restaurants, as well as Pudong, the central business district and source of the city's iconic skyline.

"We are blessed with a prime location on the Huangpu River at the crossroads of the Suzhou River just next to the famous Garden Bridge and the Grand Halls, a world-class convention center incorporating historical warehouses," says Giorgio Olivotti, general manager of Regent Shanghai on the Bund.

The property went through an elaborate expansion to host the Regent hotel brand's flagship project in mainland China, and the second Regent location in Shanghai, after a collaboration agreement was signed with the InterContinental Hotels Group in 2020.

Reimagined by the Hong Kong-based architect Joe Cheng, the new Shanghai location comes with 135 guest rooms with unparalleled views of the city that was once described as Paris of the East. Twenty of them are suites with private balconies.

Known for understated and Eastern-influenced

hospitality projects across the Greater China region, Cheng based the hotel's design on the magnolia, the official flower of Shanghai. Not only is the property filled with blossoming fresh flowers, but the selection of art installations includes 3D floating magnolia blossoms, a crystal tree of "Chasing Lights" in the lobby, and a ceiling of cascading red flowers in glass and acrylic inside the hotel's Chinese restaurant Jin Lin.

On top of Jin Lin, which offers traditional Chinese cuisine with a contemporary twist, the hotel also operates Harmonia, a light-filled restaurant overlooking the Bund that serves a wide array of dining options from day to night, and Condé Boutique, a cafe with a lush garden terrace that serves artisanal pastries and beverages.

The hotel also features a 25-meter indoor swimming pool, a 24-hour fitness center, and a ballroom with a 270-degree view of Shanghai's skyline and the Huangpu River that can accommodate up to 600 guests, perfect for fashion events, business conferences, gala celebrations and weddings.

Daniel Aylmer, managing director of IHG Greater China, believes that the opening of the Regent Shanghai on the Bund marks "a new peak for our luxury hotel business in the Greater China region."

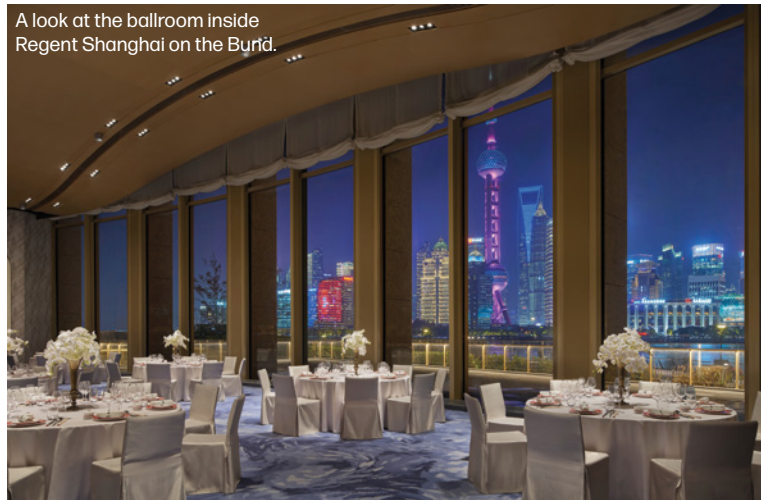
"We look forward to bringing an unprecedented luxury experience to guests through unique innovative concepts and unparalleled excellence in service. Here, luxury is not just a state of being; it is a way of life that immerses every guest in endless comfort and prestige, creating precious memories that are uniquely their own," says Aylmer.

The hotel is in soft launch period, with an official opening celebration expected this summer. Rooms start at 5,000 renminbi, or \$700, per night. Tom Rowntree, vice president of global luxury & lifestyle brands at IHG, calls it "an alluring addition to our collection of ultra-luxury hotels in many of the world's most fascinating locations."

Regent is one of the best-known IHG's luxury hotel brands in China, as the Regent Hong Kong, opened in 1981, was heavily featured in box office hits from that era like Stephen Chow's spy comedy film "From Beijing With Love," as the pinnacle of a luxury lifestyle.

The Hong Kong location, which is now part of Adrian Cheng's K11 Musea mega-complex alongside Rosewood Hong Kong, was rebranded as InterContinental Hong Kong between 2001 and 2020, and reopened as a Regent last year. Regent also has hotels in Beijing, Chongqing, and Taipei.

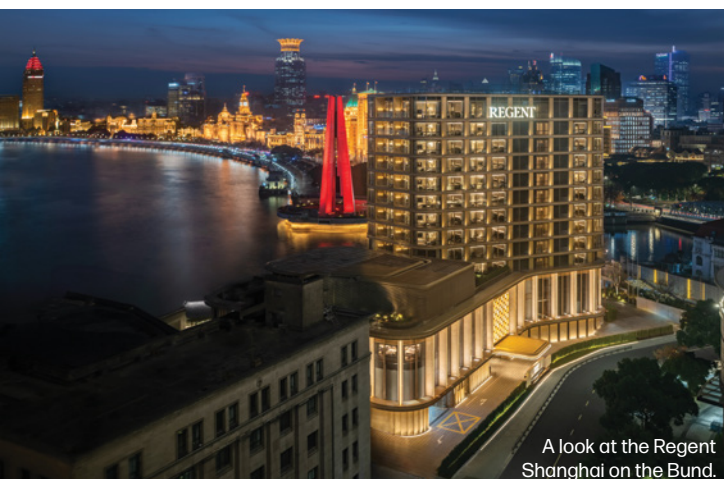
Regent was founded in 1970 by Robert H. Burns as a



A look at the ballroom inside Regent Shanghai on the Bund.



A look at Harmonia, an all-day dining offer inside Regent Shanghai on the Bund.



A look at the Regent Shanghai on the Bund.

joint venture with Japan's Tokyu Group. IHG acquired 51 percent of Regent for \$39 million in 2018 from Taiwan's Silks Hotel Group. A new identity was given to Regent the following year, as IHG positioned the brand as its top-tier offering in the luxury hotel segment.

And the hotel brand plans to branch out even further, with nine Regent properties slated to open in the next five years: Santa Monica Beach, Calif.; Canggu, Bali; Jakarta, Indonesia; Kuala Lumpur, Malaysia; Sanya and Shenzhen, China; Jeddah, Saudi Arabia; and Kyoto, Japan.

Who Needs Rest and Relaxation on Vacation?

Frigid destinations, surprise travel, bare-bones accommodations and sleeper trains are becoming more popular. BY ROSEMARY FEITELBERG

Is the quintessential "just counting down the days to the lazy beach vacation" about to become extinct?

Many travelers' preferred transportation and more unpredictable preferences seem to be the antithesis of that.

Slow travel is taking hold, whether that be through weeklong overnight train journeys, extended stays that can patch in "workcations" and "hush trips," spartan accommodations, deep-freeze destinations and volunteer opportunities. Those with ample time and savings to burn can indulge in Royal Caribbean's "Ultimate World Cruise," a 274-night excursion through more than 60 countries. Another operator, Hurtigruten, a long-form travel specialist, has seen nearly a 1,000 percent increase in departures compared to 2009. The company serves up extended, slow travel along the Norwegian coast that is more interactive and exploratory than sightseeing. Hurtigruten offers expeditions in more than 30 countries with cold-climate trips to Greenland, Antarctica and the Arctic being of particular interest.

While Hurtigruten offers "Grand Expeditions" from the Arctic to Antarctica that range from 23 to 97 days, its top-seller in the Americas is the 12-day "Highlights of Antarctica" expedition. Sailing the Northwest Passage is not for the sea-wary and only a few thousand people make the journey each year, due to demand and capacity. Hurtigruten's route takes up to 27 days and can be aboard a vessel named for explorer Roald Amundsen, who led what amounted to a three-year undertaking that culminated in the first successful crossing in 1906.

Other adventurers and crowd-averse travelers are taking unconventional routes, like boarding a passenger freighter for a specialty cruise instead of checking into luxury resorts. Maris Freighter Cruises touts itself as, "The pace is relaxed. The mood is informal." Another operator, Cargo Partner, is seeing "a clear upward trend" in passenger interest for trips that can start at 540 euros for the lengthy 112-day Genoa-China-U.S. voyage for 9,520 euros. Although with no doctor on board, deviation insurance is highly recommended.

Others aren't charting any courses whatsoever for their down time, and are counting on operators like Pack Up + Go and Whym for surprise trips to 300 less-traveled U.S. cities like Hocking Hills, Ohio; Sturgeon Bay, Wis.; and Bentonville, Ark., with day-of-destination reveals. As a champion of small businesses, Pack Up + Go's founder Lillian Rafson started the company in 2016 to even out the economic benefits of tourism to lesser-visited national destinations and 43,000 travelers have helped do so to date. She had discovered the surprise travel concept, during a solo jaunt in Eastern Europe. Plane trips, road trips and outdoor road trips are within reach via Pack Up + Go. Whym users specify nights, budget and preferences based on a survey. A week before, travelers get the 10-day forecast for their trip, and 24 hours before, they learn what time and where they will be departing from. Whym travelers are informed of their destinations two to three hours before their departures.

Others are covering tracks by hitting the hills with their own two feet such as National Geographic explorer and Pulitzer-winning journalist Paul Salopek, whose "Out of Eden Walk" across the globe is being followed by 118,000 on Instagram. More manageable walks are led by tour operators like Walk Japan. So what gives? Founder Paul Christie has witnessed the increasing appeal of slow travel and interest in the company's longer treks. Summing up other popular elements of slow travel, he says that taking the train allows for more friendly conversation with fellow passengers whether they be high schoolers, grandmothers or parents. "Long stays give you a better taste of any destination that you are going to. Accommodations that represent the local audience work best. And certainly, volunteering is a thing now. We have had loads of people [do that] who will come and work with us for six months," Christie says.

Walk Japan patrons also have different preferences, like the 11-day Nakasendo Way. "Walks depend on what they feel like at that time. Some people walk better than others, but that doesn't matter. You might walk miles a day, or maybe you just want something that's enjoyable at a slower pace," Christie says. "Normally, most of us are sitting on our backsides each day looking at a computer. When we're



Sisimiut, Greenland, is among the stops on Hurtigruten's expeditions.

vacationing, we don't want to be on our backsides. We want to move around a bit, explore a bit and absorb a bit. That's why this sort of tourism is becoming more and more popular. That's certainly the case for us."

And more tourists are heading out globally. Last year international tourism arrivals reached 88 percent of pre-pandemic levels, and this year they are expected to not only fully recover, but also increase by 2 percent compared to 2019, according to the United Nations World Tourism Barometer. And apparently some don't mind packing an extra sweater or fleece, considering chillier countries Iceland and Denmark ranked among last year's 10 top European destinations. Frigid Antarctica drew a record 100,000-plus visitors last year, a concerning number for some environmentalists. Interest has spiked partially due to Antarctica-bound TikTok influencers like @mattykjordan and @austincarter642, as well as videos related to trips to Antarctica. Videos related to Visit Antarctica alone had drawn 336.4 million views as of Feb. 7.

"Coolcationing," traveling to chilly locales when the temperature is low, is one of the top 10 travel trends for 2024 that has been pegged by Condé Nast Traveler. Cooler locales often have more affordable excursions, too, such as Norway's Rodne Fjord Cruise, a half-day outing that costs about \$80.

Travel influencer Murad Osmann, who also leads Travel Awakened tours, agreed that slow travel is on the rise. On a recent tour of Nepal, his group drove eight hours to another city rather than take a flight. During their walking tour of monasteries, they stayed in local houses where locals prepared meals for them. In keeping with that scaled-back pace, an upcoming trip to Peru will involve more train travel. "We feel that after COVID, luxury has been redefined. People don't value five-star hotels as much as they did before. They value the emotions and memories that these trips give them," says Osmann.

Some crowd-weary vacationers and climate-minded ones are counting on trains instead of planes to get them to their ports of call. Evening routes are becoming more popular, due partially to protecting the planet and keeping personal expenses down. European Sleeper's Brussels-Amsterdam-Berlin night train has been a popular route with 30,000-plus passengers since it was introduced last May. The company will extend its service to Dresden, Germany; and Prague in late March with two other European cities – Paris and London – only being a transfer away in Brussels.

Airport and crowd avoidance, more room for luggage and sports equipment, roomier seating, bar cars and flight shaming are some of the incentives for train travel, according to Mariella Salerno, European Sleeper's marketing and communications manager. In addition, the European Union is promoting cross-border travel among its member states, and its support of European Sleeper's plans to develop a Brussels-Barcelona route next year is one example of that, she adds.

Austria's state-owned ÖBB is seeing "a boom in night travel," with most trains being nearly fully booked and sleeping cars being spoken for weeks in advance, according to media relations representative Bernhard Rieder. Last year, 1.5 million passengers hit the rails on its sleeper trains. With a six-year 790 million euro investment for new trains and the refurbishment of existing cars in place, the operator will add 33 new night trains starting later this year. In December, ÖBB debuted night trains connecting Vienna, Germany, Italy and the Netherlands.

In its 30-year history, Golden Eagle Luxury Trains, a U.K.-based third generation family-owned business, has been reeling in travelers, including many who are stretching out their time away by linking cruises to multiday train trips. Its

Volunteers on a farm in Georgia taking part in a Hands Up Holiday.



TikTok influencers have been motivating some followers to travel to Antarctica.

core business comes from the American market, including alumni groups from Yale, Stanford and Harvard universities with study leaders aboard. An eight-day trip between Paris and Istanbul (\$17,595 a person) will debut next year. Golden Eagle's 12-day Venice-Istanbul (\$18,495 a person) and 14-day "Republics of the Silk Road" are favorites, says Ian Lomas, head of sales and marketing.

Less predictable accommodations and no-frills getaways are gaining ground too. But spartan accommodations don't have to mean drafty and dreary, as evidenced by such design-centric locales as Tokyo's Nadeshiko Hotel, Norway's Manhausen Island Resort, the Czech Republic's Contain Hotel and Spain's Hotel Aire de Bardenas. Those looking for more glamping than U.S. National Parks' style camping have such options as New York's Getaway House, California's Blue Sky Center, Big Sur's Treebones and Canada's Free Spirit Spheres. There is also the Artikel Architects-designed Contain Hotel, a mobile hotel made from used shipping containers.

There is a different kind of "Slowness" movement that is underway. Design Hotels' founder Claus Sendlinger is part of the collective "Slow," a group of people, places and projects that aim to reframe how we live and interact. Slow's Tulum Treehouse, for example, has an open-air kitchen to encourage the exchange of ideas, and La Granja Ibiza is a zero-waste farmhouse retreat. This year a 19th-century Prussian neo-Gothic manor house with a historic gymnasium and plant-filled solarium for private events is slated to open outside of Berlin. Another Slow-backed project is Flussbad, which will include an academy, a library, a restaurant, hotel and a performing space designed by architect Monika Gogl.

International chains are stepping into the trend, too, as evidenced by the footprints of Yotel and Marriott's Moxy outposts. And Motto by Hilton, which currently has seven hotels including in Tulum, Mexico; New York City; and Rotterdam, Netherlands; plans to add a location in Bentonville, Ark., and a Hong Kong outpost this year. The compact rooms range from 165 to 220 square feet. Another relative newcomer is Moliving, a nomadic luxury group, that has strategic alliances with Tesla's Renewable Energy Solutions division and PwC's ESG division to preserve the environment. Moliving plans to unveil its Hurley House, a 60-suite self-sustainable property, in the Hudson Valley this year.

Several years ago the Ritz-Carlton pioneered a new amenity by offering at least one volunteer option, such as planting palm trees. As more consumers want to weave purposefulness into their travels, some operators are seeing an uptick in interest. Hands Up Holidays, which specializes in volunteer vacations, booked 62 trips last year versus six the year before. New options include creating solar heating for families in Argentina, working on a farm in Georgia that assists people with special needs, and helping out with community building projects in Tanzania. A typical day involves seven to eight hours of volunteer work, but some opt for piggybacked days for some mountain biking and hiking, according to chief executive officer Christopher Hill.

The three most popular trips are Costa Rica for wildlife conservation, Belize for installing eco-friendly stoves in Mayan homes and Cambodia for house building. Hill chalked up consumers' interest in volunteering as a response to last year's post-pandemic "revenge travel," as many people are seeking more meaningful, authentic and immersive experiences.

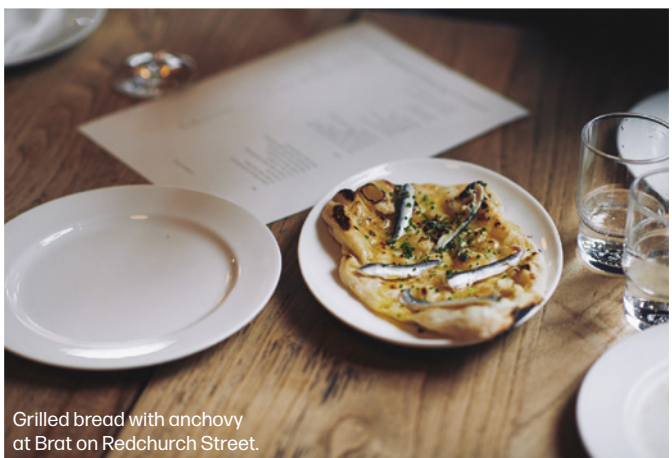
plats du jour

A Taste of Fire: Chef Tomos Parry Is Controlling the Heat

The Welsh-born, London-based chef on lightning striking twice with restaurants Brat and Mountain, the magic of open fire cooking, and the changing narrative of chefs thanks to "The Bear." BY HIKMAT MOHAMMED



Inside Mountain on Beak Street



Grilled bread with anchovy at Brat on Redchurch Street.



Tomos Parry, the chef behind Brat and Mountain

While Tomos Parry was studying politics and history at Cardiff University, he was simultaneously working for free at a high-end restaurant called Le Gallois.

"I wasn't qualified, so I couldn't expect to get paid. After I finished my degree I decided that the academic world wasn't really for me because I found working with my hands a little bit more vocational and more interesting. So I started working there [at Le Gallois] because I was more trained up and they started paying me," Parry says in an interview on a midday Monday, which he calls his admin day.

After three years in Cardiff, he moved to London to work at the River Café, the famed Michelin star restaurant started by chefs Ruth Rogers and Rose Gray, in 1987 before moving on to positions at The Ledbury and Noma, the three-Michelin-star restaurant based in Copenhagen, which many consider the best restaurant in the world and which is closing at the end of the year.

On his return to London, he was working with others to open Michelin star restaurants, but in 2013 he decided to venture out on a solo side hustle.

"Cooking over fire is quite intrinsically linked to my Welsh upbringing, even if it's just basic stuff like barbecues on the beach," explains Parry, who set up a pop-up at Climpson's Arch in East London.

"I did my own thing, really, just cooking over fire with a super simple menu that was very much driven by ingredients and fire," he adds.

Parry was then headhunted by Tim Steel, Oliver Milburn and Tom Mullion, the husband of Samantha Cameron's little sister, Emily Sheffield, to head the kitchen of Kitty Fisher's in London's Mayfair.

The restaurant was a critical and social success due to the crowd it drew, as well as its fancy location a stone's throw away from private members club Annabel's and the Rolls-Royce showroom.

"But it wasn't my restaurant, I couldn't fully do the things I wanted to do, which is completely fine," says Parry of leaving Kitty Fisher's to open Brat in Shoreditch with the help of Brian Hannon and Tomos Parry, the cofounders of the restaurant group Super 8 Restaurants that runs Smoking Goat and Kiln.

Brat received its Michelin star within six months. Then, during the pandemic, the restaurant opened an extension called Brat x Climpson's Arch that focused on outdoor dining and still operates now.

Parry seems to have a Midas touch when it comes to opening restaurants – when he opened his latest, Mountain, in Soho last year, it received a Michelin star within six months as well, proving that lightning can strike twice.

"Ingredients and atmosphere are key for us, those are

the two things that we try to double on. We have open kitchens and fires where all your senses are engaged. You can see it, smell it, touch it and taste it," the chef says.

Brat and Mountain take their tropes from Parry's voyages and his habit of cooking outdoors in fields in Wales, Cornwall, Cambridge, France and Porreres in Mallorca, which reminds him of cooking in Wales, where the mountains and sea come together.

"It's a very rural style of cooking, it's not overly fussy. It's land cooking, where the dishes are quite simple but they've been handed down over the generations. It's important for chefs to be exposed to that type of cooking, where it's not just restaurant-chef based cooking in the city today," says Parry, who believes that true food culture comes from the countryside.

Items on his menus include velvet crab soup; partridge with blood pudding; duck rice; grilled red peppers with squid; spiny caldereta, and tripe, the edible lining from the stomachs of animals such as cattle, pigs and sheep.

"The style we do is quite Madrid-like, it's been cooked for ages. It feels luxurious, as it's been cooked for hours and hours, even though tripe is kind of a cheap thing," says Parry, who often travels with his team to experience other cuisines and cultures.

The gently spoken chef, whose accent is a mixture of a London city boy with a twang of Welsh, is one of the few who's changing the bad boy narrative about chefs and the shouty, macho-world of kitchens.

"We have open kitchens, it's pretty clear that the style of service that we do is a nonaggressive one. But unfortunately, that was the narrative for many, many years. I'm very happy that people are portraying kitchens in the way they do now and "The Bear" has probably helped that a bit because

the character is quite good," Parry explains.

Even though he's not running around the kitchen in the same Merz b. Schwanen T-shirt as Jeremy Allen White's character, Parry finds comfort in putting on his chef jacket from Kentaur.

"I like the old schoolness of a chef jacket and the whole process of coming into work to put it on. There's a workplace element to it as you're going in to do a job. It's important to have a balance between creativity and having a sense of going to work, like an artist when they put their overalls on," Parry says half jokingly.

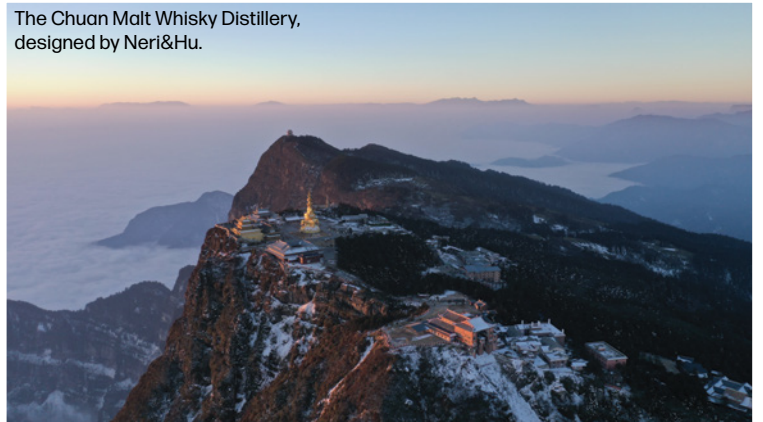


Velvet crab soup at Brat on Redchurch Street.

Yang Tao, master distiller of The Chuan Malt Whisky Distillery at work.



The Chuan Malt Whisky Distillery, designed by Neri&Hu.



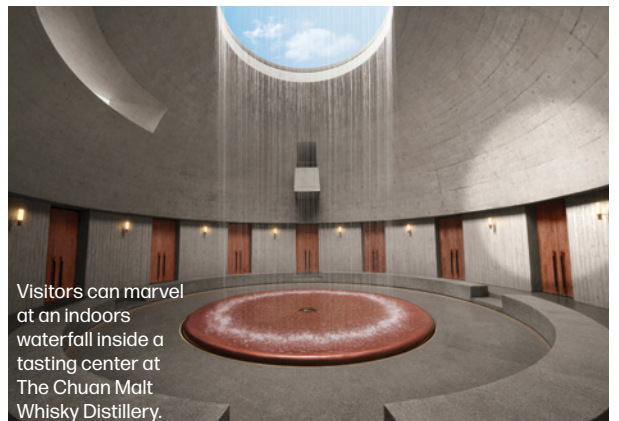
A chef at The Yan serving pork trotter soup, which was stewed in a sherry cask.



The Emei Peak.



The Chuan Pure Malt Whisky.



Visitors can marvel at an indoors waterfall inside a tasting center at The Chuan Malt Whisky Distillery.

What Makes a Good Whisky?

The Chuan, a newly established whisky label created by Pernod Ricard, is exploring localized whisky-making methods in China's sacred mountains. BY DENNI HU

Surrounded by sacred mountains, flowing streams, and foggy roads, the Emei Mountains set the scene for newly established Chinese whisky label The Chuan.

The business, which has Dr. Yang Tao on board as master distiller, claims to have developed the "first iconic Chinese single malt whisky." For Tao, the surroundings are important.

The Chuan Malt Whisky Distillery, located in the foothills of the sacred mountains in the Sichuan province, is French spirit maker Pernod Ricard's first whisky distillery in China. It cost 1 billion renminbi, more than \$140 million, and took five years to complete.

Access to quality water resources and a diverse micro climate makes the Emei area a perfect fit for whisky making. Moutai, a prestigious brand of Chinese white wine, comes from the same region.

Designed by the esteemed architecture firm Neri&Hu, the distillery's compound includes whisky production facilities, a tasting center, a fine-dining restaurant and a tea room with a sweeping view of the majestic Emei Peak.

"It's about creating an atmosphere to share among all whisky lovers," says Tao. With circular and square buildings that cascade down a sloping terrain, the distillery touts a harmonious layout where the heaven and the earth meet, as noted in ancient Chinese philosophy.

"The Emei area is rich in culture and history, which is a key part of our creative process," says Tao, musing about the reclusive nature of his Emei lifestyle. Competing boulders have successfully mesmerized many, including the wine-loving poet Li Bai, who claimed to have found the Daoist way of immortality in the misty mountains.

"You have the cowboy spirit inextricably linked to American whiskey; you have the Scottish whisky's association to the British gentlemen; then there's

tremendous respect for craftsmanship embedded in Japanese whisky. Here at Emei, the beauty comes from the rich resources and spirited immortals that inhabit these mountains," says Tao. "Confucianism, Buddhism, Taoism, can all find their heritage in Emei."

The distillery opened in December and launched The Chuan Pure Malt Whisky, a spirit that fuses high-quality Scottish whisky-making techniques with local ingredients, priced at 888 renminbi, or \$124 per bottle.

The Chuan, made with a mix of malted barley and imported barley, opens with an elegant, fruity, vanilla flavor, courtesy of an American bourbon cask. It is followed with a sweet overtone derived from a Spanish sherry cask, and then a sandalwood and mandarin peel finishing, from the special Chinese Single Oak cask, which uses a particular Chinese oak timber logged in the protected Changbai Mountain up north.

For Tao, the Chinese Single Oak was the last piece of the puzzle for creating a "whisky that can be truly representative of Chinese whisky distillery," says Tao. According to Tao, the Chinese Single Oak can conjure up a sense of harmonious pureness only found in the highest temples of Emei Mountain.

Like the Japanese Mizunara oak, the Changbai log is also rare and porous. This allows the whisky to step deeper into the wood, increase its flavor intensity with more evaporation, and makes the whisky more precious.

But Chinese whiskey isn't setting out on the path set by Japanese whisky – for Tao, the Chinese palette desires something "velvety like Kweichow Moutai," says Tao.

"A clean and delightful texture is not necessarily viewed as luxurious," adds Tao.

The Chuan whisky is meant to complement local cuisine, such as spicy wantons and slivered pig ear snacks,

or a full-course banquet designed by the Sichuanese Xu brothers of the Michelin-approved Yinba.

The distillery's restaurant, The Yan – with a tasting menu that costs 888 renminbi, or \$125 – offers a dynamic fine-dining experience that incorporates whisky-making techniques, including malting, distillation, fermentation, aging and barrel finishing, with traditional Sichuan flavors. Pork trotter soup, stewed for hours in sherry casks, or dry-aged beef cured on planes of Chinese oak for 60 days, are standouts of the current winter menu.

Three variations of The Chuan, ranging from 888 renminbi, or \$125, to 1,488 renminbi, or \$209, are available for purchase at the distillery and have been quietly rolling out in the Chinese market before debuting internationally.

Over the past few years, a growing interest in single malt whisky as a symbol of class and sophistication has created a rush to build distilleries – a few dozen and counting – in the Chinese market.

In 2021, Diageo, another leading drinks giant, broke ground on a \$75 million single malt whisky distillery in Yunnan province. Laizhou Distillery, a notable local entrant, has found initial success by experimenting with Chinese yellow wine casks that resemble sherry casks.

"The whole industry is at a new starting point, we are all working through uncertainties," says Tao of local market dynamics.

"But things are changing. It took Japanese whisky 100 years to become the GOAT, it took Taiwanese whisky 20 years, the process is speeding up," adds Tao.

"Commonality is a core need we identified in the market," says Tao. "Almost all alcohol is consumed at the dinner table in China, like that old saying, there's no banquet without wine."

"But we also have to take care of the purists too, who are somewhat obsessed with the idea of 'cask strength,' which is an appreciation of the depth and natural flavors that hit all the tasting notes," says Tao.

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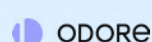
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Here, left and below: from Pierre-Louis Mascia's first interiors collection.

Pierre-Louis Mascia's First Interiors Collection Is for The Traveling Artist's Home

The French ready-to-wear designer famous for his eclectic prints has built a new universe to dress people's homes. BY RHONDA RICHFORD

Pierre-Louis Mascia is in the business of world building. The French ready-to-wear designer famous for his eclectic knitwear has expanded into interiors and homewares with a collection of silk wallpaper and room dividing screens,

as well as blankets and cushions. Homewares include terracotta tableware, tablecloths and vases.

"We were not trying to develop really a home collection, in a sense, but we were thinking about a space where an artist can invite other artists to share their creations with other creators. I liked the idea of this family of artists built around a decor, the decor of fine arts," he says.

Cue the silk-covered drawing boards and notebooks, as well as stationery. Silk pajamas, bathrobes and slippers complete the tableau.

The collection was in the works for two years, to translate his prints to new textiles. "It's been two years now that we've really been working on prints to develop a whole universe around the brand, around the home," he says of the collection.

To hear him describe it sounds like a screenplay pitch. "Now with the link between the [ready-to-wear and home] collections we have a total universe and we can develop a story. It's the story of a family of artists who travel around Europe, around the world and cross borders." A very well-dressed family at that.

The collection features plenty of intricate florals on textiles and touches such as butterflies on tableware.

"The inspiration for the prints comes from nature, which shapes our vision and our way of looking at the world. First of all, it's the geography where we live in – I grew up surrounded by nature, and the nature had prints. It was made up of color and rhythm and, as a result, that's what shaped my imagination and the colorations and so on," he says. The shades are soft and woody, morning sky and evening amber.

"Nature shapes our vision and our way of looking at the world. If I'd lived by the sea, I might have seen the world in blue and yellow like [Simon Porte] Jacquemus, but I prefer to have a more nuanced version of color," he says of the palette.

Mascia, former artistic director of Salon Who's Next, trained as an illustrator and learned the Japanese art of making and drawing on fine fiber paper before launching his own label in 2007.

He searches antiques markets across Europe to fill his warehouse in the southern French city of Toulouse with treasures. "It's a cabinet de curiosités, but in a simple way," he says. "I don't like to do 'archives.' My first feeling is what makes my heart beat and I know it works, I know I can do something with it."

His atelier warehouses a vast collection of antiques,



from acquiring an archive down to singular items.

"I collect like an artist. It could be something as simple as a sheet of paper. There are no rules," he says. He uses his curiosités as the foundation for new prints and designs, reworking the proportions or adding slight geometric elements.

The collection is created with the longstanding brand partner Achille Pinto, which makes all the textiles and which are printed in Como, Italy, and Nuevo Forme, which makes all the ceramics and earthenware "somewhere between craftsmanship and production" at their workshop in Tuscany.

Produced in Italy, the line is also a love letter to the country.

"For us, it's the soul. We cannot imagine doing it in another country. It's the mix between joie de vivre and savoir-faire," he says. "For a brand to develop a home collection is having a look at who you are and what you are, and it's a very exciting exercise. It's ultimately an act of introspection."

The ceramics and cushions range in price from 100 to 300 euros, while luxurious throws are 1,200 euros. Mascia will have the collection in his own homes – that is, his flagship stores in Milan and Portofino, Italy, and Cannes, France.

"I am always thinking we are a niche, a special brand, because we are not really in fashion and we are not really out of fashion. We follow our own way. We create a personality and we try to be it. We are looking for real emotion."



Abel Macias Uses Folkloric Images to Lighten Up Stores, Hotels and Restaurants

The artist has created murals and window displays for Lane Crawford, Faherty Brand, Scotch & Soda and Flamingo Estate that carry a touch of Mexico and the Southwest United States. BY DEBORAH BELGUM



The lobby in the Proper Hotel is filled with Mexican folkloric images.

Inside Abel Macias' art studio located in a gentrifying East Hollywood neighborhood of Los Angeles, white butcher block paper covers one wall with charcoal sketches of griffins, owls, unicorns and peacocks.

On metal racks, jars upon jars of delicate paintbrushes sit near a rainbow of paint cans with color descriptions including Aegean teal, cobalt blue, sea star green and pale berry.

Asked how many paintbrushes he owns, Macias hesitates and then shakes his head. "I don't know. Hundreds?"

Those hundreds of paintbrushes are the tools the Latino artist employs to create colorful images that transform the interiors of stores, hotels and restaurants into magical places of wonder.

His murals grace the inside of three Dos Caminos restaurants in New York City, where walls painted light turquoise are filled with elongated rabbits decorated in layers of red, amber yellow and orange next to brightly hued flowers standing three feet tall.

In two Lane Crawford stores in China, one in Shanghai and the other in Hong Kong, saguaro cacti have populated display windows and interiors, rising like desert gardens.

Inside the Proper Hotel in downtown Los Angeles, housed in a renovated 1926 building, the curved light pink ceiling in the foyer is crammed with images of vibrant birds, bees, serpents and deer intermingled with branches and leaves, creating a garden-like ambience reminiscent of Mexico.

Macias has decorated several Faherty Brand stores of casualwear with Southwestern-themed murals and fashioned tree-covered murals for Flamingo Estate, the Los Angeles lifestyle brand founded by Richard Christiansen who has done some pop-up stores around the city.

Many of the artist's murals draw upon his Mexican heritage as the son of immigrants from Guadalajara, Mexico, who settled in Atlanta to start one of the area's first Mexican restaurants. Macias' summers often were spent visiting his grandparents in Mexico, where he was introduced to the country's iconic folk-art images splashed across ceramic pots, plates, textiles and clothing that are a reflection of native and Hispanic culture.

"As a little kid, I was always nurtured by my parents to be creative," he explains.

That led him to study art at the Pratt Institute and later the Savannah College of Art and Design, where he graduated in 2002 with a bachelor's degree in illustration.

He then moved to New York City, where he worked in restaurants while trying to establish himself in the local art scene. It was a struggle. "It's not that easy in New York. It's a huge city with a lot of creative individuals. But you really learn to hustle and put your foot in the door," says Macias, sitting in his studio near a bookcase packed with a wide range of art books. Several of his paintings and artwork hang on the walls.

The artist's first big break came in 2007 with the help of a friend who worked at an advertising agency handling the Dr. Martens account. "This job was really big because it was an established company. I got to go to London and work on illustrations for their campaign to release a new line of sneakers," he recalls, noting his images at the time were more punk and had more Día de los Muertos-style skulls than animals. "That was probably the start of my mural making," he explains.

A commission eight years ago to paint the interior walls of a Faherty Brand store in Malibu brought Macias from New York to the Los Angeles area, which he immediately loved. As soon as the mural was finished, he returned to New York, packed up his things and headed to California, where he set up an art studio and looked for a job.

While working at HomArt, a home furnishings design firm in Laguna Beach that creates products for stores including Pottery Barn and CB2, word spread about his artwork. That led Christiansen, a man with his own wild creative energy, to hire Macias. The first project was to paint the metal roll-down door that covered Christiansen's street-front office in Highland Park, a hip neighborhood in east Los Angeles.

The result was a colorful screen that became a piece of art when rolled down at the end of the day. It was a desert scene punctuated with eye-popping cacti, boulders and a large owl staring from atop a rock. Christiansen loved it. "Abel is pure sunshine," says the Flamingo Estate founder, who went on to hire Macias for other projects. "He captures the contagious enthusiasm of Los Angeles."

One of Macias' biggest projects was done during the COVID-19 pandemic shutdown. He was hired by famed interior designer Kelly Wearstler to paint the lobby of the Proper Hotel, a project constructed inside an old 1926 building in downtown Los Angeles. She and her husband, Brad Korzen, cofounder of Proper Hospitality, have a chain of luxury hotel and residential projects that are far from ordinary.

With the hotel unable to open until October 2021, Macias had lots of time to work, which is evident in the rich detail and color seen in the flora and fauna hanging overhead. "It was the greatest thing for me," the artist recalls. "I had nothing to do during that time. So I would go in there and embellish the hell out of that ceiling. The level of detail I put into that space shows because there was no deadline. Kelly kind of let me do my own thing."

The result is a magical realm of folkloric animals that hover overhead. An elongated crocodile painted in green, orange and yellow stripes in the ceiling stands over the check-in desk. A preening peacock perched on a corner wall sits by a large terracotta pot filled with a towering cactus. In one corner, if you look carefully, you can see a snail with the words "I love you" painted on it.



A Lane Crawford store in China.



Abel Macias working on the Proper Hotel lobby ceiling.

Wearstler, who has worked on numerous commercial design projects, pretty much left Macias on his own to create the lobby ceiling. "It was amazing to watch him do his thing, with very little direction from me," she recounts in an email. "Abel's work is very informed by his own Mexican heritage, with color and imagery inspired by Mexican folktales."

In addition to the Proper Hotel, Macias at the same time began developing a capsule collection with Dutch clothing company Scotch & Soda for the brand's summer 2022 season. The theme was "The Sun Comes Out," to reflect the upbeat mood the country would hopefully be in by the time the worst of the pandemic was over. "They said, 'We want something joyful to bring people outside,'" the artist recalls.

The main image from the campaign was a rising sun peeping over a green hill. That sun and Southwestern desert images were splashed onto shirts, skirts and shorts. Macias also created window displays to go with the collection.

He also painted the folkloric tale across the ceiling of the Dante restaurant inside the Maybourne Beverly Hills hotel.

All these projects have led to one of his biggest projects yet. Currently, Macias is collaborating with a luxury jewelry line, which he declined to name, on a collection coming out this spring. Part of the project includes painting murals inside a Beverly Hills Spanish-revival mansion, which will be part of the presentation. It fits in with the artist's love of re-inventing special areas.

"I enjoy creating beauty and creating spaces that make people feel joy," he explains. "Color is a magical tool that makes you really feel things."

Pattern Master

Spring fashion is always about experimenting with colors and prints. Everything feels new. But it takes a master's touch to pull it all together fashionably, and there are only a few designers who fit the description. Emanuel Ungaro was one such creator. WWD highlighted Ungaro's budding talent in 1964, just as he parted ways with André Courrèges. Ungaro, who once called himself "only a tailor and cutter," rose to prominence as a top Paris couturier quickly, delighting the press along the way. In the 1980s his name became synonymous with the technique of draping and wrapping the female form. But it was his bold color combinations and not-so-subtle mixing of prints and patterns that gave everyone reason to get excited about any spring fling.

BY TONYA BLAZIO-LICORISH



Spring 1979 advance



Here and below: Spring 1986



Here and below: Spring 1986



Spring 1985



Spring 1974



Photographs by Guy Marineau, Michel Maurou and Fairchild Archive

