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.
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,” Mendelsohn 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
MICHAEL KORS
COLLECTION

MICHAELKORS.COM
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 Imperioli and Victoria Pedretti. The show is directed by 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. Mema Harris and Phenomenal Media, Eli Maley and George Strus have signed on as producers for the Broadway run, and Maley and Strus’s 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. It wouldn’t be a new season on Broadway without “An Enemy of the People,” which stars Jeremy Strong in his first role post “Succession,” alongside Michael Imperioli and Victoria Pedretti. The show is directed by 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. It wouldn’t be a new season on Broadway without “An Enemy of the People,” which stars Jeremy Strong in his first role post “Succession,” alongside Michael Imperioli and Victoria Pedretti. The show is directed by 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.

Another adaptation arriving on Broadway is “Water for Elephants,” which stars Jeremy Strong in his first role post “Succession,” alongside Michael Imperioli and Victoria Pedretti. The show is directed by 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.

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 Coqodad, 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 Corina, 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 Earl Offbeat, 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 Jady 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 Bienial 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.
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 Americanas.

A selection in “Focus,” a section of Frieze dedicated to younger galleries; Widlitz, Colette, Nuri Langhorne (in Bloom), 2021. Archival digital print 60 x 22 in, Edition of 7 + 2 AP.

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 Americanas. “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 & Tailor 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, Rika 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 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.

“We 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 Esences 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 Gallery. They join returning exhibitors Made Room, Ochi, Sow & Tailor 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 from San Francisco. “She definitely has her finger on the pulse of what’s happening in the area.”

“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.”


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.
Elie Tahari’s Success Will Always Be Grounded in Sophisticated Design

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.

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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 eat 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 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.”

The Elie Tahari customer is a modern woman who is sophisticated, confident and looks for modern tailoring.

Notable quotes from the article:

- “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.”
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

To 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 ski 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.”

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

“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 Basalt, 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 hell.”

For the best vintage consignment Moncler, Loro Piana, YSL and Gucci, I go to Heirlooms in Basalt, 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."
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.

**Casa Tobago**

Casa Tobago was founded by interior designer Alessandro Cesarino and managing partner Christian Brigliadoro at Viale Umbria, 120. The 4,035-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 pies. 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 Cesarino.

**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 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 velo croquettes with tuna sauce. Among the desserts are a chocolate souffle and the XXL cup of artisanal fior di latte ice cream with a large variety of toppings.

**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 2022, 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.

**BroadWine in Milan.**

**Triennale Milano**

**WWD WEEKEND / FEBRUARY 2024 19**
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 Chapelier 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 house Chapelier’s new Art de Vivre items, including blankets, candles, stationery and dressing gowns.

Indoorswear label BDK opened its first boutique that’s part shoe innovation and part art installation. The celebrity favorite chunky Guo 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 handbag 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 Valériane Lazard, with a dash of Art Deco and ’70s flair, there’s the 39-room Hôtel Florida and reception make this new address by the Machefert hospitality group a natural fit for the fashion flock. And reception make this new address by the Machefert hospitality group a natural fit for the fashion flock.

**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 Machtére hospitality group a natural fit for the fashion fock.

For those wanting Haussmannian grandeur blended with a dash of Art Deco and ’70s flair, there’s the 39-room Lido París Florida that was once frequented by Scott and Zelda Fitzgerald. It is home to Nepita, the Mediterranean-influenced restaurant helmed by Michelin-starred chef Zandelina Chaignot. — L.T.

**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 Epoque glory, thanks to the feather-light touch of Cordélla de Castellane, artists’ advisor of new operator Paris Society. The menu is a condensate of hyper-traditional Frenchness, but don’t get scared off by names such as Veloute 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 frog’s 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 Thibault Spickwak. — L.T. Templeton

**Sip**

Ralph’s Coffee and its organically grown house blend have now been a permanent Paris address, under the entrance arch of the 1893 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 “Il" brand, 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 filled with vanilla cream. — L.T.

**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 Bob 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 Metropolitan in London and the Phillips Collection in Washington.

“Irvis Van Herpen” explores the outer reaches of the Dutch designer’s fashion possibilities, through more than 100 haute couture pieces showcased in dialog with contemporary artwork from the likes of Philip Besseler, the Collectif M et Willem Lutijn. 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 history 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 sheet fashion, which is having a real moment today. — J.W.
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 viscerally powerful visual language. The exhibits span from installations and moving images to multiple soundscapes to comment on how consumers engage with digital content.

“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.”

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’s “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.

Where to Eat

Bellazul
Simone Seralini, previously a head chef at Ceconi’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 beef black 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 prawn gnocchetti, and marinated lamb cutlets with ají paruka, marjoram and pico de gallo. 865 Sloane Street, London, SW1X 9QB

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 Darweston Street, London, W1H 1BP

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

What to Treat Yourself

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

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

Bellazul
Simone Seralini, previously a head chef at Ceconi’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 beef black 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 prawn gnocchetti, and marinated lamb cutlets with ají paruka, marjoram and pico de gallo. 865 Sloane Street, London, SW1X 9QB

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 Darweston Street, London, W1H 1BP

The Bulgari Spa
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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 viscerally powerful visual language. The exhibits span from installations and moving images to multiple soundscapes to comment on how consumers engage with digital content.

“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.”

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’s “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.

Where to Eat

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Bebe Is Thriving

Under the leadership of Bluestar Alliance, the bold, sophisticated brand has continued to stay consistent with a loyal consumer.

"Bebe boasts a well-known commitment to engineering its fabrications and fit to offer stretch, comfort and a flattering fit for all body types."

In its nearly 50-year legacy as a contemporary fashion brand, Bebe has been unswerving 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 with 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 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

B
ebe 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.

IN PARTNERSHIP WITH

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 ground 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 handbag 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, intimates, tailoring, fashion categories like husters, bodysuits and leggings, sun and optical glasses, and sleepwear. A new fragrance is expected to launch in fall 2024.
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.


"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."

**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. "I couldn't shake it off. For the next couple days, I kept slipping back into my Bieber habits."
ALESSANDRO SARTORI: THE MYSTERIES OF MILAN
THE ITALIAN FASHION DESIGNER ON HIS PASSION FOR THE CRAFTSMANSHIP, MODERNITY AND MAGIC OF HIS FAVORITE CITY

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.

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.

Can you describe the city in one word?
Magical.

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.

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.

Located just off Via Monte Napoleone, paradise to shoppers who covet the best in luxury and fashion, Four Seasons Hotel Milano is a haven in the heart of Milan’s famed Fashion District.

After dining on authentic Italian cuisine in the tranquil courtyard or the cloistered solarium, hotel concierge can curate a visit to the breathtaking cathedral, il Duomo, or the city’s main gallery, the Pinacoteca di Brera. The Teatro alla Scala, Milan’s historic opera house, is also nearby. Back at the hotel, visitors can uncover another of Milan’s enchanted places: the beautiful underground spa featuring a full-sized pool with breathtaking Italian-designed vaulted ceiling.

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

► READ MORE ABOUT ALESSANDRO’S LOVE FOR MILAN HERE.
**Katy O’Brien**

**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’Brien. The film, from A24 and directed by "Saint Maud" director Rose Glass, premieres March 8.

Notable past projects: O’Brien 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’Brien 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’Brien’s bodybuilding workouts. "I've competed in the past. 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."
FIRST LOOKS & BEHIND THE SCENES REPORTS. EVERY MINUTE. EVERY DAY. EVERY COLLECTION.
Back in the Spotlight
With New Exhibition

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 calligraphy 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 with Darwin). 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 "scarcely." 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 – Pottorpfycomyces asteroxylicola – named in honor of her? 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 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 Aatm 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 nature reserves in early days, Potter bequeathed 4,000 acres 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 look 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 Potter's other father putting 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 listing how the payout varied based on weight, Potter made the distinction, "Thin ones not taken, as the lions made the distinction, "Thin ones not taken, as the lions

Far from an overnight sensation, her first book, "The Tale of Peter Rabbit," started out as a picture letter to a sick child in 1901. 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." Born in the summer of 1866, 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 unparing eye," the fact that fungi are seen by many as "cute, lovely 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 of fungi."

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 muffins. Then there was the author of 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 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

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, Gary 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 Rothschilds’ 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 Edith Piaf singing from the first floor of the Eiffel Tower as fireworks lit up the background. Hepburn wore a pink eye makeup. Hepburn wanted mystery; Givenchy thought it was too much of a costume. The photo was scrapped 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.

The book recounts stories of Hepburn in Paris dancing until 4 a.m. “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 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.

The book is dotted with these first-person anecdotes from a Givenchy fashion show.

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Friedlander also used WWD reports from Hepburn’s Parisian film premieres. Friedlander unearthed accounts of the legendary “The Longest Day” premiere, which featured Edith Piaf singing from the base of the Eiffel Tower as fireworks lit up the background. Hepburn wore a pink Givenchy gown for the occasion.

The book also shares more 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.”

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 base of the Eiffel Tower as fireworks lit up the background. Hepburn wore a pink Givenchy gown for the occasion.

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Dotti discovered new sides to his mother through stories of her dancing until dawn at parties including the Rothschilds’ 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 Edith Piaf singing from the first floor of the Eiffel Tower as fireworks lit up the background. Hepburn wore a pink eye makeup. Hepburn wanted mystery; Givenchy thought it was too much of a costume. The photo was scrapped 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.

The book recounts stories of Hepburn in Paris dancing until 4 a.m. “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 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.

The book is dotted with these first-person anecdotes from a Givenchy fashion show.

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.

Friedlander also used WWD reports from Hepburn’s Parisian film premieres. Friedlander unearthed accounts of the legendary “The Longest Day” premiere, which featured Edith Piaf singing from the base of the Eiffel Tower as fireworks lit up the background. Hepburn wore a pink Givenchy gown for the occasion.

The book also shares more 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.”
Some would argue that Britain is having a ‘70s moment with high inflation, sluggish growth and widespread strike action — although today’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 devote wraps, leopard print coats and feather boa 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 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.


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 the ads for Biba in the nascent gay press (homosexuality was decriminalized in England in 1967) to the crèches 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 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,” says 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 her intention,” he says.

Pel also talks about Biba’s famously skinny silhouettes, 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, Victorian and Hollywood glam.

Although Hulanicki’s first big hit was a simple shift worn with 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 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 older sister and feeling overwhelmed. He was a schoolboy then, and recalls seeing printed fabric shoes with giant toes.

“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.

**Biba Takes London – Again**

The groundbreaking London store, which sold everything from fashion and makeup to confectionery and fresh fish, will take center stage at London’s Fashion and Textile Museum in March.

BY SAMANTHA CONTI
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 gate at the mountaintop, break downhill 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 a 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’ll 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 2023, 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-greet 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 for 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 am. 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.
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, cozily 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. ►
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 Davolizza 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.
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 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: Maaike 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
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
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 cliche: ‘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 do 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.

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 exult different kinds of beauty.
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. “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 success, 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 success, the designer explains how much flea markets 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 Bogart, 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 demimonde, from London’s Portobello Road and Camden flea markets, and from his insatiable appetite for cinema, theater and television, good or bad.
And while his motivation was always to mount a theatrical, spectacular fashion show, he also knew “that to make clothes that were wearable and not only extravagant.”

Gaultier started his company in 1976, and catapulted the French capital’s reputation for fashion in the ’80s alongside fellow fashion mavens 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 ruched 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 Esteel and Jean Patou before launching his signature ready-to-wear with a 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 prevent 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 if it’s highly valued. I believe in 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 Nicola 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 Vee.

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 of the materials.”

Gaultier also recalls how pleased he was when Margiela decided to branch out with his own collection in 1988. “His first collection was truly already super original,” he says.

“I recall seeing Madeleine Vionnet’s, the one with the superbig silk and lace, before they retired. And I was there when he came to see it.”

He alludes to this in the autobiographical “Fashion Freak Show” cabaret, which debuted in Paris in 2018, was simply another way of indulging his passion for blending fashion with showmanship.

“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 toony brand, where he playfully plied the equestrian theme and designed around 500 costumes for the “The One” revue.

The next year, Barcelona-based Puig purchased the 45 percent of Gaultier held by Hermès International plus roughly 15 percent from 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, creative director and chief executive officer of Puig. “He did nearly everything before others in the fashion industry, and today, his authenticity and originality are two of the reasons why he is so widely appreciated and respected today.”

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 championed throughout his career the freedom he has championed in his works, 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.”

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.”

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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 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.”

“When he decided to leave the Gaullier 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
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.
Tag Heuer Aquaracer Professional 200 Solargraph.

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.

Patek Philippe Ref. 4910/1A-000A Twenty-4 in stainless steel with gray sunburst, black gradated dial.

Bulgari Bulgari.

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

Omega Mini DeVille Trésor, steel on alligator strap.
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

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 33mm 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 refashioned 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 SS already sold, more are coming, including a 40mm 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.

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 uniqueness, 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 Romancé André, who officiates in the watchmaking world under the moniker seconde/seconde/.

His specialty? A knack for punchlines and watch world jokes that see him revisit a diving watch into a “Fifty Phantom,” create a “Chrono Kilo” thanks to a pixelated cursor pointing to the hours, or a glamorizing A Lange & Söhne.

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,” he says. “I have 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 fai led 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 mania (thank 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 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 2010’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 collectors 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 watchmaker 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 Times that saw him drop a total of 30,000 pieces.

His latest drop, a not-quite-Valentine’s Day Times 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 hot 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 don’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 a 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**

Graphic styles that founder Hubert de Givenchy designed for Audrey Hepburn in “Charade.” Here, they provided an unexpected counterpart 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 100, 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.

“If that hat looks 30 years out of date? No, they look completely contemporary. If you wear tight trousers or baggy trousers, do tights 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 fed 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.”
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.

**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.”

**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**

_Jacket_

“Put me on Wall St! 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.”

**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 one-shoulder gown for an event, or over a tracksuit when on the go.”

**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.”

**ACNE STUDIOS**

_Mulpocket Bag_

“The Acne Studios bag is a want, a need.”

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*Colin Jones photograph by Sydney Wilson; Loewe by Kuba Dabrowski; Colin Jones Givenchy by Delphine Achard; Ann Demeulemeester by Dominique Maitre.*
**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**

**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 oop.”

**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 run around in my school hallways.”

**All-In**

**Shoes**

“Want to stomp all over the world in the All-In shoes. I’m absolutely in love with the design of this show 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.”

**Luar**

**Full Look**

“The pastel yellow does it again. This whole look is just ‘it’ for me. Giving me all of 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.”
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-relevantintersection 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 helming 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-beautymogul, 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.”
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.”

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.”

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.”
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 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.”

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.

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**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. 

**Would you want to know your body’s real age?**

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

“Is 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 straighten 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 diseases the empowerment of these diseases. So, my point is, if we can understand what causes aging, slow it and even reverse it—and we’ll get to that—that 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 50 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 might be found.”

“Can you take away the cellular recycling process autophagy,” at $79 a month). There’s also a personalized digital action plan for specific habits, 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 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.”

**Campagne shot by Tally Health.**
Eight dermatologist-approved products for the Gen Alpha skin care lover.

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. Mamima 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 major 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.

**La Roche-posay Toleriane Double Repair Face Moisturizer**

For treating acne.

While Dr. Hartman considers Laneige’s facial skin care assortment as suited to a Gen Z and older consumer, the brand’s thermal spring water, which Turegano says “is full of minerals, probiotics and nutrients that can really nourish the skin’s microbiome.”

**Byoma Moisturizing Gel Cream**

A gentle, oil-free moisturizer that is a fit for tweens who want in on the K-beauty favorite.

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.

**Sephora Collection Hydrogel Lip Sleeping Mask**

While Dr. Hartman considers Laneige’s lip sleeping mask 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.

**EltaMD UV Clear Broad-Spectrum SPF 46**

For those with oily skin.

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.

**Laneige Cotton Candy Lip Sleeping Mask**

The brand’s signature firming creams is a fit for tweens who want in on the K-beauty favorite.

**Differin Gel Acne Treatment**

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**

While BeautyTik 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 probiotic Hibiscus for a focus on hydration — plus, it comes in a fruity and floral plum-violet scent.

**Bubble Skincare Knock Out 1.8% Salicylic Acid Acne Spot Treatment**

For acne that is “more diffuse.”

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**CeraVe Hydrating Cream-to-Foam Cleanser**

Cleanses, hydrates & removes makeup without disrupting the protective skin barrier.

With 3 essential ceramides, amino acids & hyaluronic acid.
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 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 sitting 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 poses 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 lit, 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 gentle at-home stretching.

**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.”

“Unsupported 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 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 pectorals and psoas muscles in addition to those at the back. It’s usually tightness at the front that causes poor posture.”

**Foam Science range starting at $29**
Similar to Fulton, Foam 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 Foam 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 Foam 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 use 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 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. Offield, 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 Offield 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, Offield 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 microdose 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 Offield 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.
**The Red-hot Shopping List**

Think less Tomato Girl, more Bordeaux Betty. BY ADAM MANSIROGLU 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.
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

Lee Broom, "Fashioning Design" book

Maiden Home The Remsen chair
from $1,975

Emi Jay Big Effing clip in bordeaux
$34
The novelist has released "Wandering Stars," the anticipated follow-up to his Pulitzer Prize-nominated debut book.

**Tommy Orange Continues the Story**

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 story begins more than a century earlier, tracing the Star family line, and the family line will have gone through all of this strife to end up in Oakland, says Orange. "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 Sела SHILONI
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 unbinding 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.”

“We’re not supposed to be in the world. ” says Maisie Williams, who stars as Catherine Dior opposite Mendelsohn.

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. His peripatetic childhood seeded in him an adaptable emotional intelligence that would prove useful as an actor.

“He was a man who was an obsessive Simons collector. 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 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.

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

“I've got rings and necklaces that are outrageously expensive. It was my friend.”

But he was also lonely and alienated.

“His peripatetic childhood seeded in him an adaptable emotional intelligence that would prove useful as an actor. But he was also lonely and alienated.’’

“Christian is one of the most beautiful people that I’ve ever, ever encountered in a conceptual framework,” says Mendelsohn. “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.”

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.

“He's in the process of moving, and many of his belongings are already packed.

“‘There you are baby!’ he exclaims, as he slips into a blue merino sheepskin 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 frilltul 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.”

“I grew up with television,” he says. “It was so important. It was my friend.”

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

"Secret Invasion." photograph by Des Willie. © 2023 MARVEL

Ben Mendelsohn has starred as Talaos opposite Samuel L. Jackson’s Nick Fury in multiple Marvel projects including “Secret Invasion.”
The family was affluent, but his father was cerebral and remote, and so Mendelsohn 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 told and know what to say, 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 so happy. I was over the moon,” he says. “And I was terrified.” ■

Given his recent roles as the resident baddie, playing a mild-manneredcourtier 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 gluciously 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 about the work you’re doing. It’s the mistakes. It’s the f— you’re not failing, you’re not engaged, you’re not serious searching, questioning how you can make it better. If you’re not failing, you’re not doing your job.”

“Doing this job was so emotional,” says Ben 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 engaged.”

Mendelsohn seems to worry about a lot of things. “I try very hard not to ever watch. It’s just another thing you’re not doing. It’s an aspect of the mistakes. It’s all the shit that’s not right that allows magic.”

“The thing about Ben is he doesn’t just deliver a good performance,” adds Williams. “He brings all of himself to his work, without ego,” says Kessler. “He finds a living, breathing relationship that feels real; someone that you can scream at in your core. Dior is shattered by his inability to reconcile creative fulfillment with the business imperatives of running a fashion house. (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.

He was a young drama student when he auditioned for the school play. “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 so happy. I was over the moon,” he says. “And I was terrified.” ■

Given his recent roles as the resident baddie, playing a mild-manneredcourtier 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 gluciously 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 about the work you’re doing. It’s the mistakes. It’s all the shit that’s not right that allows magic.”

The 10-episode series — which also stars Juliette Binoche and Minogue 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 Dior 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 cane, self-pitying opportunist who is unaburred by the moral implications of her associations. Dior is shattered by his inability to protect his beloved sister.

“I 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 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.”

In contrast to the spring-loaded menace of his recent spate of spine-tingling cameos, 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.

“I regret to inform you that 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—. 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 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 304th 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 cosstars 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.”

“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 swishing 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 all time,” says Boyle. “After he killed Lincoln, he jumped on stage, whipped out a blade and said, ‘You can’t stop me now.’”

The actor, 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 Scorpius Malfoy in “Harry Potter and the Cursed Child,” going on to win an Olivier award and Tony nomination for best supporting actor.

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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.’”

“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.

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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 TAUSER PHOTOGRAPH BY DANIEL DOFAERLESKI
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.


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. 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.

“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...
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 Cooke 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.”
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.
“[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 limbo 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.
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. 

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-carved 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 materials are 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.

Designers 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 the brand’s universe starting five years ago, when she

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.
Le Marne: A Gelatier’s Second Act

Guido Martinetti, 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. 

**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, ruche, 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 30 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 partisans: a majestic scenario that makes the soul of the spectator grateful to the one who created all this.

“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.

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 Radici restaurant is located in an old winery and offers 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. 

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."
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. Socialite Elena Violati says she is increasingly finding herself being, arts and crafts and culinary events.

“The best part is always the research, both of locations ranging from Casa Oaxaca in Mexico to Villa Anfitrión in Namibia. Some Airbnb structures are also spotlighted, in Arles, France, and Camp Kipwe in Damaraland, 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 Peraucas to a capsule collection created with Achipul hotel Borgo Silento 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 a certain way.” Violati notes.

“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 consultation 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.

To further engage with users, a new membership program that grants 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 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 LuisaViRoma’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 a certain way.” Violati notes.

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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 luxury 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 2005 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 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.
Is the quintessential “just counting down the days to the lazy beach vacation” about to become extinct? Many travelers’ preferred transportation and more unappealing destinations seem to be the antithesis of that. Slow travel is taking hold, whether that be through weeklong overnight train journeys, extended stays that can be as “workcations” and in passenger interest for trips that can start at $40 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 Wynn for surprise trips to 300 less-traveled U.S. cities like Hocking Hills, Ohio; Stuttgart Bay, Wis.; and Bentonville, Ark., with day of travel designation. As a champion of small businesses, Pack Up + Go’s founder, Lilian Kafon 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 cruises can be tiring; beach and lakes, river and lake. Whym users specify nights, budget and preferences based on a survey. A week before, travelers get the 10-day forecast for their week 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 departure.

Others are courting travelers 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 Africa is being viewed by 118,000 on Instagram. More manageable walks are led by checking into hipster U.S. cities like Hocking Hills, Ohio; Stuttgart Bay, Wis.; and Bentonville, Ark., with day of travel designation. As a champion of small businesses, Pack Up + Go’s founder, Lilian Kafon 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 cruises can be tiring; beach and lakes, river and lake. Whym users specify nights, budget and preferences based on a survey. A week before, travelers get the 10-day forecast for their week 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 departure.

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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

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 Cafe, 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.

“When I started Michelin I was taught how to put a uniform on,” Parry says half jokingly. “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.

“Brat received its Michelin star within six months. Then, on Beak Street, I 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 hours and hours, even though tripe is a little bit more 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 of 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 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.

Outblasted from the kitchen by the chef behind Catford, Tomos Parry, the character is quite good,” Parry explains.
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.

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 exclusive 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 whisky 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 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.

"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."

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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.

Masica, 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**

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, grizzly bears, 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 ambiance 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.

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 need to hustle and put your foot in the door,” says Macias.

“When I was still just starting out, I grew up in a house 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 clothing company Scotty & 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