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COVER LOOKS Above left and above right (subscribers' cover): Rachel Weisz wears tweed jumpsuit, £7,625, Chanel. White gold and diamond necklace, £4,500, Chanel Fine Jewellery. See Stockists for details. Styled by Miranda Almond. Hair by Kevin Ryan at Art & Commerce. Make-up by Genevieve Herr at Sally Harlor Artists. Manicure by Elle at Tracey Mattingly. Photographs by Pamela Hanson. Artwork by Rosanna Webster

PHOTOGRAPH: AGATA POSPIESZYŃSKA. SILK AND COTTON BLAZER, £2,240; MATCHING WAISTCOAT, £1,015; MATCHING TROUSERS, £1,275; COTTON SHIRT WITH TIE, £710. ALL MARC JACOBS. STRAW HAT, FROM A SELECTION, STEPHEN JONES FOR MARC JACOBS. SEE MAIN STORY AND STOCKISTS FOR DETAILS



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STRIKE A POSE

In our exclusive behind-the-scenes video, Rachel Weisz discusses fantasy fashion, finding beauty in imperfection and why you can't fake confidence



RAYS OF SUNSHINE

This season's most striking trend is tonal dressing: opt for head-to-toe brights to bring colour and cheer to the everyday



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A woman with long dark hair is shown in profile, looking down. She is wearing a long, flowing dress with a bold, colorful floral and geometric pattern in shades of teal, orange, and white. The background is a vast, arid landscape with reddish-brown soil and sparse vegetation under a clear blue sky with some light clouds. The overall mood is serene and artistic.

GERARD DAREL

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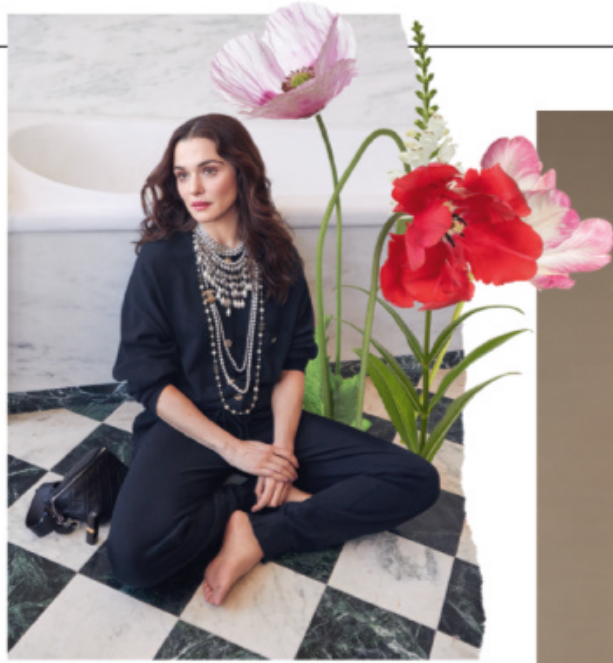
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Right: our cover star
Rachel Weisz (page 70).
Below: Michael Kors
Collection and Gucci looks
from the fashion story
'In their stride'
(page 108)



TEAM SPIRIT

Welcome to your June issue of *Harper's Bazaar*, which, in a first for this magazine, has been produced entirely remotely by the editorial team. Under normal circumstances, our working practices are highly collaborative; so I have been both pleased and impressed by the way my colleagues have managed to continue our close-knit co-operation and lively debate over email, Zoom, Slack and the telephone, with a remote drinks party on Friday evenings to maintain morale.

Several months ago, we decided to theme the issue around 'superheroines', which now seems serendipitous. Our initial inspiration had been our cover star Rachel Weisz's latest project *Black Widow*, along with the host of new female-directed Marvel and DC comic-book films in which superwomen take centre-stage.

Since then, the current pandemic has prompted us all to recognise the real superheroines in our midst. As Weisz herself declared when I interviewed her at her home over Skype: 'I'm not a nurse or a doctor or a teacher... I can't help save anybody's life right now – but I can maybe help to cheer people up.'

In fact, I would argue that the ability to delight and distract one another at such a time is also vital. Perhaps that is why creativity often flourishes in response to crisis; it feeds the spirit and allows us to escape, albeit briefly, and to imagine better times to come.

It is in that spirit that we offer you this issue, which I hope you will find as beautiful, as inspiring and as lovingly produced as any of its predecessors.

Lydia Slater

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From a selection
Hermès £7,300
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EDITOR'S CHOICES



Soft fabrics and bright colours lift the mood this month. Gabriela Hearst's baby-blue day-dress is perfect for relaxing afternoons in the garden, especially worn with Bulgari's botanical jewellery. A broad-brimmed Hermès hat and sandals can be relied on to lend a holiday feeling, even when you're grounded.

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POLLY SAMSON

The author of five novels, Samson is also a lyricist for Pink Floyd (whose lead guitarist David Gilmour is her husband). Her acclaimed short stories have appeared in *The Guardian* and have been broadcast on BBC Radio 4 and Radio 3. In this issue, she writes about her love of the Greek island Hydra.

What brings you joy?

‘Walking in fine drizzle with my dog, preferably somewhere fresh and green with the humans he likes best. He is a good judge of character.’

Your favourite fictional

heroine ‘My heart will always have space for Sophia Fairclough in Barbara Comyns’ *Our Spoons Came from Woolworths*. She is just so bonkers and charming, and never drowns in self-pity.’

A line of poetry you love

“Where, like a pillow on a bed/
A pregnant bank swell’d up to rest/
The violet’s reclining head,
Sat we two, one another’s best”, from “The Ecstasy” by John Donne.’

A guilty pleasure ‘I can’t make guilt and pleasure co-exist. Guilt destroys pleasure.’

Page 126



HELEN KIRWAN-TAYLOR

Page 54

A journalist and multimedia artist, Kirwan-Taylor balances regular writing commitments for *The Times* and *The Telegraph* with making her playful sculptures, which she exhibits in London and New York. In this edition, she offers a long-standing freelancer’s perspective on the advantages of working from home.

What brings you joy?

‘Eating outside with my family and friends without having to wear a jumper or a raincoat.’

Your favourite fictional

heroine ‘Bernadette from *Where’d You Go, Bernadette*. I love her relationship with her daughter.’

A line of poetry you love “I’ve heard it in the chilliest land,
And on the strangest Sea;/ Yet,
never, in Extremity,/ It asked
a crumb of me”, from “Hope is the Thing with Feathers” by Emily Dickinson.’

AMIE MILNE

After learning her craft in Melbourne, the Australian photographer moved to London in 2014, where she has gone on to take pictures for brands including Liberty, Alighieri and Burberry. Her striking images appear in this issue’s beauty shoot, ‘Flawless finish’.

What brings you joy?

‘Travelling, discovering new places and being surrounded by nature.’

Your favourite fictional heroines ‘Elizabeth Bennet from *Pride and Prejudice* and Arya Stark from *Game of Thrones*.’

A line of poetry you love

“She said be tender and tough
at once/you need to be
vulnerable to live fully/ but
rough enough to survive it all”,
from “The Sun and Her
Flowers” by Rupi Kaur.’

A guilty pleasure ‘Pleasures should never feel guilty – find what you love and enjoy it guilt-free.’

Page 133



RACHEL WEISZ

Page 70

Our London-born, US-based cover star won an Academy Award for her role in *The Constant Gardener* (2005) and a Bafta for *The Favourite* (2018). Ahead of the release of Marvel’s *Black Widow*, in which Weisz plays the Russian spy Melina Vostokoff, she talks to Lydia Slater about working mothers, making films with a message and the importance of female role models.

What brings you joy? ‘Right now, hearing when people have recovered from Covid-19.’

Your favourite fictional

heroine ‘Fiction has taken a back seat to real-world heroines: doctors and nurses, teachers and mums home-schooling their children.’

A line of poetry you love

“The child is father of the man”, a line from Wordsworth’s “My Heart Leaps Up”.

Your dream superpower

‘To be able to stop the spread of coronavirus, cure those with it and create a vaccination.’



CHRISTINE SOFIE JOHANSEN

Page 133

Johansen began her modelling career when she was scouted in her native Copenhagen at the age of 14, and has since fronted campaigns for Calvin Klein, Zara and United Colors of Benetton. In our beauty shoot, she showcases a beautifully glowing complexion, achieved with the help of the latest Dior products.

What brings you joy? 'My husband and our daughter Bobbie, who's just turned one. The kind of love you have for a child is so different – it's explosive. I love to watch them together.'

Your favourite fictional heroine 'I'm reading *Little Women* to my daughter at the moment and have found the character Jo inspirational.'

A line of poetry you love "There is a crack in everything/That's how the light gets in" – a lyric from "Anthem" by Leonard Cohen.'

A guilty pleasure 'Chocolate with sea salt and caramel.'

Your dream superpower 'Teleportation. I have to travel so much for my job, but more time with the ones we love is what we all want, right?'

RAVINDER BHOGAL

Born in Kenya to Indian parents, the London-based food writer, chef and television presenter founded her Marylebone restaurant, Jikoni, in 2016. In 'Talking points', she reveals the powerful connection between food and identity.

What brings you joy? 'The familiar scent of the volcanic red earth in Kenya after a heavy downpour – it smells gloriously of rot and mulch.'

Your favourite fictional heroine 'Antoinette Cosway from Jean Rhys' *Wide Sargasso Sea*. I empathised with her emotional fragility, alienation and isolation when she moves from a tropical clime to a dark England – I made a similar voyage when I left Kenya to live in England, aged seven.'

A line of poetry you love 'I'm inspired by Tishani Doshi's poems. "Every Unbearable Thing" is her response to the Me Too movement, and I can't read it without crying.'

A guilty pleasure 'Salt and vinegar crisps.'

Your dream superpower 'To be able to eat enormous amounts of salt and vinegar crisps without looking like I have.'

Page 58



MOLLY GODDARD

Page 126

A graduate of Central Saint Martins, Goddard established her eponymous fashion line in 2014, and her dramatic and vibrant designs have since been worn by Rihanna and Adwoa Aboah, as well as by Jodie Comer's character Villanelle in the television series *Killing Eve*. In this edition, she shares a happy summertime memory.

What brings you joy? 'Swimming, martinis, drawing and a good book.'

Your favourite fictional heroine 'Foxxy Cleopatra.'

A guilty pleasure 'Gossip Girl... XOXO.'

Your dream superpower 'To be able to fly.'



DIANA EVANS

Page 126

'When the body is immersed in water, there is peace all around,' writes Evans of her fondness for swimming in 'For the love of life'. The author of three bestselling novels, she originally trained as a dancer before embarking on a journalistic career at newspapers including *The Guardian* and *The Times*.

What brings you joy? 'Music, the planet's beauties and being around people I care about.'

A line of poetry you love "One dawn the sky was warm pink thinning to no colour" or "The wind is up early, campaigning/with the leaflets of seagulls", both from poems by Derek Walcott.'

Your dream superpower 'To make capitalism disintegrate by clicking my fingers.'



BUCCELLATI

MILANO DAL 1919



BAZAAR

STYLE

Edited by AVRIL MAIR

10 THINGS WE LOVE

*Givenchy Haute
Couture S/S 20*

The summer season brings exquisite embroidery, iridescent accessories and dynamic details...

1

ALL YOU NEED IS LOVE

Clare Waight Keller offered up a paean to the power of beauty with a Givenchy couture collection that took the flower-lace gowns designed for Audrey Hepburn as its starting point.

The gardens planted at Sissinghurst by Vita Sackville-West – and the love letters she wrote in them to Virginia Woolf – were another inspiration. ‘It’s the most romantic place in England,’ says Waight Keller.

Should anyone be dreaming of wedding dresses, the extravagant number worn by Kaia Gerber in the finale would make a good addition to a bridal moodboard; for the rest of us, it’s a joyful celebration.

PHOTOGRAPH: COURTESY OF GIVENCHY

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3

BOLD AND BRILLIANT

It's time to get a bit extra with eveningwear: from Chanel to Gucci and Armani, pre-fall embraced a super-shiny, super-fun spirit of maximalism.



PURE IMAGINATION

'When you talk about couture, you talk about dreams,' says Valentino's Pierpaolo Piccioli of a sublime colour-drenched collection that turned up the fantasy levels to 10.



French connection

Titled 'Paris 31 Rue Cambon', the address of Coco Chanel's legendary couture salons and her own apartment, Virginie Viard's debut Métiers d'Art Show was a glorious exercise in looking back while moving forward. Her own preference for streamlined modernity brought this reverential collection bang up to date.





**SPRING
FLORALS**
Groundbreaking,
we know. But
Erdem's take on this
fashion perennial is
so beautiful it could
make the most
cynical minimalists
reconsider.

8

Pendant,
£13,340
Tiffany & Co

From a
selection
Chaumet

From a
selection
**Harry
Winston**

Pendant,
£2,500
Annoushka

From a
selection
Bulgari

Charm,
£5,900
Annoushka

Ring,
£2,800
**Dior
Joillerie**

Look to the stars

£2,130
Gucci

Bracelet,
£5,800
**Dior
Joillerie**

Necklace,
£1,575
De Beers

*Captured in clusters or trailing platinum tails, this season's
jewels take their cue from the cosmos. A galaxy of gems is
spectacular but a simple pair of starry studs looks equally heavenly.*



Silvia Venturini Fendi has collaborated with the LA-based
artist Joshua Vides to create a capsule range of graphic monochrome
pieces, the 'California Sky' collection.

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SMALL WONDERS We may be unlikely to wear the clothes, but these couture accessories are the next best thing.



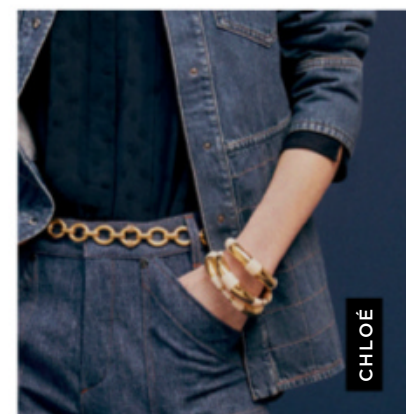
FENDI

10

THE
NEW
DENIM



STELLA MCCARTNEY



CHLOÉ

Less fantastical, perhaps, but good inspiration all the same: pre-fall showed us countless fresh ways to wear denim, from Fendi's velvet and knit cardigan to Stella's tie-dye shorts suit and Chloé's smart double-denim suiting. □


STYLE

MY MOODBOARD

Simone Rocha on the Irish folklore at the heart of her latest collection



*Above and
far left: three
looks from
the collection*

Born and raised in Dublin, Simone Rocha often weaves elements of her Irish heritage into her collections. For S/S 20, she drew inspiration from a national tradition that sees crowds of boys dress up and parade through the streets each St Stephen's Day, in a festival dedicated to the wren. 'They would go from door to door singing, so I decided to explore the interior of those houses,' Rocha explains. Her fabrics took the form of wallpaper prints reproduced on silk taffeta and blue Delft china patterns embroidered onto ivory tulle, and she referenced the wren boys' costumes with straw sashes on her organza dresses. 'I wanted to build a tension of contrast,' Rocha says. 'My clothes are for women who want to feel strong and feminine at the same time.' **LUCY HALFHEAD** 

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PHOTOGRAPH: PAMELA HANSON

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— THE STYLE GUIDE —

THIS PAGE: woven blazer, £315; matching trousers, £260, both Claudie Pierlot. Leather bag, £650, Lalage Beaumont. OPPOSITE: cotton and silk voile dress, £535, Forte-Forte. Satin jacket, £469, Luisa Spagnoli

NO 1

—
Strong
suit

A dark cyan ensemble is a fashion force to be reckoned with – particularly when contrasted with a rich plum handbag.

BLOCK COLOUR

Clash and complement this season's boldest and brightest hues

PHOTOGRAPHS BY AMIE MILNE STYLED BY FLORRIE THOMAS

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NO 2

Pink lady

A powerfully feminine uniform of monochromatic magenta for a genteel go-getter who's just sweet enough.



STYLE

THIS PAGE: wool blazer, £860, Paul Smith. Cotton T-shirt, £128, the Kooples. OPPOSITE: linen blazer, £369; matching shorts, £149, both Luisa Spagnoli. T-shirt, about £40, DKNY. Suede bag, £275, Gerard Darel

NO 3

Primary sources

Go back to basics with a vibrant, elemental palette. Simple, but effective...



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NO 4

—
L e m o n

a i d

Add zesty flair to your
wardrobe with an uplifting
citrus cocktail.





THIS PAGE: cotton jacket, £237; matching trousers, £247, both Iro. Leather bag, £1,550; leather slingbacks, £470, both Tod's. OPPOSITE: cotton jumpsuit, £240, Ba&sh. Cotton quilted jacket, £2,695, Loro Piana. White gold, citrine and pink coral ring, from a selection, Boghossian

NO 5

Strawberry shake

Blend fruity summer shades together for a refreshing mixture of daring and demure.



NO 6

Pop it like
it's hot

Throw a chilli-red jacket
over a burnt-sienna
jumpsuit, then turn up the
collar for extra heat.



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NO 7

Get into the grove

Pluck inspiration from flourishing orange orchards with forest and tangerine tones.



THIS PAGE: poplin dress, £685, CH Carolina Herrera. Beaded bag, £455, Strathberry. Suede loafers, £595, Manolo Blahnik. Rose gold ring, £1,200, Bucherer. OPPOSITE: chiffon dress, £1,035, Fabiana Filippi. Leather bag, £550, Lalage Beaumont. Calf-skin sandals, £175, Russell & Bromley. White gold, emerald, green opal and chrysoprase ring, from a selection, Boghossian

NO 8

Tiers of joy

Offset the navy blues with a voluminous dress in mellow yellow.



STYLE



NO 9

Code red

Stop traffic in a scarlet trench, while a miniature emerald handbag will give you the green light.

WORDS BY BROOKE THEIS. SEE STOCKISTS FOR DETAILS. HAIR BY ANASTASIA STYLIANOOU AT THE ONLY AGENCY. MAKE-UP AND MANICURE BY MARTINA LATTANZI, USING CHANEL LES BEIGES SUMMER OF GLOW. HYDRA BEAUTY CAMELLIA REPAIR MASK, LE VERNIS IN BALLERINA AND LA CRÈME MAIN. STYLIST'S ASSISTANT: GEORGIA MEDLEY. MODEL: GWEN PIQUE AT PREMIER MODEL MANAGEMENT



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THIS PAGE: silk-mix shirt dress, £890; matching trousers, £590, both Holland & Holland. Calf-skin bag, £2,500, Hermès. Leather loafers, £225, Russell & Bromley. OPPOSITE: leather trench-coat, £1,500; silk dress, £550, both Coach 1941. Leather bag, £395, Aspal of London

NO 10

Indigo with the flow

For laid-back luxe,
layer a shirt-dress over matching
cropped trousers – add
playful pops of blush and
cerise to gently
lift the look.





VICENZA

FOPE

DAL 1929

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BAZAAR

ACCESSORIES

Edited by AVRIL MAIR

Photograph by PAUL ZAK

Styled by HOLLY GORST

£400
Emporio
Armani

HOT FOOT IT

Step into the limelight with this
season's most dazzling pieces

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ACCESSORIES



SEE STOCKISTS FOR DETAILS. PHOTOGRAPHS: PIXELATE

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ACCESSORIES

DO THE TWIST

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playfully knotted pink bag

£1,560
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ACCESSORIES



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selection
Tasaki

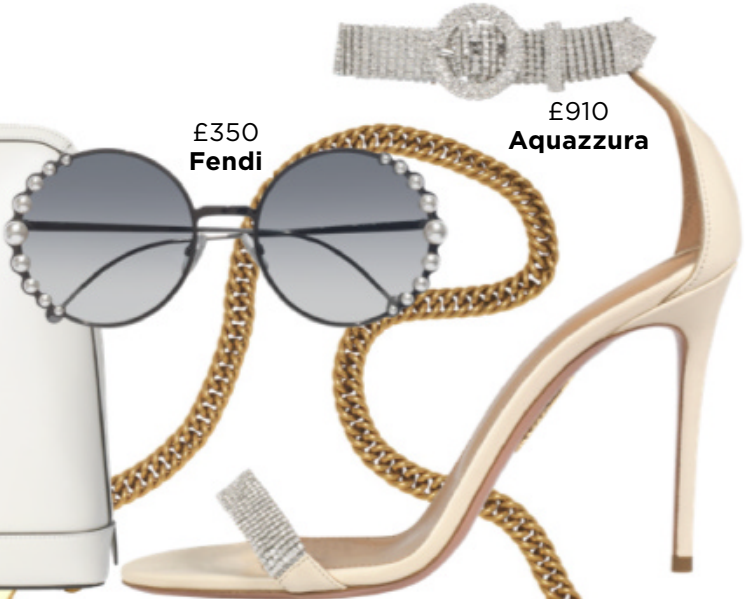
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£2,210
Gucci



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Fendi



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£780
Dior



£295
Simone Rocha



Bangle, £320
Fendi



Bag, £550
Simone Rocha



£815
Louis Vuitton



£2,100
Valentino Garavani



Hair bow, £160
Emilia Wickstead



£758
Rosantica



£310
Alexander McQueen



Hair slide, £120
Simone Rocha

£650
Burberry



Necklace, from a selection
Miu Miu



£825
Manolo Blahnik



Brooch, £281
Givenchy

SEE STOCKISTS FOR DETAILS. PHOTOGRAPHS: PIXELATE

* Founded in St-Tropez in 1971

VILEBREQUIN

*Fondé à St-Tropez en 1971**

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JEWELLERY



Coco Chanel photographed by Cecil Beaton in her Paris apartment in 1971



By KIM PARKER

GOLDEN THREADS

References to Chanel's trademark tweed are woven into its latest high-jewellery collection

Shooting stars, lions, wheat-sheaves and camellias: many of Chanel's signature motifs have been translated into collections by Patrice Leguereau, the maison's director of fine jewellery. Now, he has unveiled a couture line of 45 pieces inspired by tweed – a fabric that has been synonymous with the house since the 1920s, when Coco Chanel incorporated the country tailoring of her lover, the Duke of Westminster, into her womenswear. She would, surely, have admired the craftsmanship of the new designs. The Tweed Couture suite features fine gold chains, hand-woven through strips of platinum set with pavé diamonds, pink sapphires and spinels to recreate the depth and texture of bouclé. Meanwhile, the Tweed d'Or necklace artfully mimics a soft wool collar, albeit one wrought in delicately latticed yellow gold and 'embroidered' with cultured pearls.

'Tweed has been on my mind since I joined Chanel 11 years ago and visited Maison Lesage in Paris, where it is made,' says Leguereau.

'But perhaps it's only now that we can do the kind of work needed to capture the true richness of the material.' □

All pieces from a selection
Chanel Fine Jewellery
Tweed de Chanel collection



Right and above right: Chanel Haute Couture S/S 20



SEE STOCKISTS FOR DETAILS. PHOTOGRAPHS: CECIL BEATON/CONDE NAST/GETTY IMAGES; COURTESY OF CHANEL, GETTY IMAGES

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Illustrated by Quentin Blake

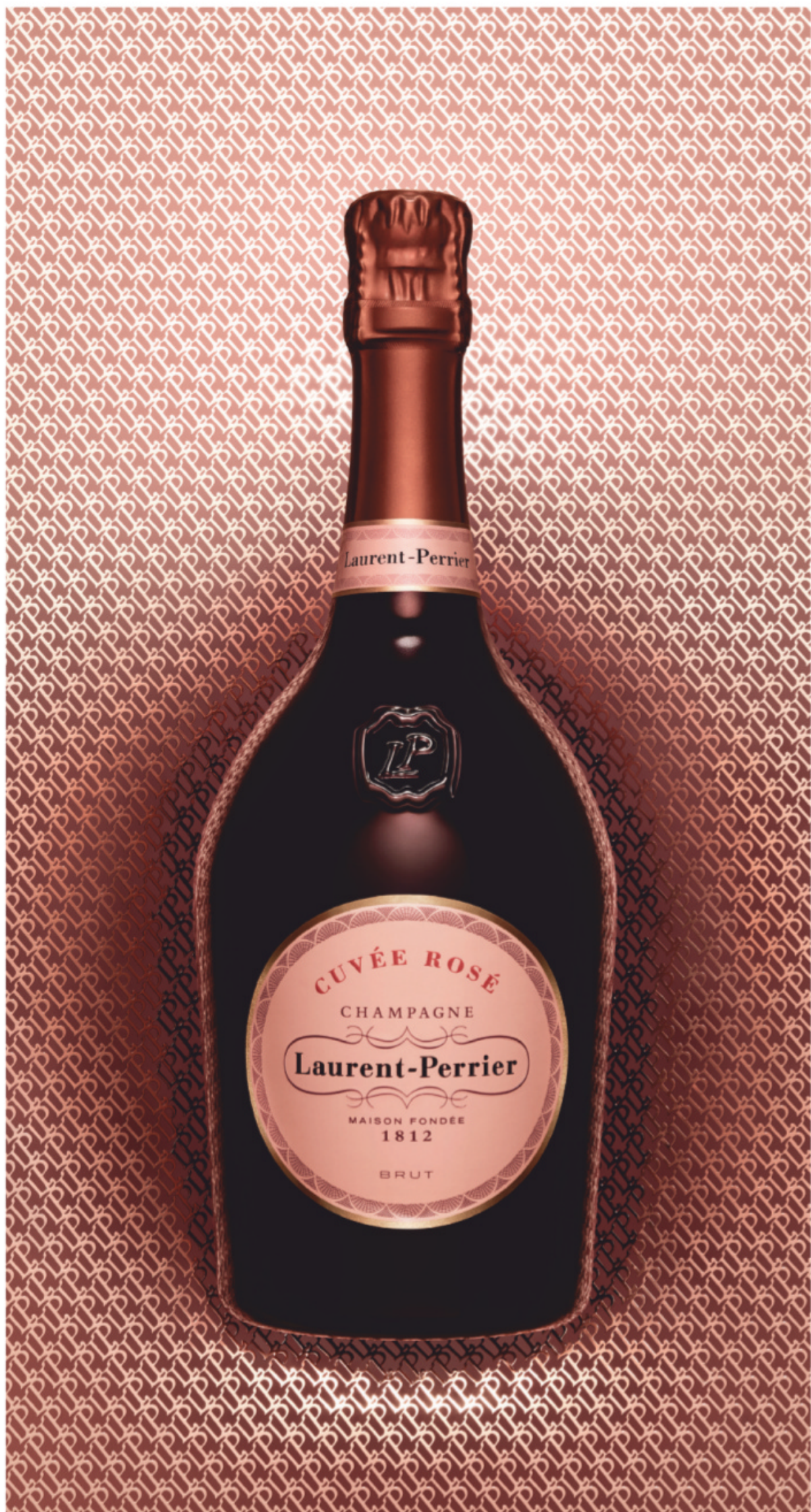
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AT WORK

Edited by LYDIA SLATER



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at Matches
fashion.com

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Chopard

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Kate Spade
New York

Le Vernis Les
Beiges in
Cruise, £23
Chanel

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selection
Breguet

California
Dream, £190
for 100ml
**Louis
Vuitton**

Bangles,
from £2,580
Chopard

Coin
purse,
£325
Hermès

£2,550
**Louis
Vuitton**

Silk
handkerchief,
£170
Hermès

Photograph by PAUL ZAK

Styled by ROSIE ARKELL-PALMER

LIFT YOUR HEART

Bright, light accessories to boost your spirits, wherever you're working

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- REPORT -

Q: IS WORKING FROM HOME MORE PRODUCTIVE?



A: As conducting business away from the office becomes the new normal, it gives you the opportunity to organise your time differently – and more effectively

By HELEN KIRWAN-TAYLOR

This morning, a hedge-funder friend who is normally in her office by 7.30 was chatting with me on WhatsApp. After multiple back-and-forths about everything from the American primaries to the weather, I asked if she was working from home. Of course she was, for the first time in her professional career; and she was behaving like a child let loose in a sweet shop.

The impact of coronavirus is as yet unknown, but I believe it will certainly and fundamentally change how we work, perhaps for ever. Most of us have had to quickly adapt to conducting business from our homes, which can be challenging, both for employees (though not for my friend) and for employers with a culture of presenteeism.

Those who worry that their staff are surfing Netflix and doing the laundry on company time have technological solutions at their



disposal. One such is Transparent Business, a software company that allows managers to gauge how active their employees are on their laptop by charting keystrokes and taking screenshots every three minutes. 'We found productivity goes up by 20 to 30 per cent among the companies that use it,' says its chief transparency officer Moe Vela, a former special adviser to Joe Biden. The software also allows input from employees: if, for example, they are searching Amazon for research purposes (rather than looking for loo paper), they can say so. But such a draconian approach would only really be effective for computer-based tasks – anyone in the creative world either has to produce the goods or not. In any case, as someone who has worked from home for more than 20 years, both as a writer and latterly as an artist, I can offer anxious bosses some reassurance.

There are many ways to be efficient, though not always in the manner you might expect. In the office, after all, one indulges in coffee chats and water-cooler catch-ups, often for hours at a time, believing that it's part of the job. When I worked for CBS in London, I spent entire days in the kitchen area chatting, and had to come in on weekends to get anything done.

In his influential book *Daily Rituals*, the writer Mason Currey looked at the routines of many of our greatest minds. Most of them – including the author Martin Amis – admitted they only have a few hours of concentrated work in them, almost without exception in the morning. Afternoons, according to Amis, were for reading or playing tennis. But if you take away coffee gossip, pointless meetings, commuting time, lunchtime shopping and loo breaks, the amount of focused work carried out in an office is probably within that two-hour ballpark, if not less. So don't beat yourself up if you find yourself WhatsApping furiously like my friend, or disappearing down an Instagram spiral – you will almost certainly be working harder than you ever did in the office.

As a home-worker, you will come to find a rhythm that suits you. When I am on deadline, I set my alarm for 5am and write furiously until about 10am, after which I feel a walk or excursion to the café is well deserved. My afternoons are for slow, sleepy tasks, such as research, filing expenses or desk-clutter clearing. But you may find yourself sleeping in until 11am and then working long into the night, or taking a nap after lunch. (You shouldn't be afraid of

FIVE OF THE BEST HOME-WORKING APPS

By NATALIE SALMON

1 NOISLI

Set a soundtrack of background noise, from the hum of rain to the buzz of a café, with this ingenious app designed to help you stay sane and focused indoors. (£1.99)

2 ASANA

This is one of the most beautifully designed project-managing apps, enabling you to track tasks, set reminders and stay on top of your to-do lists. (Free)

3 EXPENSIFY

Working from home or for yourself makes keeping track of your finances even more important. Expensify allows you to store and handle all your invoices, receipts and expenses in a hassle-free way. (Free)

4 TOGGL

This incredibly useful time-tracker shows you which tasks are taking up most of your time and how you can better control your hours online. (Free)

5 WAKEOUT!

Download the Wakeout! app for tips on working out at home, using your desk as a prop, so that you can get moving without having to go to the gym. (Free)

All apps are available to download on the App Store.

slipping beneath the duvet for an hour's kip – it actually makes the second half of the day feel like the first half, with that precious two-hour window of inspiration.) Basically, anything goes, as long as you get the work done.

Opinion is divided on how it is acceptable to dress in the home office. 'If you're not wearing a bra, you're not using your brain,' according to one friend, but many of your colleagues Skyping from home are likely to have pyjamas on their lower limbs. (I once conducted a telephone interview with an influential German official who eventually had to admit that he was sitting on the loo for the duration of our call. I didn't reveal, reciprocally, that I was in bed.)

Personally, after being caught out a few times in my nightwear when someone appeared unexpectedly at my front door, I now opt for leggings and oversize COS shirts. They almost look professional, while also doubling as pyjamas should an afternoon nap be required. My other tip is to put on lipstick before you join a video conference, and ensure that you check out what is in shot first – throwing away last night's wine bottle is a good starting point. 'I was in the middle of Skyping an important client when I realised all my stuffed animals were lined up behind me,' admits a mortified friend and rookie home-worker.

Finally, an unexpected bonus that comes from spending so much time in your house is that you start to care more about your environment. 'Home used to be where I would collapse after a hard

day,' says a recruitment consultant who now works remotely. 'Now I feel much more connected.' These days, she puts fresh flowers in vases and remembers to light her Diptyque candles. 'When I was in an office, everyone wanted a part of me. It was hard to get any real work done. They are much more careful about bothering me now.'

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BAZAAR

TALKING POINTS

Edited by HELENA LEE

PICK OF THE BUNCH

Be inspired by the marvellous multimedia creations
of our favourite female illustrators. Plus: Dior's artistic
podcast; Tori Amos' political lyricism; and
Ravinder Bhogal on life, love and lentils

*'Circular Flower with
Tall Above' by
Christina Zimpel*

PHOTOGRAPH: CHRISTINA ZIMPEL / WWW.CHRISTINAZIMPEL.COM / @CHRISTINAZIMPEL

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Left: Ravinder Bhogal in her restaurant, Jikoni. Below: photographs from her childhood



BOOKS

THE SPICE OF LIFE

Ravinder Bhogal recalls the women whose diverse tastes and cultures influenced her culinary philosophy

I grew up in a white-washed house in Nairobi that my grandfather built. Our family was neither small nor quiet – there were six in my nuclear clan, but the tradition of living with extended relations meant we had both the cosiness and chaos of between 15 and 25 people in our home at any one time. Meals had to be prepared with military precision, and every girl and woman was recruited for the cause, willingly or otherwise. Dishes were generally cooked by my mother, but certain traditional delicacies were made in bulk once a month, calling for a multitude of skilled hands – a labour force of aunties. I loved the bustle of those communal cookery days where a gaggle of chattering ladies would arrive early in the morning, their dusty sandals clip-clopping across the polished concrete courtyard. I remember their scent of Pond's Cold Cream mixed with coconut oil and spices, their beguiling folk songs, the staccato of their breathy laughter. In my memory, these aunties are flickering fragments of female spirit – a human pageant of womanhood. They tousled my hair playfully and pulled my cheeks adoringly. I loved them all.

I made a nuisance of myself, squeezing into the tiny kitchen with the terrazzo floor and its walls of peeling paint in eggshell hues, but the aunties never once got impatient with me. They showed off their prowess with knives, cutting hard, raw mangoes into tiny cubes to make pickle with jaggery, and sifted through large burlap sacks of lentils, eyeballing and discarding every pesky stone to make

the stuffing for kachoris – a sort of delicious deep-fried lentil money-bag. Some of them kneaded vast quantities of dough, rolled it thin before dextrously folding it like an accordion to make the flakiest ghee-rich parathas. I ambled up the wrought-iron stairs to the roof terrace and skipped a rope with my cousin while they sun-dried rugged nubs of ground lentils to make vadhiya – a forgotten winter dumpling that is simmered in turmeric-rich curry and eaten with liberally buttered puffs of chapati.

These recipes were never written down, but each aunty had a speciality – one made galouti kebabs with impeccably precise spicing and dreamy custardy interiors; another swore the recipe for her fragrant biryani came from a royal court. The taste of their food was as unique to them as their fingerprints or handwriting. How I

PHOTOGRAPHS: RAHIL AHMAD, COURTESY OF RAVINDER BHOGAL, KRISTIN PERERS

wish now that I had paid more attention and could rescue from obscurity these dishes that are now buried in my memory garden of lost cultures and forgotten tastes. These Indian women were not just good cooks – they were talented and wily, and had adapted to the geography of their adopted African homes. They could make sour candies using native baobab and spicy chips out of matoke (a short local variety of plantain), and they employed their botanical expertise to grow ingredients such as curry leaves, which had flourished in their allotments back home.

At lunchtime, the ladies kicked off their open-toed chappals and unfurled straw mats to sprawl on and share a meal. They always drank chai after eating, pouring it into their saucers to cool and then sucking it through their teeth. I would sit on the floor at my grandmother's feet and listen to her chatter, her gold bangles jangling as she gesticulated enthusiastically. Many of these women had married barely out of their teens, and while some were content, they preferred the company of their friends and servants to their husbands.

They talked about domestic trifles – the rising price of milk, the brazenness of the vegetable sellers at City Market, births and deaths, but among these frivolous exchanges they also carved out a space for a more serious discourse. There was the porcelain-faced aunty who had taken her baby son and fled from a violent husband, the elderly illiterate widow who sold homemade pickles to make ends meet and was more astute with numbers than most Nairobi businessmen, and the fragile young woman who couldn't fathom why she felt so sad all the time. Desires, fears and anxieties were all laid bare. The aunties nodded, coaxed, rallied around and tutted empathetically. There was catharsis in the pounding of spices

using the large pestle and mortar on those days, and an emotional release in every origami fold of the samosa pastry.

Even now, years later, the image of that courtyard gilded ochre by the late-afternoon sun returns to me as an idyll where disparate lives collided in a common cause. Yes, the preparation of the food was important, but it was something far more ferociously human that made these women converge. At the heart of the kitchen, amid all its paraphernalia, they found love, friendship and community. □

'Jikoni: Proudly Inauthentic Recipes from an Immigrant Kitchen' by Ravinder Bhogal (£26, Bloomsbury Publishing) is published on 9 July.



Below: making parathas.
Above: kimchi parathas



HOMEWARE

SERVED
WITH
STYLE

Matilda Goad's
fashionable crockery
collections

The designer Matilda Goad's scalloped-edged rattan lampshades became a must-have for the fashion crowd when she launched her eponymous brand in 2017, with devotees including Hannah Weiland of Shrimps, and the presenter and supper-club host Laura Jackson. Now, Goad is bringing her covetable line to Matchesfashion.com in the form of colourful tableware sets inspired by leisurely home dining. The range combines vintage elements with more contemporary pieces, which complement some of Goad's existing styles: antique silver napkin rings sit alongside raffia placemats and her signature planters, while woven recycled-plastic bread baskets share the table with vibrant pink, plum, red and yellow cutlery. There's even a bright blue design that cleverly fuses an egg-cup with a plate, to keep boiled eggs fixed in place when you crack into them.

The charm of each collection lies in its characterful diversity. 'Having everything match isn't very realistic,' says Goad. 'What you want are things with personality.' BROOKE THEIS



TALKING POINTS



PODCASTS

CANVASSING OPINION

'I want to celebrate the creativity of women,' says Dior's artistic director Maria Grazia Chiuri of the fashion house's recently launched podcast *Dior Talks*. 'It's another way to give voice to the artists I like. Only in this way can you move to the future and have a conversation with a new generation of women.'

Hosted by Katy Hessel, who founded the Great Women Artists Instagram account and podcast, the series features interviews with the female painters, makers and curators who inspire Chiuri, including Judy Chicago, Tracey Emin and Penny Slinger. 'Podcasts help make art accessible because the artists talk about what they're seeing and experiencing – the context, the history,' says Hessel. 'They can really make works come alive.' HELENA LEE



Left: Maria Grazia Chiuri with models at Dior's S/S 20 couture show. Above and top left: Judy Chicago's banners on display at the show

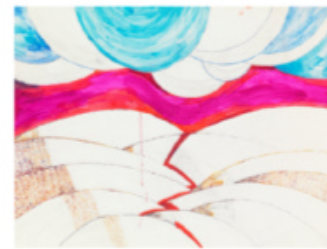
TECH

LIFE LESSONS



Best for aspiring artisans

Yodomo is an invaluable online resource for the self-starter, offering courses as diverse as Middle Eastern cooking and container gardening. www.yodomo.co



Best for art aficionados

The gallery Hauser & Wirth has launched its first online exhibition, 'Louise Bourgeois, Drawings 1947-2007', presenting works in ink and pencil. www.hauserwirth.com



Best for staying en pointe

The English National Ballet's Tamara Rojo presents a masterclass on the company's YouTube channel for dance professionals and what she calls 'the ballet-curious'. HL

INTERIORS

BLOOMSBURY SETS

Bring a touch of the English country garden into your home courtesy of the fashion designer Alice Archer's latest collaboration with Anthropologie. The range includes embroidered linen chairs and multi-print quilts, and draws on her love for Sissinghurst Castle and the white roses that bloom in its garden.

HL www.anthropologie.com



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NO PLACE LIKE HOME

Christine De Luca's poem is an ode to the sculptural landscape of Shetland, the place of her birth. Originally written in the Shetland dialect, a blend of Old Scots and Norse, it can be found in her collection *Northern Alchemy* (£9, Patrician Press).

EVERY DAY, REBORN

Rönas Voe, Shetland
We're crammed in kayaks, tiny wobbling
worlds, tensed to the ocean. Canyoned above,
Rönas Hill slips by, holding her entombed heart:
red granite all the way, slow revelation from the dark.

Ice has steepened her face, the sea roughed her up.
Today, in the cleft of her *voe*, Atlantic masons
take a break; but hammer and chisel still at the ready
to taper a pillar, slice a stack, claw out a cave.

Is this a game they've set for us, to weave between,
dodge danger? Water splashes gently and swallows,
slaps off the side of the craft, tilts her;
our sense of depth is distorted: it's like

wearing someone else's glasses. We pretend
we're familiar with aeons, know where we're going,
can defy danger. We've seen submerged reefs before,
taken risks. But this is learning to see things

a different way. We scrimp through dark cracks
into the light, ears tuned to the sniffy snort
and creaky sounds of the sea, the lap, the gentle stroke.
Lie back, hold in your paddle, pass through

the eye of the needle, nudge through the dark passageway,
coffined, while the tide is low, while there's a moment.
Look deep time in the eye, show it fearlessness
as it comes in on you, almost throttles you.

Dig in, pull through, keep her trim; come out
the other side, into the blue, smiling.



TALKING POINTS



Collages by Rosanna Webster, including works for Mulberry (right) and Hedi Slimane (top left)

ILLUSTRATION

HIGH PROFILE

Discover the renowned female artists sharing their varied and vibrant creations on Instagram

By BROOKE THEIS

ROSANNA WEBSTER

The London-based artist Rosanna Webster uses a collage method to combine film stills and photography into dream-like compositions; for this issue's cover shoot with Rachel Weisz, she has framed Pamela Hanson's striking portraits with over-scaled flowers. 'With collage, you have no boundaries,' she says. 'Elements are removed from their original setting and are given a new life and story.' Influenced by the abstract expressionist paintings of Helen Frankenthaler and Viviane Sassen's fashion photography, Webster experiments with colour saturation and layering in her designs, responding to both the natural and urban surroundings she captures on her camera. She has collaborated with some of the biggest names in fashion, including Dior, Louis Vuitton, Stella McCartney and Fendi, as well as exhibiting at the V&A. 'My work has often been described as feminine, which might be construed as frivolous,' she says, 'but for me, it's something to embrace and celebrate.' @rosannawebster



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BETH FRASER

Marrying collage and painting techniques, Beth Fraser makes bold multimedia pieces reminiscent of modernist posters. Often depicting flat, stylishly dressed figures, Fraser interprets couture creations in her artworks, and was a runner-up in *Bazaar*'s fashion-illustration competition last year. @befraser



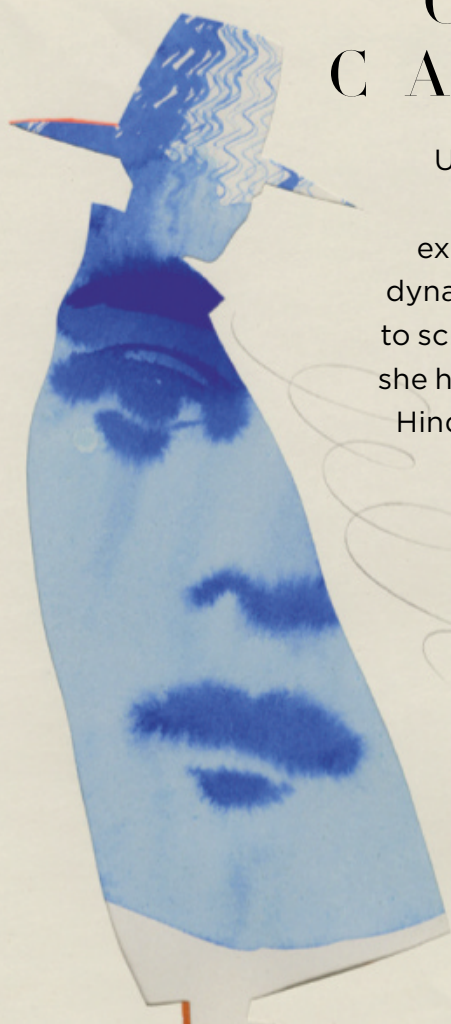
CHRISTINA ZIMPEL

The graphic-design graduate began her career in magazines before creating her broad-brushstroke ink and gouache illustrations full-time. Zimpel has since made compelling renderings of style icons such as Marc Jacobs, and her colourful artworks formed the backdrop for Michael Kors' S/S 19 show. @christinazimpel



CECILIA CARLSTEDT

Using gentle lines and a vibrant palette, the Swedish artist explores different mediums in her dynamic designs, from spray-painting to screen-printing. Inspired by fashion, she has worked on campaigns for Anya Hindmarch and Jimmy Choo, among others. @cecilia_carlstedt



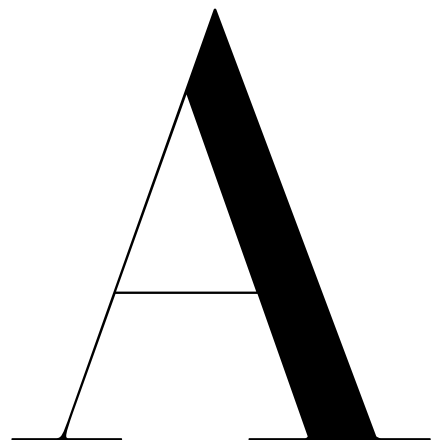
EMMA LARSSON

Based in Stockholm, this self-taught artist and sculptor is known for her abstract impressions of otherworldly dreamscapes and enigmatic figures, whether on paper or in ceramic form. Having previously used oils and acrylics, Larsson has recently applied her signature expressive style to ethereal-looking watercolour paintings. @zebrakadebra



NOTES TO SELF

In a powerful new memoir, Tori Amos offers a unique insight into her life and works
By ERICA WAGNER



Artists can reach people in ways that

politicians can't,' says Tori Amos with conviction. 'We can address things in a different way and the public will listen.' She is talking about her new book, *Resistance: A Songwriter's Story of Hope, Change and Courage*, in which she recounts her fight to keep her own voice in an industry that is often manipulative and narrow-minded. At the same time she issues a call to arms, inviting her readers to become engaged not only with creativity but with politics as well.

Amos, who is now in her fifties, is based in Cornwall with her husband, the producer Mark Hawley, but you can still hear her native Maryland in her tones. The full-throated singer-songwriter first burst onto the music scene with her 1992 solo album *Little Earthquakes*, which *Rolling Stone* called 'a gripping debut'; her soaring voice, virtuoso piano playing and ruthless emotional honesty helped seven of her albums to reach the top 10 on the Billboard album chart.

Yet it has not been an easy ride. Her earliest musical venture, a synth-pop group called Y Kant Tori Read (the name was a reference to her difficulties sight-reading music), was a flop, partly because Amos felt pressured into being something she was not. As she writes in her memoir, her record company thought girls should play guitars, not pianos, but she refused to abandon her beloved Bösendorfer, and it became her signature instrument. 'I saw the machinations of the boys' club, I was able to see how they operate,' she says of being in the music industry

in those early years. 'I was able to make a commitment to myself.'

Throughout her career, Amos has been open about her struggles – *Little Earthquakes* included the powerful track 'Me and a Gun', about her experience of sexual assault – but with *Resistance*, she wants to encourage others to share their journeys too. 'I am hoping to remind everyone that they have a story,' she says. 'Sometimes

we think we've told ours, but there are aspects that don't seem to be potent until you're at a certain crossroads.' One such defining moment for Amos was the death of her mother, Mary – her 'guiding light' – who suffered a stroke in 2017 and died last year. 'Her dying was what kicked the book into life,' she says. 'It's almost like she was on my shoulder, unrelenting, and saying, "This is a fight for the artist's life."'

I ask her what advice she would give to any young musician today, and her answer is simple: be patient. 'It took me until my late twenties to really understand my path, and I have to keep questioning,' she says. 'With each work I have to ask, what is my intention? It takes time for some artists to intersect with their muses. It's easy to be negative instead of encouraging yourself to keep progressing.' I think of a line in her song 'Yes, Anastasia', featured in the memoir, 'Come along now little darlin'/ we'll see how brave you are.' That's a powerful call to arms indeed. □

'Resistance: A Songwriter's Story of Hope, Change and Courage' by Tori Amos (£16.99, Hodder & Stoughton) is published on 5 May.



Top: Tori Amos on stage in Los Angeles in 1996. Above: in the Hague, the same year. Left: performing in 1993



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INTERIORS

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FROND MEMORIES

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HOROSCOPES

The future revealed: your essential guide to JUNE By PETER WATSON

GEMINI

22 May – 21 June

Rather than panic about the value of investments or property, try to remain philosophical. Things should become clearer during the last 10 days or so of the month, when you're privy to facts and figures to which you haven't previously had access. Look forward to feeling sufficiently well informed to make crucial decisions.

LUCKY DAY *26th* – *suddenly you're one jump ahead of critics or naysayers.*

CANCER

22 June – 23 July

At first, you might not feel able to show yourself off at your best when you find you are centre-stage. However, the Solar Eclipse in your sign will give you the impetus to prove to the world that you're ready to take the lead. Any last-minute performance anxiety is merely part of the process.

LUCKY DAY *1st* – *describing new plans to friends gains you support.*

LEO

24 July – 23 August

Reluctant though you may be to take control of responsibilities that fall under someone else's remit, you'll be asked for help.

That's fine, so long as you're not so keen to please that you end up running the whole show. You mustn't exhaust yourself, nor do you want to be perceived as overly controlling.

LUCKY DAY *28th* – *feeling upbeat, you display your most impressive side.*

VIRGO

24 August – 23 September

New-found enthusiasm for an artistic, creative or romantic venture is boosted by a Jupiter-Pluto connection late in June. But listen to those warning you to keep a close watch on budgets and deadlines. And don't be surprised if unexpected developments cause you to redesign your original idea. It can still be made to work.

LUCKY DAY *5th* – *ways to make somebody happy present themselves.*

LIBRA

24 September – 23 October

Interruptions to an important scheme might catch you off-guard. But eventually, a certain individual will be able to throw light on what's going on and help you catch up any lost time. Just don't anticipate excellence. Be prepared to accept something that's good enough rather than perfect, and ignore the odd little flaw.

LUCKY DAY *19th* – *situations requiring you to be daring make your day.*

SCORPIO

24 October – 22 November

Unusual calls or encounters will fire your imagination. Before finalising plans, make sure that whoever else is involved knows what is expected of them. There could come a point at which you're ready and equipped to deal with the most challenging aspects of what you're doing, but not everybody can say the same.

LUCKY DAY *7th* – *raising a tough topic enables you to clear the air.*

SAGITTARIUS

23 November – 21 December

Nobody could blame you for wanting to bring a personal ambition to fruition in the next few weeks. But you have to be wary of uncertainty around the financial or political factors involved. You would be wise to wait until after midsummer before you finally commit to a strategy that is thrilling but extremely complex.

LUCKY DAY *13th* – *people are impressed by your handling of a crisis.*

CAPRICORN

22 December – 20 January

Those trying to build up your hopes regarding intensely private matters mean well. But you should aim to retain a pragmatic outlook and not get caught up in make-believe. Eventually, you'll be in possession of everything required for you to decide exactly what you should or should not do. The choice has to be yours.

LUCKY DAY *8th* – *startling news leaves you and others feeling united.*

AQUARIUS

21 January – 19 February

Minor concerns about money or relationships must be kept in perspective. You're in danger of over-thinking circumstances that aren't as straightforward as they were meant to be. Ask yourself what's the worst that could happen if things were to change. You'll realise that you've far less to worry about than it seems.

LUCKY DAY *20th* – *being where the action is brings results.*

PISCES

20 February – 20 March

Pastimes will appeal enormously. But if you need to initiate the kind of actions likely to lead to a hugely enjoyable, rewarding experience, you should do so before 18 June, when Mercury enters a retrograde phase. After that point, messages may go astray and your intentions could be misinterpreted, causing hitches.

LUCKY DAY *25th* – *taking a calculated risk achieves intriguing outcomes.*

ARIES

21 March – 20 April

Refuse to let changes within the domestic setting interrupt work or your dealings with influential people. True, loved ones should feel free to turn to you for support when necessary. But there's a limit to how much you can adjust the structure of your own life to accommodate others. Be caring without becoming a martyr.

LUCKY DAY *14th* – *by flouting convention, you score points.*

TAURUS

21 April – 21 May

Injecting more gusto into financial dealings or group projects should bring exciting results. With energetic Mars being boosted by a run-in with the Sun and Venus, you're about to become far more proactive than you have been recently. And you're not going to let any golden opportunities slip through your fingers, are you?

LUCKY DAY *3rd* – *insecurities that once held you back fade away.*

For weekly updates, visit www.harpersbazaar.com/uk/culture/horoscopes.



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*In this June issue, we look forward with a sense of optimism that summer will
while also giving thanks for everything we are lucky enough to have already.*

BAZAAR^{Harper's}

times, we cherish happiness found in unexpected places, and we appreciate those whose

in themselves. And so, our cover star Rachel Weisz discusses the women who inspire her;

we focus on the superheroines giving a celluloid boost to female empowerment;

writers, designers and photographers reveal what brings them joy; while our fashion stories offer uplifting

and colourful camaraderie. Let us hope that, before too long,



bring a change in the fortunes of us all,

During these unprecedented

everyday lives are acts of bravery

and some of our favourite

visions of graceful femininity

we can all enjoy sharing

days in the sunshine together again...

JUNE 2020

HERE COMES THE SUN...



Photographs by PAMELA HANSON Styled by MIRANDA ALMOND

Artwork by ROSANNA WEBSTER



Photographed in the verdant surrounds of New York's Planting Fields Foundation
ahead of Marvel's forthcoming film *Black Widow*, Rachel Weisz talks to *Lydia Slater*
about life as a working mother, her passion for pursuing projects with heart
and the real-life heroes she admires

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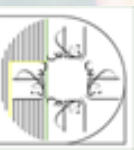
THIS PAGE and OPPOSITE:
Rachel Weisz wears tweed
jumpsuit, £7,625, Chanel. White
gold and diamond necklace,
£4,500, Chanel Fine Jewellery



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Cashmere jumpsuit, £3,950;
metal, strass, glass and resin
layered necklaces, from £1,040,
all Chanel. Bag, stylist's own





he sun is shining through high windows

into an open-plan living-room, a large, rustic-chic

affair with whitewashed walls and a fireplace.

‘It’s not a bad spot,’ agrees Rachel Weisz, laconically. She’s curled up on the wooden floor, dressed casually in

a Nordic-style Michael Kors fluffy white jumper, a pair of oversize glasses perched on her nose. Her dark, wavy hair, parted in the middle, falls on either side of her pale, beautiful face, and hanging from her neck is her toddler, a sweet little thing in a grey jumper and tights, who is clearly not at all impressed that her mother is attempting to conduct an interview right now.

‘I know it’s a bit boring,’ coaxes Weisz, ‘but come and sit here with Mama, we’re going to do some drawing!’ ‘Dadadadada!’ babbles the child (whose name Weisz asks me not to reveal because, she points out, ‘it’s not her fault she’s got parents in the public eye’). ‘Some Lego? We love Lego!’ ‘No, no, no, no!’ the infant shouts.

In desperation, Weisz switches on the *Frozen* soundtrack, and starts singing along. Then, with the perfect timing we have come to expect from James Bond, Daniel Craig strides in, swoops down on his daughter and takes her away so we can chat in peace.

The pandemic has forced all of us to work in a different way, and cover interviews are no exception. Normally, my conversation with Weisz would be taking place in some anonymous Brooklyn restaurant, and I would never have been privy to this domestic vignette. But the promotional tour for her latest film has been delayed, and Weisz, along with her family, is holed up in a country



Tweed jacket, £6,100; matching skirt, £3,415; metal,
strass and glass earrings, £670, all Chanel





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house in upstate New York. We are therefore speaking via Skype, which is how I'm gaining this unexpected insight into her extremely private home life. So far, the friendly, low-level domestic chaos seems to be cosily normal; as she potters around her kitchen, Weisz chats about her teenage son's home-schooling, and how she wants to make her own bread.

It's in sharp contrast to the topic that is intended to be under discussion: Weisz's latest incarnation as a Marvel comic superheroine. In the forthcoming *Black Widow*, she plays the part of Melina Vostokoff, a Russian super-spy and highly trained warrior who comes equipped with state-of-the-art gadgetry including bracelets that, when activated, disable her enemies by emitting an electric discharge known as a 'widow's bite'.

Because of the delay to the film, Weisz has to be cautious about what she can reveal concerning the plot – 'almost nothing, it's one of those bizarre things', she admits. If online reports can be believed, her role is as a somewhat ambiguous mother figure to her fellow Black Widows Scarlett Johansson and Florence Pugh. (Although I doubt she will be seen dancing around the room singing 'Let It Go' to entertain them, as she has been today.) She describes her co-stars as 'massively talented, hard-working – they make it look very easy', and says that being on set was 'physical and quite exhilarating – I had to do some complicated things, like beating up a lot of people, and throwing them across the room, and jumping on their shoulders'.

Weisz began filming nine months after the birth of her daughter, which was, she admits, a challenge, particularly as her costume involved a white catsuit. 'I think all women would recognise that as daunting. I didn't have my core, shall we say,' she says, laughing. 'I was really weak and quite flabby. It was a good incentive to do some Pilates and dance cardio...'

Joining the Marvel franchise seems a counter-intuitive move for Weisz, and not just because playing a spy risks drawing unwelcome parallels with her husband's tenure as 007 (which has come to an end with his final outing in the similarly delayed *No Time to Die*). She is both highly intelligent – as I know from having been her schoolfellow at St Paul's Girls' School in the 1980s – and serious by nature, as well as wary of the fame game. Consequently, in recent years, she has made a point of taking roles in interesting independent films, backing

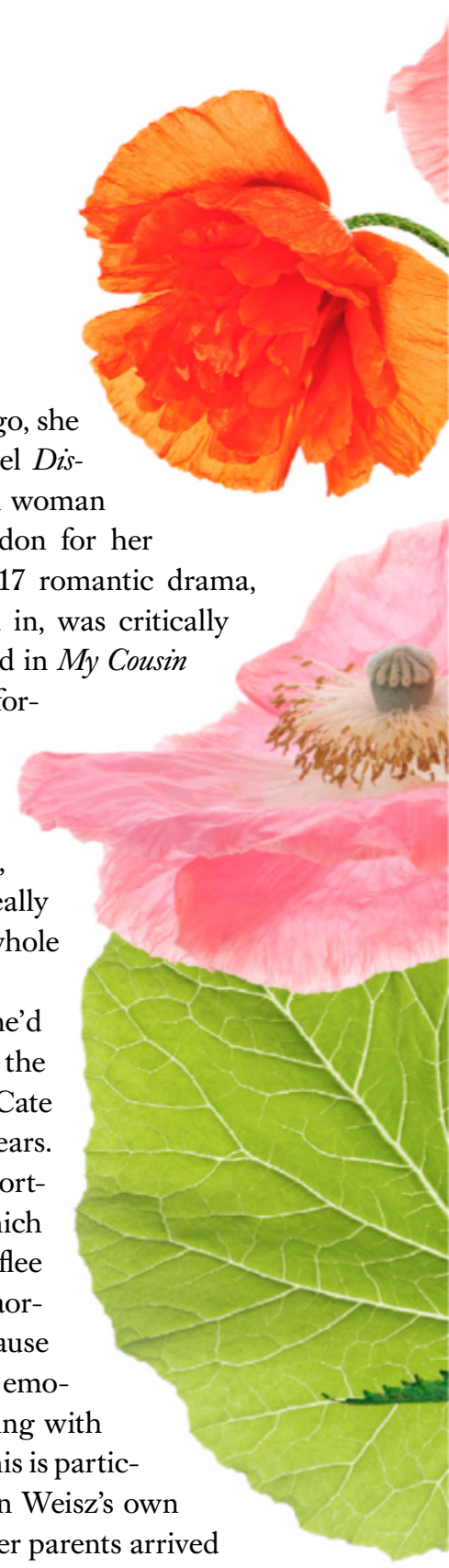
them herself when necessary. Several years ago, she bought the rights to Naomi Alderman's novel *Disobedience*, in which a lapsed Orthodox Jewish woman returns from New York to her native London for her estranged father's funeral. The resulting 2017 romantic drama, which Weisz both co-produced and starred in, was critically acclaimed. In the same year, she took the lead in *My Cousin Rachel*, and in 2019, her commanding performance as Queen Anne's confidante Sarah Churchill in *The Favourite* won her a Bafta for Best Supporting Actress and an Oscar nomination. Until now, big-budget blockbusters, skin-tight catsuits and gadgetry have not really been her bag. 'It's a machine, Marvel, it's a whole universe,' she agrees.

What drew her to *Black Widow*, before she'd even seen the closely guarded script, was the prospect of collaborating with the director Cate Shortland, whose work she has admired for years. She becomes passionate as she talks about Shortland's 2012 German-language film *Lore*, which follows a family of Nazi children as they flee their home after the war. 'It's the most extraordinary piece because you find yourself emotionally empathising with Nazis,' she says (this is particularly surprising in Weisz's own case, since both her parents arrived in London as child refugees from the Third Reich). 'It's about learning to speak to the other. Right now, we have white supremacists in America – what are we going to do, not speak to them? They're human beings; how did they get to be like this? Do you know what I mean?' she adds, anxious not to be misunderstood. 'Otherwise everyone just stays separate. We've had Brexit, we've had Trump; people have their reasons, even if you don't agree with them' (as she clearly doesn't). 'It's

a very startling point of view, and I think it's a hugely emotionally, psychologically, politically important film... I love this director, in case you can't tell!'

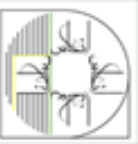
Shortland is one of the few female directors Weisz has worked with during the course of her career and she says it made a difference. 'Her female gaze was very particular and very refreshing,

'I just loved seeing
a woman dealing
with all the stuff the
world threw at her
and being tough,
but also funny
and vulnerable'





Metallic jumpsuit,
£6,230, Chanel



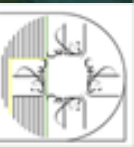


THIS PAGE: lamé toile dress, £14,495, Chanel. OPPOSITE: lace jumpsuit, £2,625; muslin dress, £3,670; metal and strass earrings, £320, all Chanel

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very emotional. She's extremely instinctive, gentle, softly spoken but powerful.'

In any case, the new breed of superhero movies, *Black Widow* among them, are distinctly more interesting, nuanced and female-focused than their predecessors (a phenomenon we explore more fully in our feature 'The age of heroines' on page 82). 'When I watched *Wonder Woman*, I completely identified with the character, more than I would do with a male action figure,' says Weisz. 'There's a little tomboy brunette, and she's grown up and now she's saving the world!' She is similarly enthusiastic about Brie Larson's performance in last year's *Captain Marvel*. 'I just loved seeing a woman under duress, dealing with all the stuff the world threw at her and being fairly tough, but also funny and vulnerable – it made it very interesting to me to see a woman take on foes like that. She really has got incredible superpowers, she can definitely fly, right? Seeing a woman fly! As I watched it, I was her.'

Being the parent of a young daughter, Weisz is particularly committed to addressing issues of on-screen representation. She remembers contemporary screen models being in short supply during her own childhood. 'The Eighties and Nineties were really shit for women,' she opines. 'But I used to watch a lot of black and white movies with my mum – Bette Davis, Joan Crawford, Katharine Hepburn, they were very powerful in the narratives. Bette Davis didn't have superpowers but she's powerful as hell.'

'I do think it's important for girls growing up to see stories where women are front and centre, and to see a female politician, or a female prime minister. It's about identification, it's seeing possibilities. We need more stories about women. We need more role models!'

Of course, Weisz is a role model herself, and our meeting in cyberspace offers ample opportunity for her to demonstrate the quotidian superpowers that are required of every mother. After about 15 minutes' respite, the toddler rejoins our conversation, and for the rest of our interview, Weisz switches seamlessly between replying to my questions and singing nonsense songs, searching for cuddly toys and uploading *Peppa Pig* episodes. 'Isn't that just what all mums do all the time?' she says, laughing. 'And we've been doing it for many centuries. Hats off to working mums!'

Weisz was 48 when she gave birth to her daughter in August 2018; she already had Henry from her relationship with the director Darren Aronofsky, while Craig has an adult daughter, Ella, from his former marriage to the actress Fiona Loudon. I wonder if Weisz's

experience of motherhood felt different the second time around? 'I'm more tired than I was last time, this car has more miles on it,' she concedes. 'But I'm really having fun, I'm really enjoying it, it's a real blessing.'

Age, she says, has made her more patient. 'We tried to go for a walk yesterday, and I had a plan about where we were going to go, but we only made it two metres, because first there was an interesting stick, and then we discovered a moth. So we didn't go anywhere at all, did we?' she says to the child. 'I'm just more flexible, I think.'

Weisz has no nanny when she's not working, but appears remarkably fresh-faced (from which I deduce that 007 probably does his fair share of baby-wrangling). It's hard to believe that she turned 50 earlier this year; she looks at least a decade younger. So what's her secret? 'I drink a lot of water. And I always had very oily skin – I hated it as a teenager because I had pimples,' she says, self-deprecatingly.

There's no sign at all that age is derailing Weisz's screen career; quite the contrary. She has numerous projects in the pipeline, the next one being *A Special Relationship*, in which she plays Elizabeth Taylor during the 1980s, when she became an HIV/Aids advocate. Will she be working with Craig, now he's broken free from MI6? 'Absolutely no

plans to,' she says, firmly.

Admittedly, it's hard to see where she'd find the time. She's producing as well as starring in *Lanny*, an adaptation of Max Porter's book that was longlisted for the Booker Prize last year. Directed by Josephine Decker, it follows a young boy who moves to a commuter village near London and finds himself encountering mythical monsters of English folklore. Another project, *Crooked Heart*, examines the relationship between a woman and an evacuee in wartime St Albans.

'Everything I'm developing is set in the UK,' says Weisz, who would like to move back to Britain at some point – her 90-year-old father lives in London and she worries about him, particularly at the moment.

Wouldn't it be great, I say, if she were a real superheroine who could sweep down from the skies to sort out the current crisis? 'Wouldn't it just!' she says wistfully. 'But I'm not a nurse or a doctor or a dustman or a teacher. They're the real superheroes. I'm useless. I can't help save anybody's life right now – but I can maybe help to cheer people up.'

'Black Widow' will be released later this year.

**'It's important
for girls growing
up to see stories
where women
are front and
centre. It's about
identification'**

Cashmere and tweed top, £6,950; matching skirt, £2,810; calf-skin and leather belt, £2,300, all Chanel. White gold and diamond bracelet, £8,900, Chanel Fine Jewellery. See Stockists for details. Hair by Kevin Ryan at Art & Commerce. Make-up by Genevieve Herr at Sally Harlor Artists. Manicure by Elle at Tracey Mattingly. Props by Jill Nicholls. Stylist's assistant: Austen Turner. Shot on location at the Planting Fields Foundation (www.plantingfields.org)







THE AGE OF HEROINES

By bringing empowering stories of superwomen to our multiplexes, female film-makers are overturning the Hollywood wisdom that successful comic-book movies must focus on men. With Wonder Woman and Black Widow returning to our screens this year, we explore the cultural impact of the genre's upcoming blockbusters

By HERMIONE EYRE



PHOTOGRAPHS: GETTY IMAGES, ALAMY

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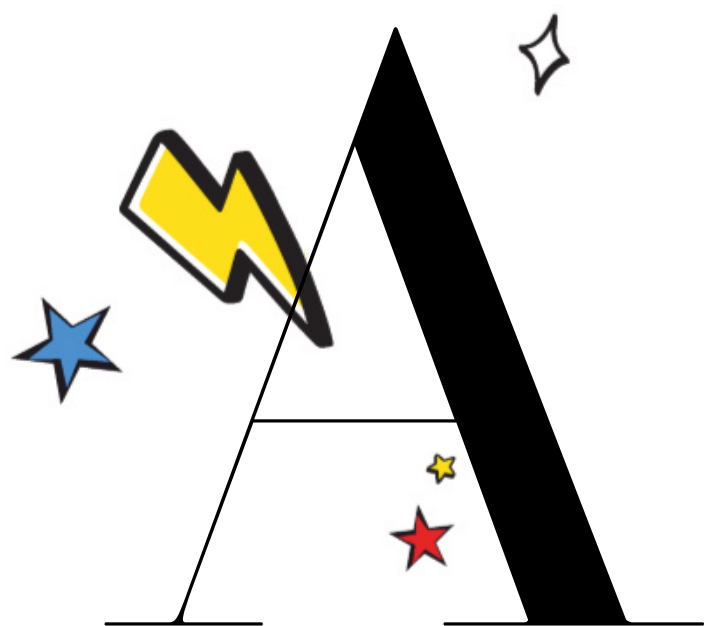


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plane crashes into the blue Aegean. A swift, sure superhero comes to the rescue, diving off the cliff and soaring through the sky. Is it a bird? Is it a bullet? Is it a vaguely familiar male actor who has just been forced to spend six months in the gym? No, it's Wonder Woman, risking everything for the piteous drowning pilot who is – and this is the stroke of genius, the touch of kitsch that remakes the genre – the first man she has ever seen. As she drags him onto the beach, she is at once satisfied with her strength and piqued by this strange new creature.

Of course, the current crisis has pushed us all to rethink our understanding of what constitutes heroism, and our modern saviours now come dressed in surgical scrubs rather than in Superman-style capes. But in any case, over the past few years, the old tropes of the film genre have been radically reworked. *Wonder Woman* proved this when it became one of the three highest-grossing films of 2017, with its director Patty Jenkins clinching the biggest-ever US opening for a female director. Its forthcoming sequel, set in 1984, also sends the actress Gal Gadot to save the day, this time in the Oval Office, judging by the fiercely guarded footage I was shown at a private screening. Last year's *Captain Marvel*, starring Brie Larson, was the first Marvel Studios film to be built entirely around a female superhero and brought in more than \$1 billion at the box office, while *Black Widow*, the long-awaited spin-off for Scarlett Johansson's Marvel character, directed by Cate Shortland and co-starring Rachel Weisz and Florence Pugh as her fellow Black Widows, is set for release in the near future.

With budgets of at least \$150 million, these films own the centre ground. There's nothing

niche or narrowly 'female' about them; created for everyone, they are simply more evolved blockbusters, without the embarrassment of the cut-out 'girlfriend' character and with a more nuanced approach to violence. In the new *Wonder Woman 1984*, Gadot refuses to use swords on the White House staff, exclaiming 'It's not their fault!' before unleashing her own karate kick-ass action. Similarly, earlier this year, when Harley Quinn (Margot Robbie) broke away from her no-good boyfriend the Joker with her standalone film *Birds of Prey*, ultra-violence was exchanged for the carnivalesque: in shooting up a police station, she used colourful smoke bombs and stun guns.

These new blockbusters also knock the Bechdel test out of the park: not only do two named female characters talk to each other about something other than a man, but their relationships with each other – as sisters, frenemies or implacable foes – are front and centre. In *Wonder Woman 1984*, Gadot has a troubled friendship with Kristen Wiig's character, the archaeologist Barbara Ann Minerva (who transforms into the classic baddie, Cheetah), while in *Black Widow*, Johansson and Pugh play estranged 'sisters'. Yes, these are still genre movies, designed to be intelligible over the munching of popcorn, but they have female directors, and that changes everything.

For Patty Jenkins, change starts with running a film set in a more inclusive way. 'My approach is familial and civilised, but strict at the same time. I don't tolerate bad behaviour,' she says. 'But if you have a young family, we will accommodate you.' Gadot was in the early days of pregnancy with her daughter Maya during the first shoot; she filmed retakes while five months pregnant, her costumes cut open and belly covered in green-painted fabric to help post-production airbrushing. 'This time, no one was pregnant, thank God!' says Jenkins. 'But there were lots of little children running around.'

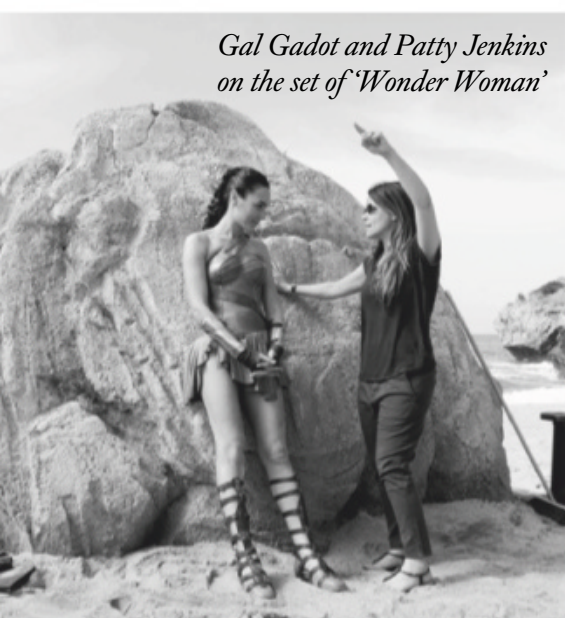
Jenkins herself gave birth to her son soon after completing her first feature film, *Monster*, in 2003, which won Charlize Theron an Oscar for Best Actress. 'Making a feature is not compatible with the first years of a child's life,' Jenkins said at the time. Instead, she directed episodes of cult series such as *Arrested Development* and created the Emmy-winning pilot of *The Killing*, swerved some 'troubled' projects, conscious that a female film director cannot put a foot wrong – and didn't make a second feature until *Wonder Woman*, a dozen years later. 'It was a journey to get there,' she says.

Today, Jenkins doesn't recruit with equality quotas in mind. 'I've always hired a lot of women, I didn't even think about it, but I also have a lot of long-term creative relationships with men,' she says. 'I feel I'm doing so much representation [on-screen]... I think it's important to be aware and to make an effort, and, of course, I'm going to invite diversity onto my set, but to me the greatest and most important thing is the success of my film. I've always wanted to make cool, successful, sincere work.'

Sincerity is part of what makes *Wonder Woman* so refreshing. Gadot radiates truth and virtue – qualities unfashionable in our post-modern age, but that position her cleverly as the heir to Superman, who was also unassailably good. Oddly, the gender flip often allows these films more continuity with the archive; like many a classic hero, *Wonder Woman* is at first reluctant to join the fray. 'She will fight if she has to fight,' says Patty Jenkins. The sense of innocence about the franchise even extends to the period lovingly evoked by Jenkins. 'We shot *Wonder Woman 1984* not as a pastiche of the Eighties but as if we were actually making it in that year,' she says. 'I love the music, fashion, style and sense of social change of that era.'

PHOTOGRAPHS: GETTY IMAGES, ALAMY, EVEVINE, LANDMARK MEDIA, CAPITAL PICTURES, BACKGRID, MILLER NOBLEY/AUGUST IMAGE

Gal Gadot and Patty Jenkins on the set of 'Wonder Woman'

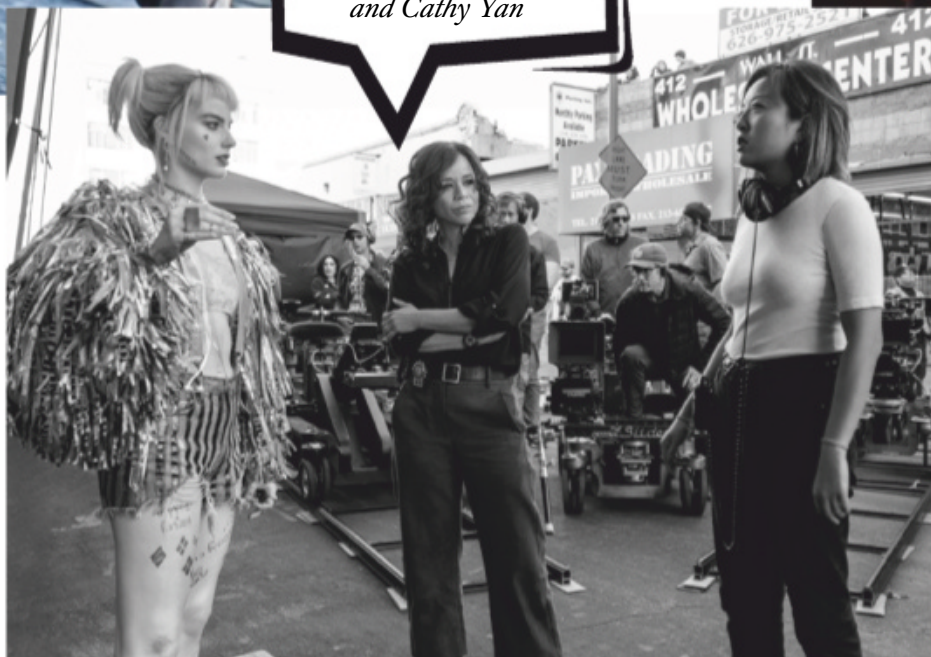




Left: Patty Jenkins and Gal Gadot. Below right: Brie Larson as Captain Marvel. Below, far left: Scarlett Johansson as Black Widow



Above: Margot Robbie on the set of 'Birds of Prey'. Below: Robbie, Rosie Perez and Cathy Yan



The epoch she portrays is not Orwellian; rather, 'it's peak Eighties, before the stock market crashed'.

Money, of course, is power: when women are in charge, and bringing megabucks into the studios, they can pull rank and promote their beliefs or ideas for change. Playing Black Widow in multiple Marvel blockbusters has helped make Johansson the highest-grossing actress of all time, earning an estimated \$3.3 billion from her various projects – so it's small wonder that she got to call the shots on her standalone film, which she also executive produces. After 2016's *Suicide Squad* came out, Margot Robbie insisted that she would not participate in a spin-off movie for Harley Quinn unless a woman director was attached – Cathy Yan got the job. Robbie also refused to do any solo magazine shoots without her female co-stars, arguing that 'we all need to be making conscious efforts to even out these statistics'.

Storylines are changing, too. Amazon is currently working on a television adaptation of Naomi Alderman's novel *The Power*, which uses a superhero trope to deliver a feminist punch, showing us a world in which young women have the power to deliver electric shocks at will. In turn, its director Reed Morano flexed her own power by deciding to withdraw from making large sections of the series in the American state of Georgia last year, after its governor signed a bill that effectively banned abortion after six weeks.

Just as female directors are increasingly empowered to succeed, so screen heroines are given a greater opportunity to flourish, no longer punished for their audacity or sacrificed for the greater good. Before the closing credits in *Birds of Prey*, Harley Quinn walks away whistling, while by the end of her first cinema outing, Wonder Woman has fallen in love and put a stop to World War I. Studios love successful films to have sequels, of course, so the survival of the superheroine is increasingly guaranteed.

But there are fights to come. Some of the critics – the male ones, at least – have been merciless. Kevin Maher in *The Times* gave *Birds of Prey* one star, calling it 'scrappy' and 'screechy'; Anthony Lane in *The New Yorker*

saw Harley Quinn as 'peppering us with unceasing chatter, as if words were buckshot'. Forgive me, because we all want to be gender-blind, but I can't help noticing that these are sexist put-downs. Films featuring lots of women just seem to be a little harder for men to enjoy, especially when they aren't art house or explicitly 'female'.

In *Wonder Woman 1984*, we will see Robin Wright presiding over a thrilling triathlon in the mythical female kingdom of Themyscira, in a stadium full of Amazons, cheering. And yet Jenkins never says this is a film for women. 'I have always wanted to be last-wave feminism, where you're so feminist, you're not thinking about it at all. Where you're like, "Of course this superhero is the greatest superhero of all time. Oh, she's a woman? I wasn't even thinking about that!"' Change is here; now all that's needed is nonchalance. □

'Wonder Woman 1984' and 'Black Widow' will be released later this year.



Photographs by ERIK MADIGAN HECK

Styled by LEITH CLARK

SISTERLY SERAPHIM

A celestial trio adorned in delicate lace, tulle and silk guide us through a fashion fantasy of this season's most enchanting haute couture creations...



All prices throughout from a selection, except where stated. THIS PAGE: yarn, silk, feather and crystal dress; matching headpiece; both Guo Pei. OPPOSITE, from left: Samantha wears embroidered silk organza cape, Givenchy Haute Couture. White gold and diamond bracelet, Van Cleef & Arpels. Tessa wears guipure, silk and pearl dress; matching headpiece; matching heels, all Givenchy Haute Couture





From left: Samantha wears cotton dress;
Emily wears silk cady crystal-embellished
dress; Tessa wears crystal-embellished cotton
shirt; tulle and crystal skirt, all Maison
Francesco Scognamiglio







THIS PAGE: silk chiffon dress, Dior Haute Couture. White gold and diamond earrings; white gold and diamond ring, both Dior Joaillerie. OPPOSITE, from left: Tessa wears cotton and tweed dress with tunic, Chanel Haute Couture. White gold and diamond earrings, Chanel Fine Jewellery. Emily wears organdie and silk dress, Chanel Haute Couture







THIS PAGE: silk taffeta dress with cape, Celia Kritharioti. White gold and diamond tiara; matching earrings, both Bulgari High Jewellery. OPPOSITE: guipure lace dress, Chanel Haute Couture. White gold and diamond earrings, Chanel Fine Jewellery



From left: Samantha wears tulle, silk and sequin-embroidered dress; matching shoes, both Valentino Haute Couture. White gold and diamond earrings; matching ring, both Chanel Fine Jewellery. Emily wears organza top; pearl-embroidered satin skirt; matching sandals; leather gloves, all Valentino Haute Couture







THIS PAGE: silk jacquard kaftan;
silk embroidered top (just seen),
both Armani Privé. White gold and
diamond ring, £6,750; matching
bracelet, £11,000; matching sautoir,
all Giorgio Armani Fine Jewellery.
OPPOSITE, from left: Tessa wears
organza pearl- and crystal-embroidered
dress, Dolce & Gabbana Alta Moda.
Enamel, kunzite, tourmaline and
emerald earrings; enamel, tsavorite
and emerald ring, both Dolce
& Gabbana Alta Gioielleria.
Emily wears organza and
pearl-embroidered dress, Dolce &
Gabbana Alta Moda. Silver, gold,
enamel and tourmaline tiara, Dolce
& Gabbana Alta Gioielleria





THIS PAGE: embroidered linen dress; antique gold and garnet earrings, £540, both Alexander McQueen. OPPOSITE, from left: Samantha wears embroidered silk and crystal organza dress with belt; feather mask, both Giambattista Valli Haute Couture. Tessa wears macramé, crystal and peridot dress; feathery headpiece, both Giambattista Valli Haute Couture





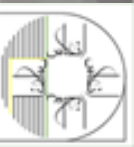
Embroidered lace jumpsuit; marin hat, both
Jean Paul Gaultier







THIS PAGE, from left:
Emily wears tulle and lace dress;
plume hat, both Alexis Mabilie
Haute Couture. Samantha
wears tulle and sequined lace
trench-coat, Alexis Mabilie Haute
Couture. OPPOSITE:
embroidered dress, Schiaparelli
Haute Couture. Leather and
strass heels, £1,350, Roger
Vivier. Platinum and diamond
earrings; matching necklace,
both Harry Winston







THIS PAGE: embroidered
crepe de Chine dress,
Valentino Haute Couture.
OPPOSITE: layered laser-cut
mesh dress, Iris Van Herpen



Lace dress, Viktor & Rolf Haute Couture. White gold and diamond ring, Chanel Fine Jewellery. See Stockists for details. Hair by Seb Basele at Calliste Agency, using Mr Smith. Make-up by Andrew Gallimore at Agent of Substance, using Burberry. Manicures by Sabrina Gayle at the Wall Group, using Nails Inc nail varnish in Crystal Made Me Do It. Stylist's assistant: Harriet Elton. Set design by Charlotte Lawton at Patricia McMahon. Models: Emily Verleun at Elite London; Samantha Archibald at Storm; and Tessa Jean at the Hive Management





IN THEIR STRIDE

Eye-popping brights and prettily demure pastels come together in a confident celebration of summer

Photographs by AGATA POSPIESZYNSKA

Styled by CHARLIE HARRINGTON





From left: Melody wears cotton dress, £1,075; string shoes, £665, both Stella McCartney. Hairslides (throughout), stylist's own. Hyun Joo wears silk, cotton and taffeta top; matching trousers; leather heels, all from a selection, Roksanda







THIS PAGE: knit jumper, £590;
poplin skirt, £455, both Salvatore
Ferragamo. OPPOSITE, from left:
Hyun Joo wears lace dress, £5,390,
Ermano Scervino. Melody wears
silk dress, £595, Coach 1941

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From left: Melody wears silk dress, £3,400, Valentino. Hyun Joo wears silk dress, £1,690, Valentino. Leather belt, £330, Valentino Garavani







THIS PAGE, from left: Melody wears crepe satin dress, about £1,470; calf-skin boots, about £1,290, both Givenchy. Hyun Joo wears silk georgette top, £1,257; pleated crepon skirt, £1,492, both Chloé. OPPOSITE: wool and silk dress with pleated bib, £3,230, Louis Vuitton





From left: Hyun Joo wears belted silk georgette dress, £1,520, Michael Kors Collection. Melody wears silk dress, £2,980, Gucci





THIS PAGE: silk gabardine
dress, £2,410; denim boots,
£1,120, both Miu Miu.
OPPOSITE, from left: Hyun
Joo wears jacquard dress,
£1,295, Christopher Kane.
Melody wears organza dress,
£1,795, Christopher Kane







THIS PAGE: velvet corduroy dress, £2,875; leather hat, £585; leather sandals, £705, all Prada. OPPOSITE: silk crepe de Chine dress, £1,115; matching jacket, £1,240, both Max Mara. Calf-skin sandals, £350, Church's. Socks, stylist's own





From left: Melody wears silk jacket, about £1,910; matching gilet, about £575; silk shirt, from a selection; matching tie, from a selection, all Dolce & Gabbana. Hyun Joo wears silk jacket, about £2,005; silk and crepe de Chine shirt, about £620; silk tie, from a selection, all Dolce & Gabbana







THIS PAGE: tweed jacket, £7,760; matching skirt, £3,540; silk muslin brooch, £850; silk crepe brooch, £560, all Chanel. OPPOSITE, from left: Hyun Joo wears cotton knit top, about £895; tulle bralet, about £180; silk satin skirt, about £760; calf-skin bag, about £1,785, all Versace. Melody wears top, £439; matching trousers, £195, both Marina Rinaldi. Silk scarf, £235, Richard Allen. Calf-skin bag, £1,820, Michael Kors Collection. See Stockists for details. Hair by Declan Sheils, using Oway. Make-up by Polly Osmond, using Sisley. Manicures by Ami Streets, using Dior Vernis and Miss Dior Hand Cream. Flowers by Swallows & Damsons (www.swallowsanddamsons.com). Stylist's assistants: Holly Gorst and Georgia Medley. Models: Hyun Joo Hwang at Models 1 and Melody Lulu-Briggs at the Hive Management





FOR THE LOVE OF LIFE

From the sight of a flower unfurling its petals to the purity of a child's smile, *Bazaar* contributors share what lifts their hearts and nourishes their souls. Join us in our pursuit of happiness...



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RICHARD PHIBBS,
PHOTOGRAPHER, *on* ANIMALS

‘It’s always possible to be kind. Celebrate all creation.’





JESSIE BURTON, AUTHOR, *on* HER CAT

It isn't you who rescues an unwanted animal; it's the other way round. Sir Raflington, Raffikins, Raffy... my boyfriend and I never knew whether he got his name at the cat shelter or whether he'd turned up with it, a relic of his old life about which we knew nothing. But we kept it, because our knight in ginger armour should be Rafael, meaning 'God heals'. A protector of pilgrims, a patron of happy meetings and a particular enemy of the devil. Our angel, Rafael.

It had been a complicated year, mainly to do with family and health, and the complexity of our lives was deepening almost beyond our reach. When I was little, I wrote in my journal that the world was a readable book. Suddenly, it felt as though it was written in many languages I could barely speak. So one day, we found ourselves at a cat shelter. I couldn't tell the staff that I was looking for a creature full of love, one who wanted to be near us, who needed us. They all needed us. We walked past rows of abandoned felines, their faces beautiful, plain, scarred, kittenish, some of them rushing to the bars, others barely bothering to lift their heads. They were fed and safe, but you wanted to take them all home, even the one who hissed, squinting with his single good eye.

My boyfriend and I joke that I felt the same about Rafael as I did when he and I first met. I thought this mog was nice enough and pleasant to look at, but there were no fireworks. I am happy to have been proved wrong for a second time. Rafael, like my true love, wandered into the confusion of my life and set up his stall. He sat peaceably, unconcerned by a small kitten swatting his tail.

We were allowed to take him home and our adoration levels shot through the roof. He reminded me of the joy I felt as a child; and all he wanted was to sit as near to us as possible.

I type this as he nestles on my lap, which, given his bulk, is not easy. He is twice the weight of our other feline, Margot, a delicate ballerina of a cat. He is a Netflix boxset to her Hitchcock, Bryan Adams to her Bach, a ball of sunshine to the moonlike austerity of her grey and white. He is our sun, for he makes us smile every day. A bag of sandy fur, he thinks he's a soft furnishing. He will eat anything you leave for more than two seconds. He will gnaw through clingfilm to get to chicken. He'll even devour an apple core. His meow is comically high-pitched. He lets you arrange his white-tipped paws. He looks like a desert creature, hot and dusty. Oh, Rafael.

My writing life is solitary. I spend hours alone, craving levity and company. Margot is aloof: she lets me have these only occasionally. But Raf just wants to be my daily cushion, a conduit of peace. Who left this angel at the shelter? Didn't they know they were letting go of a heavenly body in the shape of a cat? Maybe his previous owner died, because only death would part us. I never knew a cat could bring so much quiet joy, but how glad I am to have been rescued; a grateful witness to this benign and fluffy miracle, come to Earth. *'The Confession' by Jessie Burton (£8.99, Picador) is published in paperback on 11 June.*



ROKSANDA ILINCIC, FASHION DESIGNER

'My daughter Efimia's artwork never fails to make me happy. While in this self-portrait the theme was sadness, she interprets this in such a genuine way, recognising the light and dark as textures of life. Watching her creativity grow is something that always makes me very proud.'



REJINA PYO, FASHION DESIGNER

'All I need is the feeling of warm sun on my skin, a quiet beach, the sound of waves washing over the sand and light sparkling on the water.'

PHOTOGRAPHS: ERIK MADIGAN HECK, PAMELA HANSON, SAM MCKNIGHT, ROKSANDA ILINCIC, REJINA PYO, JESSIE BURTON, ERDEM MORALIOGLU, NICOLE FARHI, GETTY IMAGES



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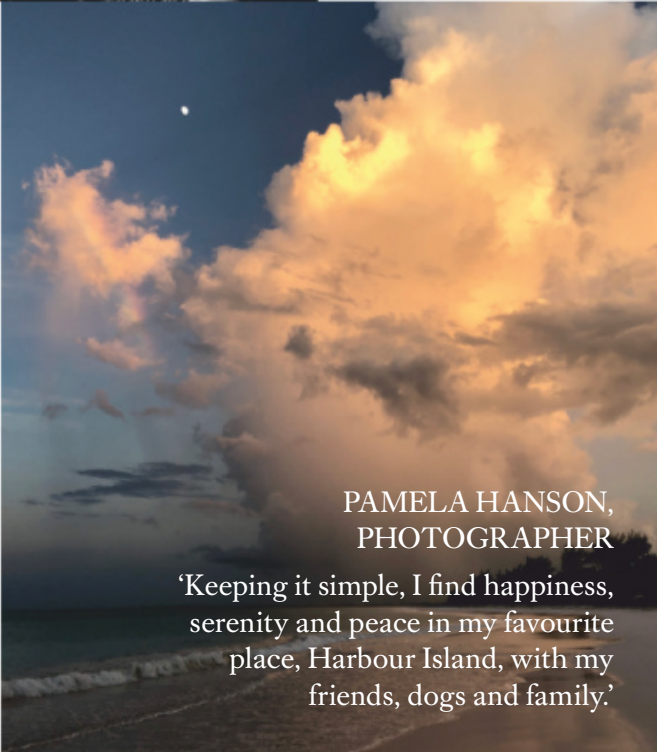
ERDEM MORALIOGLU,
FASHION DESIGNER

'I bought this David Hockney photo-collage years ago. It is such a tribute to the pleasure of having a late-morning bath.'



GLORIA STEINEM, WRITER AND ACTIVIST

'Being together is a necessary joy; listening and being listened to, telling our stories, learning and teaching. Next to air, water and food, this is what we need most. It's what makes democracy work, and its absence creates social-justice movements.'



PAMELA HANSON,
PHOTOGRAPHER

'Keeping it simple, I find happiness, serenity and peace in my favourite place, Harbour Island, with my friends, dogs and family.'



SAM McKNIGHT, HAIRSTYLIST

'Dahlias. They start budding at the end of summer and bloom until November. They bring colour, and a little craziness.'



LEITH CLARK, STYLIST,
on HER DAUGHTER

'Looking into my daughter Astrid's eyes, I see hope. Our kids help us to see the joy in small things, to make the mundane fun, to laugh, to play, and to make this strange time a cosy adventure.'

NICOLE FARHI, SCULPTOR

'Eight years ago, I left fashion and never looked back. Being greeted by people who are still wearing the clothes I designed, and being told how long the clothes have lasted and been loved, is a joy. Waking up every day with the man I love is a joy. Going to my studio to sculpt is a joy. Seeing my sculptures on show is a joy. Getting together with my children and grandchildren is a joy. Getting together with my old design team is a joy. Watching an old movie with a bag of popcorn is about as good as it gets. To be alive is a joy.'



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MOLLY GODDARD,
FASHION DESIGNER

'I am happiest when
swimming in the sun.
There is no better
feeling than waking and
then diving into water.'



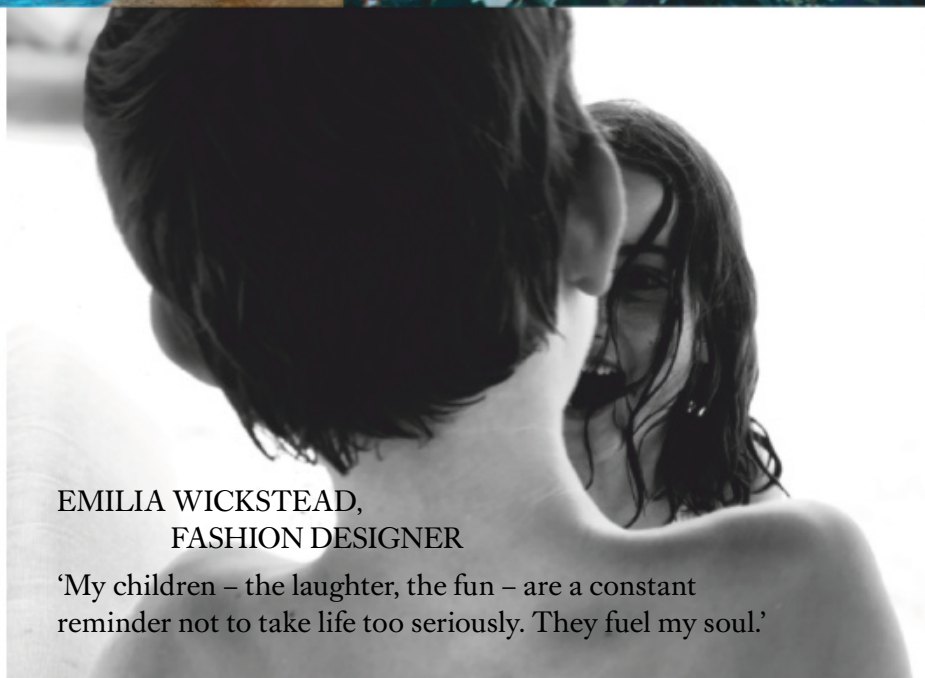
ERIK MADIGAN HECK, PHOTOGRAPHER, on FAMILY

'This photograph is from a portfolio called "The Garden", a series of family portraits and landscapes made over the past four years. It brings me joy to see the love transferred from my own mother to me, to my wife and children, and to watch the circle of life unfold in a fairy tale.'



EMILIA WICKSTEAD,
FASHION DESIGNER

'My children – the laughter, the fun – are a constant
reminder not to take life too seriously. They fuel my soul.'



POLLY SAMSON, AUTHOR, on HYDRA

There have always been places that lift the spirits, but Cornwall, where I grew up, was something else. Crossing the Tamar Bridge, I would feel an ecstasy I thought would never be matched. Sometimes, as my heart sang, it became flooded with a bitter sweetness, as though childhood dreams might forever remain unsurpassed.

And then, one day, at another bittersweet moment, when my children were starting to fly the nest, we came to Hydra for a family holiday when they were no longer a given, and there that feeling of almost overwhelming rapture again. It was love at first sight.

The island had seemed unpromising, the approach by sea revealing only bare rock, but then the ferry turned and there it was: a perfect crescent harbour and salt-white houses fanning up the hillside in tiers like the seats of an amphitheatre rising to the gods.

Arrival is a sensuous pleasure, like stepping onto a stage, pink marble underfoot. The streets smell of jasmine and gardenia, the port of frying fish and herbs. Best of all, there are no cars, as the streets are mainly steps cut into the hillsides. Every house is pretty; there are no high-rises. As Leonard Cohen said when he arrived in 1960, 'The materials are very beautiful everywhere you look, nothing insults you.' There are more than 300 churches on this tiny island, with bunting along the front and the Greek flag as blue as the sky.

I read the Australian writer Charmian Clift's memoir *Peel Me a Lotus* and knew I would write about her and the bohemian artists' colony on Hydra, of which she was the undisputed queen until the mid-1960s. She has been my guide to the deeper pleasures of the island. Because there is no airport, no sandy beaches and no large hotels, life here hasn't changed much since her time.

Writing my novel meant being here every season, and it's now the out-of-season joys that give me the greatest pleasure: the winter rain streaming down the steps and streets, all of which become waterways, and the music of the cisterns as they fill after a long, dry summer.

The highest peak is Mount Eros and I decided to make my characters, including Charmian and Leonard, walk to the top to welcome the birth of summer, a pagan ritual that she had written about. It could have felt like a chore, setting off at four in the morning to climb a 2,000-metre mountain, but it was bliss. I hiked through pine forests, the stars so bright, I had no need of a torch.

I arrived at the peak, feeling closer to the heavens than anyone else in the world, the monastery glowing white and the sea glittering far below us. Gradually, as the sky became lighter, I heard an insect orchestra tuning up. The first bands of amber seeped along the horizon, then the birds started to sing and the cocks to crow. A chorus of dogs joined in as the great ball of the sun rose and unfurled its orange satin ribbon across the sea, and I rang the iron bell. *'A Theatre for Dreamers' (£14.99, Bloomsbury) is out now.*



PHOTOGRAPHS: ERIK MADIGAN HECK, HARRY CORY WRIGHT, HELEN DOWNIE, JOSH SHINNER, AGATA POSPIESZYNKA, EMILIA WICKSTEAD, MOLLY GODDARD, POLLY SAMSON

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AGATA POSPIESZYNSKA,
PHOTOGRAPHER

‘Taking a strange train in a faraway country is like living someone else’s life for a moment. The colours, the views, the smell of food are like dreams that pass by in the rhythm of the rolling train.’



HELEN DOWNIE
(AKA ‘UNSKILLED
WORKER’), ARTIST

‘My granddaughter Maggie-Jean, in this painting, brings me joy. Already an outspoken and determined young woman, she reminds me of her great-grandmother and namesake Jean, the most adored female presence in my life.’



DIANA EVANS, AUTHOR, *on* SWIMMING

There is something about water. Shooting through it on a Sunday morning at the local pool, wading into a lake on a summer’s afternoon, or swimming in the ocean at Ramsgate, very cold, or in the Mediterranean Sea, somewhat warmer. When the body is immersed in water, there is peace all around. There is, however, such a thing as ‘pool rage’. Someone in the fast lane is not swimming fast enough; someone in the medium lane has a different perception of medium speed to everyone else; or someone has misread the lane arrows and is going clockwise rather than anti-clockwise. But anger does not belong in the water. It is where we can fly, soar and dream, where difficult thoughts can loosen and fear can unfold. It travels with us (nothing completely goes away), but it is weightless, inconsequential in submersion.

At the pool, I like to do 40 lengths of varying strokes: back and breast, alternating with more strenuous front crawl. Swimming can be boring, yes, and this is part of the attraction – it’s the only chance I get to be bored. I stare down at the moving blue floor and up at the blank ceiling. I think about the characters in my stories and, in a way, they are swimming with me: we have gone on an outing together; there’s a group of us, some in the fast lane, some in the slow, some in the medium. And while we are swimming, they lose their barriers and let me know their destinies, so when I walk out into the morning I can see more clearly. Everything looks brighter and more defined, yet at the same time it is softer. I am floating in the air, invincible.

This clarifying effect occurs in other activities where water is involved: showering, washing dishes, going out in the rain. Creative dilemmas unfurl and there is a sense of daring and possibility. Even as something to simply watch and witness – the magnificence of an ocean, its nuances of blue – water has a quiet power to still and free our minds. Once, I sat on the sand at Saltdean for a long time and studied where the lines of colour changed into one another in the sea’s advance towards the horizon. And underneath that colour, there is limitless fear and liberty, the mysteries of the ragged sea floor. Water is a wild gift that reminds us we are merely human, insignificant by comparison, finite – and so once a week, I swim in it and feel grateful to be alive.

‘This photograph was taken before sunrise at a rare moment of high atmospheric pressure, when there are no clouds and the sea is calm. It is looking east, of course, over the North Sea. I usually love to photograph beside a river or in a wood, immersed in the intimate space the camera drinks in. However, being on a clifftop above the sea, watching the magnitude of this cosmic event unfold, makes me happy beyond words.’

HARRY CORY WRIGHT, PHOTOGRAPHER, *on* SUNRISE



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Photographs by AMIE MILNE

Styled by CHARLIE HARRINGTON

fine romance

How to achieve
fresh, dewy skin for
summer, using
Dior Beauty's
radiance-enhancing
make-up

DRESS, £8,100, DIOR

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g l o w w i t h h e a l t h

For immaculate skin from top to toe, work Dior Backstage Face & Body Primer (£27.50) onto bare limbs to blur out blemishes and ensure a smooth, lustrous complexion.

Then dot Dior Backstage Face & Body Glow (£28.50) on top of the collarbone, shins and arms to catch the light as you move.



BEAUTY BAZAAR



RING, £1,650, DIOR JOAILLERIE



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air kiss

To look naturally radiant, opt for feather-light, creamy textures, layering colours lightly onto hydrated skin.

For the lips, choose a colour two shades darker than your own, preferably warm rosebud tones such as Dior's Rouge Dior in Rose Montaigne and Promenade (£30 each). Line with Dior Universal Contour Lipliner (£22) to lock in the tint.

THIS PAGE: SHIRT, FROM A SELECTION, VALENTINO; EARRING (SOLD SINGLY), £1,200, DIOR JOAILLERIE. OPPOSITE: DRESS, £1,448, CECILIE BAHNSEN. SEE STOCKISTS FOR DETAILS. HAIR BY JAMES ROWE AT BRYANT ARTISTS. MAKE-UP BY POLLY OSMOND AT PREMIER HAIR AND MAKE-UP. USING DIOR FOREVER FOUNDATION AND CAPTURE TOTALE CELL ENERGY. MANICURE BY LOUI-MARIE EBANKS AT JAG MANAGEMENT. USING THE DIOR MANICURE COLLECTION AND MISS DIOR ROSE HAND CREAM. SET DESIGN BY HOLLY ISABELLA. STYLIST'S ASSISTANT: HOLLY GORST. MODEL: CHRISTINE SOFIE AT MILK MODEL MANAGEMENT



the look of love

Recreate the gently blushing face of a woman in the first flush of romance with the help of Dior's Backstage Rosy Glow Blush (£29.50) and Dior Lip Glow (£28). Add a touch of Dior Forever Skin Correct Concealer (£25) where needed to disguise any signs of redness. KATY YOUNG □





pause for thought

*At a moment of unprecedented anxiety, looking after our mental health is increasingly important.
It's time to take a breath and find inner calm*

By BECKI MURRAY

Even before the arrival of the coronavirus pandemic, we were living in a society consumed by stress. Many of us would wear it like a badge of honour, as proof of how indispensably busy and important we were, while quietly suffering beneath the surface. In 2019, the UK government acknowledged that we were facing a 'mental-health crisis', with one in six adults in England experiencing problems such as anxiety and depression every week. Current circumstances have thrown such risks into even sharper relief, not least because poor mental health can increase our vulnerability to physical illness (the World Health Organization recognises anxiety as one of the leading contributors to immune-system suppression). Clearly, the need to look after our mental wellbeing is more pressing than ever before.

The first step towards doing this is understanding why we feel tense. 'It comes from our primal fight-or-flight response to life-threatening danger,' explains the hypnotherapist Malminder Gill.

'Our brains and bodies have evolved to produce the hormone cortisol to help us react to threats.' The trouble is that the dangers we experience today do not come from predators – our sense of lurking unease is likely to be deeper, more prolonged and more generalised, leaving our stress response chronically activated.

For Will Williams, the founder of the meditation app Beeja, our inability to tackle such deep-set anxiety lies in an over-reliance on quick fixes. 'Instead of dealing with our overstimulated nervous system, we tend to plaster over the cracks, ignoring the problem until we convince ourselves we are too busy to deal with it,' he says. 'We might watch a bad TV series or scroll mindlessly through Instagram to "switch off", but these are avoidance tactics, not a solution.'

The secret to longer-term calm may lie in embracing, or at least recognising, the very 'what ifs' that we have been conditioned to fear. There is an area in our brain, the prefrontal cortex, that has evolved to help us plan for the future, but it can cause apprehension when we do not have enough information to support these predictions. Writing on 'coronavirus anxiety' for *The New York Times*, Judson A Brewer, an associate professor at Brown University, has



suggested that whenever we have a worrying thought – such as ‘I’m going to become unwell’ – instead of panicking and internalising that fear, we should metaphorically press the pause button. This allows time to acknowledge the belief and the gut reaction it triggers, before reframing it as, for instance, ‘What can I continue to do to avoid that happening?’ By identifying rather than suppressing a particular emotion, you are giving your brain time to recover and process it.

And therein lies the key to practising proper mindfulness – instead of trying to empty your mind, your goal should be to concentrate your attention on the present moment, in a non-judgemental way. For many, the best way to do that is to harness one of our core instincts: taking a breath. ‘Your breath is your most powerful tool because you can focus on it and acknowledge things without rushing to change them,’ explains the mindfulness expert Terrence Barnardt (aka Terrence the Teacher). ‘When stress takes over, there tends to really be only one part of your brain that is firing, the amygdala [responsible for your fight-or-flight instinct], and it suppresses other areas.’ Using techniques such as meditation or hypnotherapy, it is possible to slow down your brainwaves from normal consciousness to a resting state, which scans show can result in a change in brain chemistry, yielding ‘not only a reduced stress response, but also increased decision-making capacity and more activity in the area controlling compassion for yourself and others’.

Studies show that meditating for just 10 minutes a day can have a beneficial effect on your wellbeing; try apps such as Calm, Headspace, Beeja and Happy Not Perfect for an easy, low-commitment introduction. Most importantly, find a mindfulness practice that resonates with you on a personal level – for example, if you love fragrance, try associating positive thoughts with your favourite perfume. ‘Scent is one of the fastest ways to alter our emotional and physical state because our cognitive function is so closely linked to the olfactory system,’ says Jules Miller, the founder of specialist wellness brand the Nue Co. Whenever you start to feel overwhelmed, spray yourself with your favourite aroma to lift your spirits.

Another tried-and-tested technique is to make a list of the things you appreciate (even if only in your head) every morning when you wake up. This quick exercise acts as a break from stressful thoughts for just long enough to slow down the brain and limit cortisol release. It also stops you from immediately reaching for your phone. Then, in the evening, swap that episode of an old TV show for an additional 10 minutes cleansing your skin of make-up and your mind of worries. You can even factor in a moment of calm when brushing your teeth.

Simply put, mindfulness is about teaching your brain that you care about yourself so that you build resilience to cope when times are tough. There may be wisdom in the old wartime mantra ‘Keep calm and carry on’, but before you ‘carry on’, remember to pause for a few moments; your mind will thank you for it. □



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THE ART OF GOOD BREATHING

By TERRENCE BARNARDT

1

Get comfortable and breathe normally.

2
Ask yourself whether your breath is fast or slow, deep or shallow. Are you breathing from your stomach, chest, throat, mouth or nostrils?

3

Now, try to acknowledge when you breathe in and out and track it.

4

Finally, inhale for seven counts and exhale for 11 (if you suffer from asthma or have trouble breathing, try in for five and out for nine). And relax.



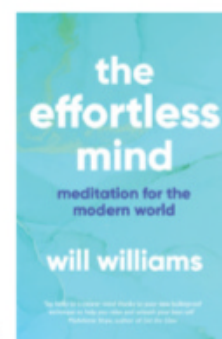
The soothing spray
Mio Liquid Yoga Space Spray
Spritz some of this pocket-size blend of essential oils on your pillow before you sleep to help quiet an anxious mind.
£6.50, Mio.

The relaxation app
Meya

This music and meditation app uses sound journeys to switch your brain into a deeper state. Choose from more than 150 tracks, variously designed to help you work, sleep or focus.
Free from the App Store.

The inspiring read
The Effortless Mind by Will Williams
Williams' meditation guide is intended to combat chronic stress and insomnia for people of all ages.
The Effortless Mind (£9.99, Simon & Schuster).

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BAZAAR

ESCAPE

Edited by LUCY HALFHEAD

IN THE HEIGHTS

Plan ahead for a life-changing wildlife encounter
in the uplands of Rwanda. Plus,
Annoushka Ducas seeks serenity in Skiathos

*Volcanoes National Park
in Rwanda, seen from
One&Only Gorilla's Nest*

PHOTOGRAPH: PHILIP LEE HARVEY

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ESCAPE

THE GREAT BEYOND

Deep in the wilds of the Rwandan rainforest, *Connie Osborne* comes face to face with gorillas and revels in the tranquillity of two elegant eco-retreats

One & Only
Nyungwe House

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Rwanda is known as the 'Land of a Thousand Hills', although as I travelled along its steep, winding roads on our five-hour drive from the capital, Kigali, I began to think this must be an understatement. Vast rainforest-covered mountains framed lush green-tea plantations that rose and fell in the distance as far as the eye could see; and the countryside looked pristine, with not a speck of rubbish in sight. Our driver, Anaclet, explained that plastic bags and packaging have been banned since 2008, and that once a month there is a mandatory clean-up day called Umuganda – a source of great national pride that has helped unite the country in the wake of its recent tragic history, healing communities that had been ripped apart by genocide.

Emerging from a backdrop of seemingly never-ending wilderness, we arrived amid torrential rain at our first destination, One&Only Nyungwe House, an eco retreat nestled at the edge of the Nyungwe National Park. After being welcomed into the main lodge, with its dark timber interior and roaring fire, we were soon sipping delicious iced tea on the terrace while colobus monkeys played beside us, their black and white tails flashing through the bushes. The resort's 22 rooms are arranged around the edge of the property and have four-poster beds (warmed during the turn-down service by a hot-water bottle), wood-burning stoves and private balconies overlooking the jungle. It would have been easy to stay cocooned within my luxury wooden cabin, or to lie by the infinity pool sampling the array of botanical gins, but I was there for adventure. So, the next day, having tried my hand at archery, spear-throwing and tea-picking at the resort, I set out with the group to explore the forest beyond.

Climbing up the steep paths through the jungle, chewing eucalyptus leaves to help combat



*Above left: a juvenile gorilla.
Top left, top right and above right: One&Only Nyungwe House. Below: the canopy walk*



ESCAPE

*Below and below
right: One&Only
Gorilla's Nest*



the impact of the high altitude (a surprisingly effective remedy), we reached a treetop walk suspended 170 metres above the ground. Overcoming my fear of heights, I forced myself to make it to the middle of the bridge, where I was rewarded with an astonishing view: hundreds of acres of unbroken rainforest enveloped in mist stretched before me, as eagles swooped beneath my feet.

Another experience that was too good to pass up was the opportunity to take part in a primate-tracking tour. At dawn on our third morning, we set off during another downpour in search of monkeys; after just 20 minutes of slipping and sliding down a steep and muddy hill, our guide signalled for us to stop and look up. There, swinging through the branches, were a family of young chimpanzees playing together and a troop of baby golden monkeys chasing one another's tails. The adults lazed in a nearby tree, content to digest their breakfast, apparently unfazed by the screeching and calling of their young.

Following an exhilarating three days in Nyungwe, we drove for

several hours to our next destination, One&Only Gorilla's Nest, stopping every few miles for a closer look at the countless colourful birds and monkeys along our route. Located at the foothills of the dramatic Virunga volcano range, the property, which opened in 2019, offers unparalleled access to some of the 900 mountain gorillas remaining on Earth, in the Volcanoes National Park. Eager to see these magnificent creatures in their natural habitat, we embarked on an epic trek into the dense bamboo forest with one of the knowledgeable local guides – many of whom are former poachers, now using their expertise to aid ongoing conservation efforts.



There are an estimated 12 groups of gorillas living in the Volcanoes National Park and they are used to seeing humans. Nevertheless, we were given a strict briefing before departure and

told not to make any loud noises, to avoid making eye contact and to stay at least seven metres away. Unfortunately, the gorillas had not received the same instructions. Three thousand metres up in the mountains, I found myself in the path of a 300-pound silver-back striding determinedly towards me. I crouched down as low as I could go, staying as still as possible and trying very hard not to catch his eye. He lumbered past me down the narrow jungle path, so close that I could touch him, his musky scent overpowering. Then, as he passed, he lifted up a hairy leg and kicked me hard, as if to say 'Get out of my way', before continuing on without a backwards glance. While I nursed my bruised thigh, our guide, Augustine, who had remained totally calm throughout, confessed to me that he had never seen this happen before, but assured me it was a sign of good luck.

And luck was indeed on our side. Soon afterwards, we stumbled into a clearing and came face to face with a group of gorillas from the Susa family – a rare sighting, because of the high altitudes at which they live. It was the perfect domestic scene: a gorilla *déjeuner sur l'herbe*, with three males relaxing in the sun, two



PHOTOGRAPHS: PHILIP LEE HARVEY, GETTY IMAGES



young ones play-fighting and a mother feeding a baby in her arms.

After a trek of six exhausting hours, we arrived back elated but filthy at Gorilla's Nest, where the attentive staff helped us with our muddy boots and then dispatched us to the spa for restorative massages, followed by dinner at the restaurant. The hotel, like its sister property, follows a sustainable, zero-waste approach to food: almost nothing is imported, with everything either grown in the resort's extensive organic garden and greenhouses or sourced from the nearby villages. We feasted on vibrant roasted squash soup, mixed salads, local beef grilled with fresh herbs, and homemade ice-cream with freshly picked passion fruit, grapes and papaya.

Later, we gathered round a fire pit at the resort to see the villagers take part in a traditional Rwandan Intore dance, performed in ancient times by the country's warriors when they returned victorious from battle. Though full and sleepy, we couldn't help but feel caught up in the infectious rhythmic chanting and beat of the drums, and soon we were all joining in.

Like everything else that I had encountered across this beautiful and welcoming country, it was a thrillingly unexpected and utterly unforgettable experience. □

Abercrombie & Kent (www.abercrombiekent.co.uk) offers seven nights in Rwanda (one night in Kigali, three nights at One&Only Nyungwe House and three nights at One&Only Gorilla's Nest), from £11,700 a person, including return flights, most meals, accommodation, a gorilla trek and a chimpanzee trek.

*Above and bottom right:
One&Only Gorilla's Nest.
Below left and right:
accommodation
at the resort*





ROYAL MANSOUR **MARRAKESH**

Set within the ancient walls of the Marrakesh medina, close to the bustling Djemaa el Fna, the Royal Mansour is unrivalled in its architecture and attention to detail. Designed under the direction of King Mohammed VI, the hotel is surrounded by one and a half hectares of Moorish gardens and showcases the finest Moroccan hospitality. The three-storey riads are vibrant, with hand-painted mosaics, palatial bathrooms and rooftop terraces; there are indoor and outdoor pools, a spa and Michelin-starred restaurants overseen by the French chef Yannick Alléno and the Italian Alajmo brothers. LUKE ABRAHAMS *Royal Mansour, from £900 a room a night (www.royalmansour.com).*



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SAN RÉGIS **PARIS**

Formerly a private residence, the San Régis emerged as a luxury hotel in 1923, and its status as a fashionable destination was already established by the time Christian Dior opened his first couture house around the corner on Avenue Montaigne in 1947. In the

1950s, it became a home-from-home for Carmel Snow, *Bazaar's* legendary editor-in-chief, and the magazine's photographer Richard Avedon, who shot several of his most memorable fashion stories here. Antiques, artworks, French silks and toile de jouy have remained integral to its character; and the service is as courteous today as it was when Snow conducted meetings from her penthouse suite, with its view of the Eiffel Tower. JUSTINE PICARDIE *San Régis, from about £350 a room a night (www.hotel-sanregis.fr).*



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PHOTOGRAPHS: GUILLAUME DE LAUBIER, JEAN-BERNARD YAGUIYAN, © VIRGINIE GARNIER, © MAURINE TRIC, © MARKO ROTH, GETTY IMAGES



PALÁCIO BELMONTE LISBON

The views across Lisbon from the terrace at Palácio Belmonte, a 15th-century property in the heart of the Alfama district, are some of the best in town. Once a favoured haunt of the Portuguese explorer Vasco da Gama, the hotel has recently welcomed famous faces including Christian Louboutin. Enjoy a glass of

port while watching the sun set over the River Tagus, before retreating to your suite, where original tiles are juxtaposed with contemporary artworks. The bathroom comes complete with rain showers and Acqua di Parma products, while some rooms offer bougainvillea-filled terraces overlooking the pool. ELLA PHILLIPS
Palácio Belmonte, from £460 a room a night (www.palaciobelmonte.com).

ETT HEM STOCKHOLM

Situated in the centre of Stockholm's exclusive Larkstaden district, Ett Hem was originally a residential home built in the Arts and Crafts style. Today, guests are encouraged to treat the space as though it were their own, helping themselves to



freshly cooked food in the kitchen, playing the grand piano in the sitting-room or enjoying a cup of tea in the courtyard. All 12 bedrooms have been beautifully curated by the interior designer Ilse Crawford, with thoughtful details such as hand-blown water glasses by the bed and Aesop toiletries in the bathrooms. SARAH RICHARDSON
Ett Hem, from about £450 a room a night (www.etthem.se).



PALAZZO NAIADI ROME

Rarely has a hotel combined history and opulence so delightfully and so imaginatively as at the Palazzo Naiadi. Built on the foundations of ancient Rome's network of thermal baths and sitting in the heart of the magnificent semi-circular Piazza della Repubblica, the property celebrates its long heritage while offering top-notch 21st-century amenities. From the glorious rooftop pool, the dome of Saint Peter's looms on the skyline, while beneath the windows of our suite, the magical Naiadi fountain of nymphs, swans and horses cascades beside the Santa Maria degli Angeli basilica, designed by Michelangelo.

JULIET NICOLSON

Palazzo Naiadi, from about £180 a room a night (www.dahotels.com). □



آموزشگاه انعکاس منبع جدیدترین اطلاعات، مقالات و دوره‌های آموزشی طراحی لباس و مدشناسی

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ESCAPE

Travel notebook



ANNOUSHKA DUCAS

The jewellery designer on the beauty of her favourite Greek island, Skiathos



Annoushka Ducas. Right: Skiathos old town



£180
Rae Feather

Mamma Mia! It can be tricky if the waves are choppy, but that is all part of the fun.'

A special memory

'We threw a party for my 50th birthday, which I shared with my son Ollie for his 21st. The weather was perfect, the moon was full – it was like a dream.'

What do you pack?

'Biondi London has the best selection of one-piece swimwear and kaftans to throw on top. Shirts from the White Company and Connolly are essential, as are Musa sandals.'

What's in your carry-on luggage?

'I take my Rae Feather basket bag, packed with my Amazon Kindle and Celine sunglasses so I'm ready for the beach. My Annoushka Bamboo Hoops are the best summer earrings and I wear my Spinning Globe pendant everywhere I go – it's my lucky charm.'

Beauty essentials

'Votary Super Seed Facial Oil, Sarah Chapman Skinesis Dynamic Defence and By Terry Baume de Rose for lips.'

Three words that describe Skiathos

'Simplicity, community and relaxation.'

Best place to stay

'I'd recommend one of the whitewash, rustic inns – they're so authentic and are typically run by three generations of a family.'

Favourite restaurant

'Marmita, which serves modern Greek food. The owner Panos knows everything about local wines (www.marmitaskiathos.com).'

Ideal travelling companion

'My best friend and husband, John.'

An unmissable view

'From the terrace of our villa overlooking the sea, out to Evia in the distance – accompanied by a large gin and tonic.'

A relaxation tip

'I like to wake at dawn for an electric-bike ride up into the hills before the heat of the day. The panorama from the top is well worth the sweat.'

Where to go for an adventure

'Take a boat to see the church on Skopelos that featured in the film

Skinesis Dynamic Defence, £54
Sarah Chapman

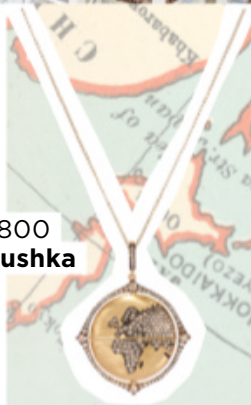


Baume de Rose, £40
By Terry



Marmita

£8,800
Annoushka



Ducas with her family for her 50th birthday celebrations

£1,500
Annoushka



Agios Ioannis church on Skopelos



PHOTOGRAPHS: COURTESY OF ANNOUSHKA DUCAS, GETTY IMAGES, LUCKY IF SHARP, SEE STOCKISTS FOR DETAILS

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Sarah Karmali and Natalie Salmon



Noëlla Coursaris Musunka



Lydia Slater and Gugu Mbatha-Raw



Jacqueline Euzwe



Christina Dean



Sarah Sands

SHOULDER TO SHOULDER

Support and solidarity were the order of the day at our inspiring International Women's Day dinner

Edited by CHARLOTTE BROOK

Friends of *Bazaar* gathered in the elegant environs of London's Mandarin Oriental ahead of International Women's Day for a celebratory dinner in association with UBS and supported by De Beers. A Laurent-Perrier Champagne reception opened the evening, after which the party sat down for citrus salmon with keta caviar, followed by chocolate fondant. Between courses, the writer Helen Lewis, the *Today* programme editor Sarah Sands and the R Collective founder Christina Dean took part in a dynamic panel discussion about why women should make their voices heard; later, *Bazaar's* April cover star Gugu Mbatha-Raw joined our acting editor-in-chief Lydia Slater on stage. 'It's so wonderful to feel the energy in this room,' said the Bafta-nominated actress with a smile. 'There are dark moments for women all over the world that need to be healed, but we should feel galvanised by our sense of community, and appreciate how far we've come. We should be uplifted.' Judging by the rapturous applause, the audience clearly agreed with her. CB



Ezwa Komior, Connie Osborne and Helena Lee



Gugu Mbatha-Raw



Claire Blunt



Eva Lindholm



Frances Hedges and Emma Wheeler



Lydia Slater, Jennifer McGovern and Noëlla Coursaris Musunka



Helen Lewis



آموزشگاه انعکاس منبع جدیدترین اطلاعات، مقالات و دوره‌های آموزشی طراحی لباس و مدشناسی



Nina D'Urso and Ines de la Fressange

Gwyneth Paltrow



FLASH!

Christian Louboutin and Dita Von Teese



Victoire de Castellane



Maria Grazia Chiuri and Glenda Bailey

GOLDEN YEARS

Fashion's elite celebrated the dazzling history of *Bazaar* at a star-studded retrospective in Paris

The magnificent galleries of the Musée des Arts Décoratifs in Paris were taken over for a glittering gala dinner to honour the opening of 'Harper's Bazaar: First in Fashion', a retrospective of the magazine's greatest moments through history. Hollywood royalty including Gwyneth Paltrow (who gave a rousing speech) joined the artist Cindy Sherman and a fleet of fashion's finest creative directors – Dior's Maria Grazia Chiuri, Valentino's Pierpaolo Piccioli and Balmain's Olivier Rousteing among them – for a tour of the exhibition. Glamorously dressed guests took selfies in front of classic Audrey Hepburn *Bazaar* covers, and admired a display of photographs taken by Dalí, Avedon and Warhol, shown alongside the original dresses worn in the shots.

Glenda Bailey, the long-serving editor-in-chief of *Bazaar*'s American edition, gave a moving address that had the entire room on its feet, before welcoming Nile Rodgers and his band to the stage for a sensational surprise performance that got everyone dancing wildly among the statues. *C'est chic* indeed. CB □



Gigi Hadid, Demi Moore and Bella Hadid



Alexa Chung



Cindy Sherman



Nile Rodgers



Pierpaolo Piccioli



Talita and

PHOTOGRAPHS: OLIVER HOLMS, DAVID ATLAN, GETTY IMAGES, SHUTTERSTOCK

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STOCKISTS

1-A

Istdibs.com **Alberta Ferretti** (020 7235 2349; www.albertaferretti.com)
Alexander McQueen (020 7355 0088; www.alexandermcqueen.com)
Alexis Mabilite Haute Couture (www.alexismabilite.com) **Annoushka**
(020 7629 8233; www.annoushka.com) **Anthropologie** (020 7529 9800;
www.anthropologie.com) **Aquazzura** (020 3828 0433; www.aquazzura.com)
Armani Privé (+33 1 44 39 80 00; www.armani.com)
Aspinal of London (020 3326 5008; www.aspinaloflondon.com)
Atelier Swarovski (020 7016 3200; www.swarovski.com)

B

Ba&sh (020 7584 2170; www.ba-sh.com) **Balenciaga** (020 7317 4400;
www.balenciaga.com) **Boghossian** (020 7495 0885; www.boghossianjewels.com)
Bottega Veneta (020 7838 9394; www.bottegaveneta.com) **Breguet** (020 7355 1735; www.breguet.com)
Bulgari and Bulgari High Jewellery (020 7872 9969; www.bulgari.com)
Burberry (020 7980 8425; www.burberry.com)

C

Cecilie Bahnsen (www.ceciliebahnsen.com) **Celia Kritharioti**
(www.celiakritharioti.gr) **Celine by Hedi Slimane** (020 7491 8200;
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Chanel and Chanel Fine Jewellery (020 7493 5040; www.chanel.com) **Chanel Haute Couture** (+33 1 44 50 66 00;
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Church's (www.church-footwear.com) **Claudie Pierlot** (020 7836 6811; www.claudiepierlot.com)
Coach 1941 (www.coach.com)

D

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Emporio Armani (020 7491 8080; www.armani.com)
Ermanno Scervino (020 7235 0558; www.ermannoscervino.it)
Etro (020 7493 9004; www.etro.com)

F

Fabiana Filippi (www.fabianafilippi.com) **Fendi** (www.fendi.com)
Forte-Forte (www.forte-forte.com) **Fregoli** (www.fregoli.net)

G

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Couture (www.giambattistavalli.com) **Giorgio Armani**
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Givenchy and Givenchy Haute Couture (www.givenchy.com) **GP&J**
Baker (www.gpjbaker.com) **Gucci** (020 7235 6707; www.gucci.com)
Guo Pei (www.guo-pei.fr)

H-I

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8800; www.harrywinston.com) **Hermès** (020 7499 8856; www.hermes.com)
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J-L

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Lalage Beaumont (www.lalagebeaumont.com) **Latzio** (www.latzio.com)
Liberty (020 7734 1234; www.libertylondon.com) **Lock & Co Hatters**
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Loro Piana (020 7235 3203; www.loropiana.com) **Louis Vuitton**
(020 7998 6286; www.louisvuitton.com) **Luisa Spagnoli** (020 7491 7703;
www.luisaspagnoli.com)

M

Maison Francesco Scognamiglio (www.francescoscognamiglio.it)
Manolo Blahnik (020 3793 6794; www.manoloblahnik.com)
Marina Rinaldi (020 7629 4454; www.marinarinaldi.com)
Matchesfashion.com **Max Mara** (020 7499 7902; www.maxmara.com)
Michael Kors Collection (020 7240 6263; www.michaelkors.co.uk)
Miu Miu (020 7409 0900; www.miumiu.com)

N

Nathalie Lete x Anthropologie (020 7529 9800; www.anthropologie.com)
Nicholas Kirkwood (020 7290 1404; www.nicholaskirkwood.com)

P-R

Paul Smith (www.paulsmith.co.uk) **Pomellato** (020 7355 0300; www.pomellato.com)
Prada (www.prada.com) **Rae Feather** (www.raefeather.com)
Ralph Lauren Collection (020 7535 4600; www.ralphlauren.co.uk)
Ralph Lauren x Burleigh (020 7535 4600; www.ralphlauren.co.uk)
Rene Caovilla (www.renecaovilla.com) **Richard Allen** (www.richardallenlondon.co.uk)
Rochas (www.rochas.com) **Rockett St George**
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www.rogervivier.com) **Roksanda** (020 7613 6499; www.roksanda.com)
Rosantica (www.rosantica.com) **Russell & Bromley**
(www.russellandbromley.co.uk)

S-T

Saint Laurent by Anthony Vaccarello (020 7493 1800; www.ysl.com)
Salvatore Ferragamo (020 7838 7730; www.ferragamo.com)
Schiaparelli Haute Couture (www.schiaparelli.com)
Shrimps (www.shrimps.co.uk) **Simone Rocha** (020 7629 6317;
www.simonerocha.com) **Stella McCartney** (020 7518 3100;
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Tasaki (www.tasaki.co.uk) **Tiffany & Co** (0800 160 1837;
www.tiffany.co.uk) **Tod's** (020 7493 2237; www.tods.com)

V

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Viktor & Rolf Haute Couture (www.viktor-rolf.com)



ART EXPO: HOME

SOFÍA FIGUEROA

An actor, artist, and activist.

A native of Barquisimeto, Venezuela, Sofia describes her upbringing as colourful, nomadic, and culturally immersive. Growing up, she's moved eight times throughout four Latin American countries and credits her childhood for shaping her world view. Having been exposed to different cultures, races, and religions, the compassion and curiosity she's developed play a significant role in her work.

When the time came for her to continue her education, New York City was a natural choice considering it's a vast cultural melting pot and a prime location to pursue a career in theatre.

As a student at New York University, she polished her acting skills in the Meisner Conservatory Studio and Stonestreet Film Studio at NYU's Tisch School of the Art. By the time she graduated with a BFA in Theatre and BA in Political Science, she set out to intersect the vastly different practices to help people become inspired to make a social change.

At the moment, Sofia is preparing for her first major art show, HOME. Set to take place in Williamsburg, Brooklyn, HOME will showcase the hopes, dreams, and fears of immigrants through art. Designed as a one-of-a-kind storytelling experience, HOME will give a voice to a largely ignored, misunderstood, misrepresented group in the United States.

To learn more, visit www.homeartexpo.com

Note: Date is TBD due to the COVID-19 pandemic.



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HEALTH & BEAUTY

SENSITIVITY

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STYLE GUIDE

YING CAI

This minimalistic collection is all about the details. Featuring uneven neckline; split sleeves and uneven pleat details. The New York designer's elegant style is heavily influenced by her Eastern and Fine Art background. This season showed a sense of poise with ease. Surely adds great alternation to closets of the high style.



www.yingcainewyork.com / IG: @yingcai.newyork



MAKIKO WAKITA

Fine jewellery from Los Angeles, CA, featuring 'Motto' collection is made with a cast of an 1800s desk seal intaglio with French, Italian or Latin sentiments, all set with quality white diamonds. Their solid gold fine jewellery is handcrafted using the lost wax technique, resulting in one-of-a-kind pieces. Making their pieces part of your own story and pass them down with a message for generations to come. Designed and made locally in Los Angeles, each process is reviewed carefully & thoughtfully by the designer. Simple yet unique, delicate yet bold. The brand values inner beauty... Self-identity pieces that will bring out power from within. Each piece of your jewellery should remind you of a feeling that you thought you'd forgotten... Whenever your eyes catch the piece on you. Visit makikowakita.com and follow on IG @makikowakitala.

Photo, right: "LOVE LETTER" ring with an image of a love letter with the words: "Cites Moi Qui" (Tell me Yes / Say Yes) **left:** "VITE!" ring with an image of insect with the motto which reads: "Vite" (Quickly, briskly, lively – chiefly used in music.)



JOYCE YOUNG OBE

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BIJOUX EDIT

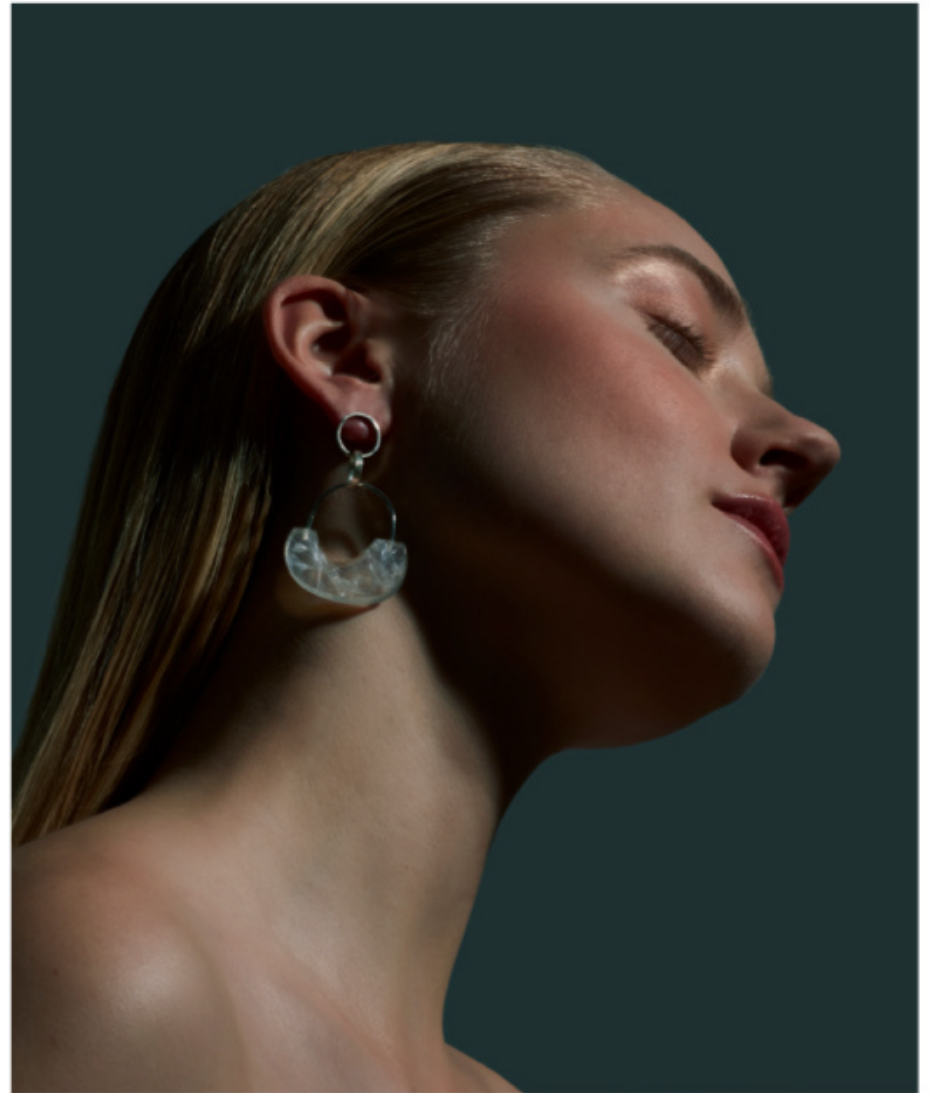
VERONICA ANTONUCCI DESIGN STUDIO

Veronica Antonucci translates exclusivity into awareness. She upcycles as she seduces, drawing a horizon as colourful as boundless, where one pair never meets another. The Swiss jewellery and accessory designer extends her latest and already sold out luxury collection, The Psychodélices, adding new styles in gold and rosé gold. Sustainable fashion and conscious living groove together with a très chic minimalism. Produced in Switzerland, her pieces adorn your ears with the sensitivity of our souls and the strength of our minds: delicacy dresses in bold and geometric acetate shapes recycled from a collaboration with German eyewear label FUNK eyewear and refined with recycled silver and gold. Veronica offers a new life to accessories making it the new luxury, a dazzling wink to daydreaming spirits eager for a consciousness-expanding lifestyle. Between presence and absence, The Psychodélices simultaneously reminisces about the everyday, yet originally unveils from the familiar you have been evolving in, difficult to resist its idiosyncratic charm.

Discover a world of surrealist thoughtfulness, as smooth as Veronica's motherly Ionian Sea. The calm and privacy of Switzerland preserving her creative energy underneath a light-hearted coat of simple complexity, tempt and adorn yourself with her sensitivity to l'art du beau, as sharp as her worry for the environment she evolves in. Grounded and sincere, her vision entwines shades and textures à l'ère du temps.

New styles available in gold and rosé gold on vanto.ch.

Credits: Photography Nils Sandmeier, Text: Cindy Fournier



SACRED BIRCH

Sacred Birch is an LA-based line of contemporary jewellery. A self-taught metalsmith, Lauren uses recycled 14k gold, fine silver, and sterling silver. Sacred Birch is feminine jewellery with an edge.

Lauren is fascinated by the duality of luminous, organic pearls contrasted with the boldness of chain. Non-conformist designs made with a strong sense of invention and newness to elevate your style.

Discover more at

Sacredbirch.com

and on Instagram

@sacredbirchjewelry



TREEM — TRUE & ELEGANT MOVEMENT

Inspires you to be true to yourself & others, to embrace elegance inside-out, & turning all of this into a movement of doing good.

Their gold & silver jewellery is handcrafted locally in Sweden with a focus on sustainability & ethics.

Founder Carl-David Hagerbonn is inspired by the rawness & elegance found in Nordic nature. Featured here is their most acclaimed collection called ARKTIK with inspiration from the polar regions that represent Love, freedom & balance.

Discover all their collections at treem.com.



ESSENTIALS



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La Société is a luxury boutique specialising in buying and selling preloved designer handbags, based in Knightsbridge.

We offer instant valuations and cash for your luxury handbags and accessories. La Société believes in the importance of sustainability. Sustainable fashion is a movement and process of changing the future of the fashion industry, and working together towards greater ecological integrity and social justice. Our concept is to reduce the waste and recycle the unwanted luxury products in your wardrobe, by giving them a new loving home. Book an appointment today or visit our Knightsbridge boutique.

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THE DAYS SWIMWEAR

Designed in the USA, is a luxury swimwear brand made from all recycled materials. Creator Alexa D'Amico highlights sustainability as the driving force behind the brand. All of her designs are made from regenerated nylon, a fabric that utilises recycled plastics from the ocean, so you can wear kindly while doing good for our planet too! Visit www.thedaysswimwear.com to shop or visit IG @thedaysswimwear!

Photography by Kendall Van Orden @photography_kvo, Shirt printed by Radcakes @radcakesshirts, Ice cream by Cado @cadoicecream



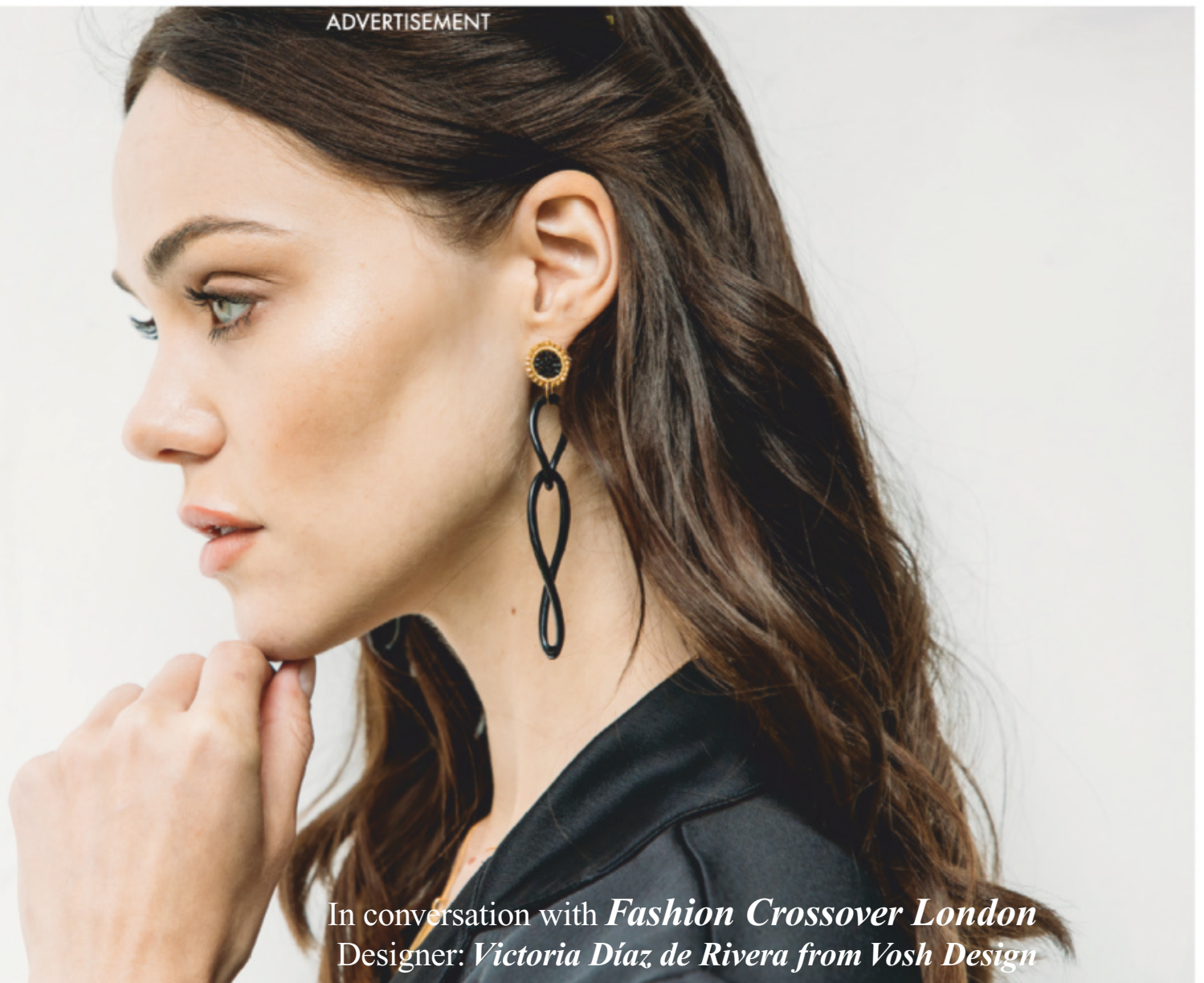
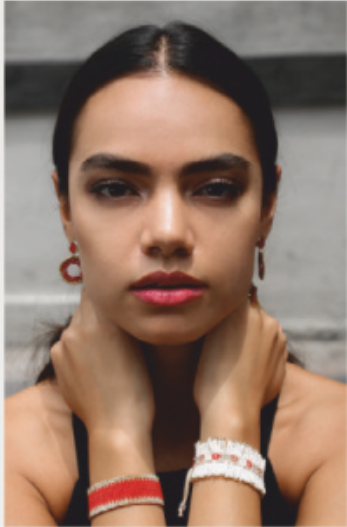
BAGPAD

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Bazaar Fashion Edit

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In conversation with *Fashion Crossover London*
Designer: *Victoria Díaz de Rivera from Vosh Design*



Victoria Díaz de Rivera
Fashion Crossover London Designer

“One piece can take up to 12 hours to complete, and that is what makes our jewellery unique, artisans are putting their soul into the designs.”

For the next exclusive interview with our most promising Fashion Crossover London Designer, we travel to the vibrant Mexico and introduce the handcrafted jewellery label Vosh Design. What started out as a hobby, progressed into a social project both securing jobs for local women while celebrating craftsmanship and individuality. Founder, Victoria Díaz de Rivera, looks to her childhood home in Merida, known for its rich Mayan history, for inspiration. Vosh Design celebrates traditional Mexican culture through contemporary handcrafted products that allow people to express their individuality while championing sustainability.

1. You have taken your hobby of shining jewellery and turned it into a business, what was the inspiration behind your brand and the compelling brand name?

Vosh Design is inspired by Mexican culture, traditions and artisanal craftsmanship. When people think about Mexican style, they think of very traditional references such as Frieda Khalo. Even though we are proud of these cultural references, this isn't an accurate representation of how Mexicans dress. With Vosh

Design, I wanted to use our rich culture but make it more approachable and contemporary. A huge source of inspiration for me is my grandmother, who grew up in the Mayan city of Merida. I came across the Mayan word 'Vosh', which translates to black, my favourite colour. I then swapped out the B for a V, merging both my roots, identity and Mexican culture with my brand.

2. Your jewellery is handcrafted by women in Mexico and advocates slow fashion. Could you guide us through the process and the importance you attach to sustainable hand-craftmanship?

Every piece is handcrafted, using artisanal processes from start to finish, in turn making every item a true work of art. We work with fourteen local women who are skilled in sewing with a loom. One piece can take up to 12 hours to complete, and that is what makes our jewellery unique, artisans our putting their soul into the designs. We work against fast-fashion we want to create products that last forever using local and sustainable materials such as sterling silver from Taxco, crystal sea beads, 14k gold as well as natural stones and sustainable cotton.

3. Why did you decide to join Fashion Crossover London, and embark on an expansion through Europe?

It came naturally, everything about the brand has been developed naturally. The services you offer as well as the network of contacts you have, and the location made your platform very enticing. We love London and we have always been in love with the city and having representation there is a milestone for the brand.

4. With regards to your final consumer, you don't target a specific gender. What drove you to create jewellery that blurs the lines of gender restrictions?

We love the versatility that the world has to offer, and we understand the need that people have to communicate their personality through fashion. Who are we to decide what can and cannot be worn? Our designs are meant to be enjoyed and worn by everyone regardless of age or gender.

Fashion Crossover London
Founder & Managing Director: Since Wang
Editor: Lupe Baeyens
Ad Production: Xavier Tan Jiang Hoe
Jewellery Collection: Vosh Design

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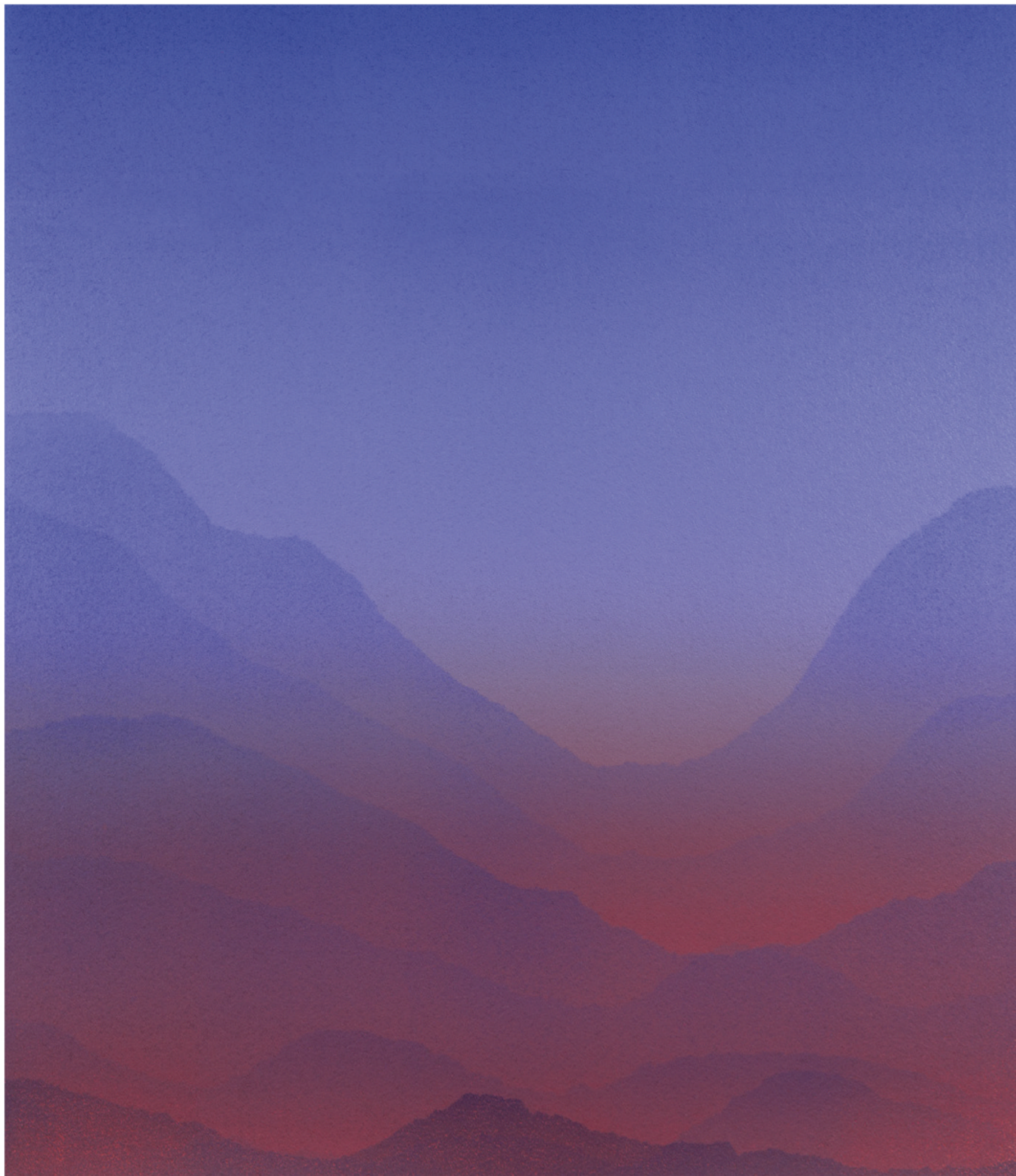
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Bazaar Art



Misremembered landscapes

Matt Jukes' large-scale, one-of-a-kind monotypes on paper are misremembered landscapes and nearly forgotten memories. Each work explores colour and texture as the layers build over and over again, producing a discussion within the piece. Slowly, a memory of an emotion and a place will emerge, creating a space for dialogue with the viewer to explore their own emotions and places.

His work can be found in rooms of the British institution, Claridge's Hotel and across private collections – from Sri Lanka to Australia.

 @mattjukes

 www.mattjukes.ink



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