









# FENDI

**ROMA** 













# FEND

**ROMA** 





### The ICON Issue

WHAT MAKES SOMEONE AN ICON? It's a question we asked ourselves as we put together this issue. Icons are often people who inspire us, excite us, or fill us up with feelings of potential and possibility. They're emblematic of certain kinds of success and achievement, or they are people who have overcome challenges or kicked down doors to make space for others. Sometimes our icons are people everyone knows. Sometimes they're people no one knows. Certain people seem like they were born to be icons. Others have the symbol thrust upon them. We ask a lot of our icons. We want them to represent a kind of promise-of a life, a world, a mission, a magic that's somehow beyond what we know and have. Most people, though, aren't engineered to stand for something other than who they are. It can be hard-even dehumanizing-to be viewed not as yourself but as a kind of broadly appealing vehicle for other people's projections, ideas, and agendas. Maybe that's why so many of the traditional icons of the past don't seem to hold up. In some cases, it's because we never understood them for who they really were—for better and for worse. In others, they just turned out to be human in a way that we never really allowed them to be. The good news is that there are new icons out there. We have the opportunity to choose and change how and who we venerate. Because if we're just willing to look, the universe is filled with a limitless supply of icons-and not only on runways or in Hollywood or on the internet, but in our lives, communities, and families. You might even be one yourself. HB

# Beyoncé

Photograph by CAMPBELL ADDY / Styling by SAMIRA NASR and MARNI SENOFONTE

Cape and bodysuit, VALENTINO. Hat, STETSON. Earrings and pendant, TIFFANY & CO. Gloves, WING & WEFT GLOVES.



















### "Ifeela renaissance emerging."

# Beyoncé

Photograph by CAMPBELL ADDY / Styling by SAMIRA NASR and MARNI SENOFONTE

Shirt, shorts, chaps, and belt, IVY PARK X ADIDAS. Earrings and pendant, TIFFANY & CO.















Knot your typical city.



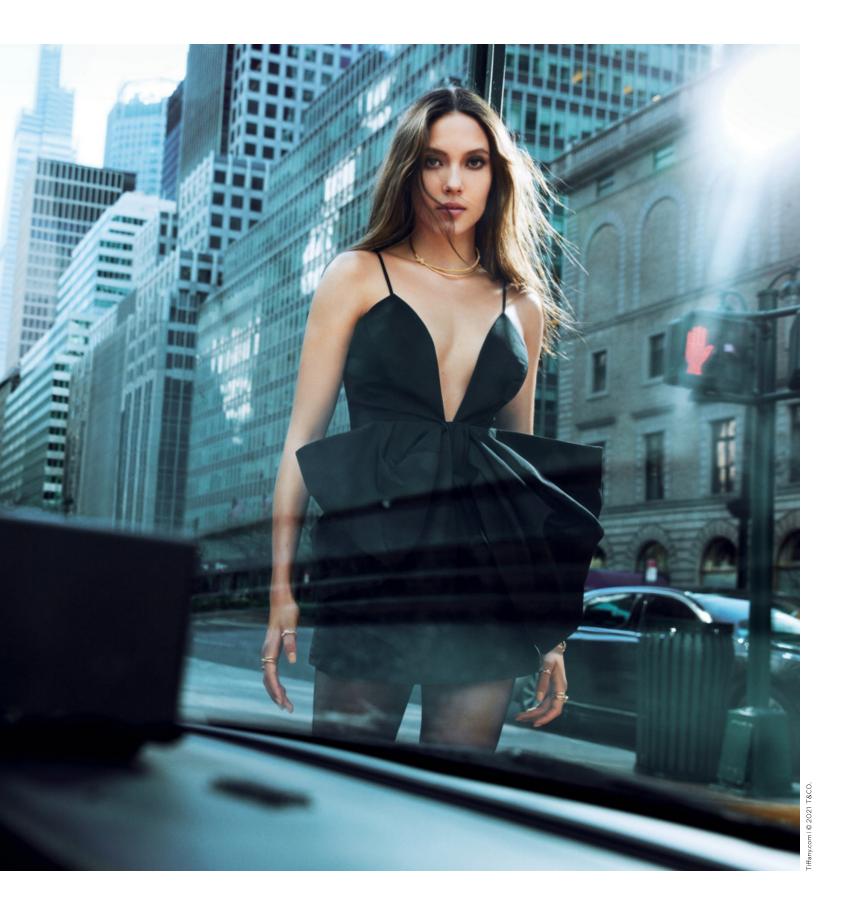




Knot your typical city.



















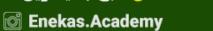
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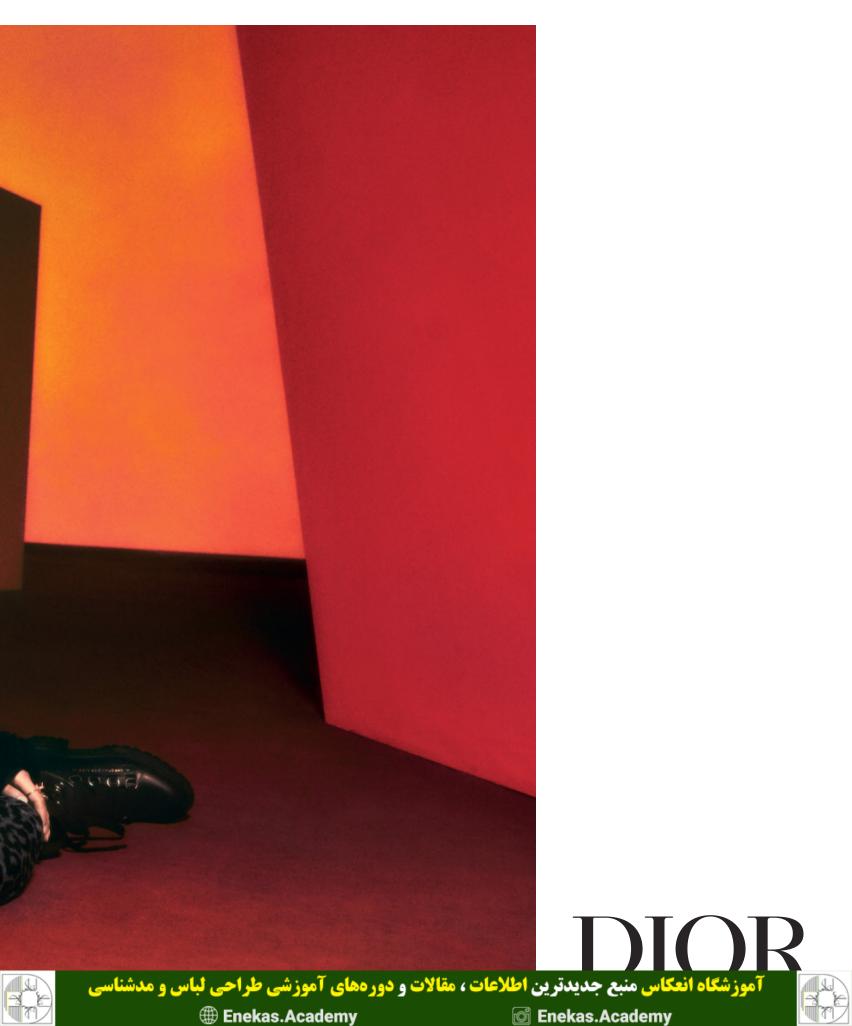








































### **CELINE**













### **CELINE**













### BULGARAI









## BULGARAI





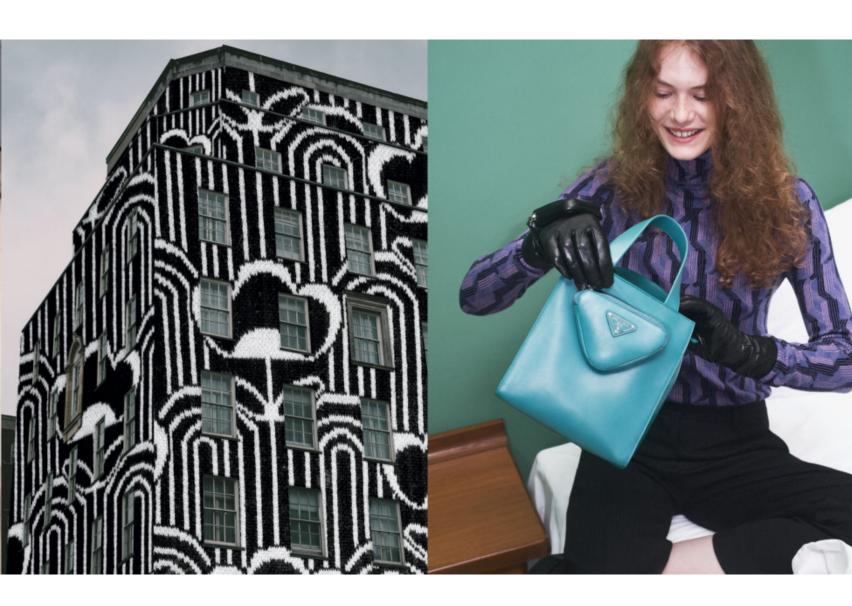
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#FEELSLIKEPRADA





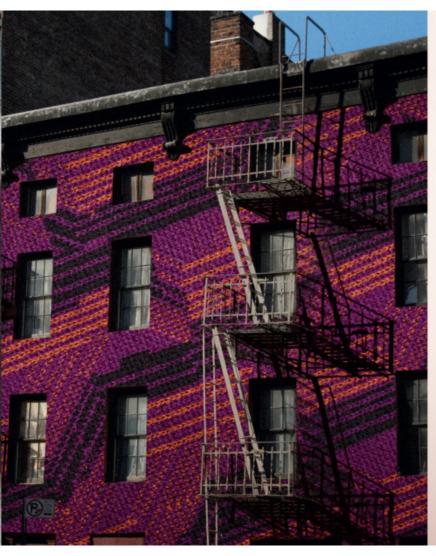
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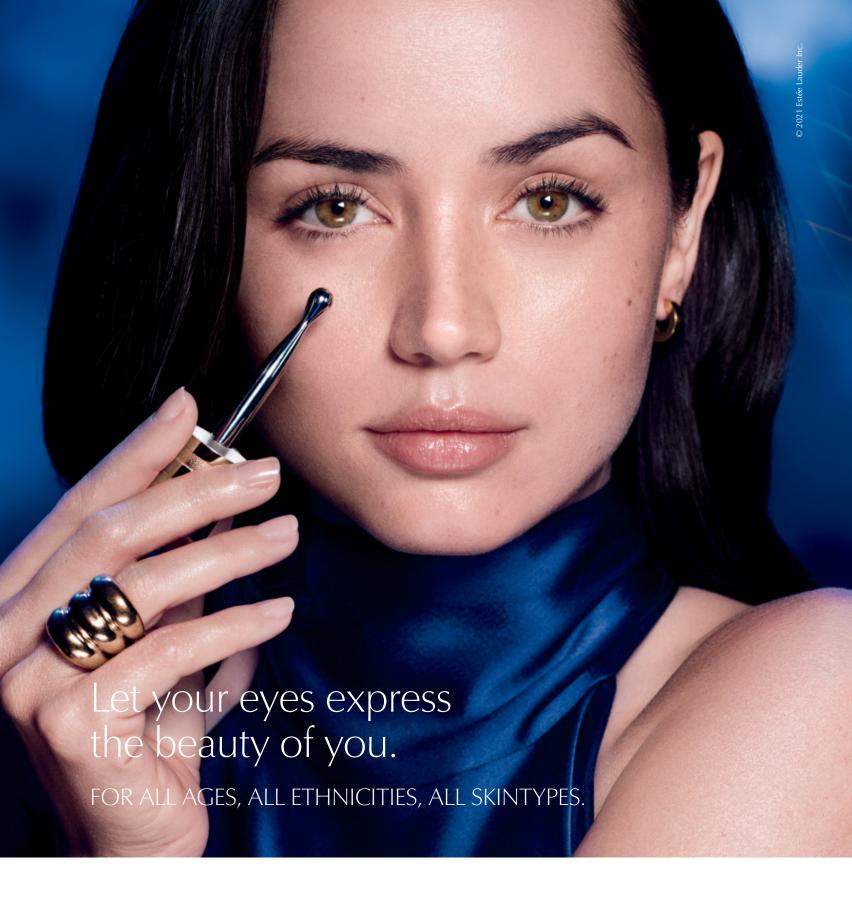












### ESTĒE LAUDER







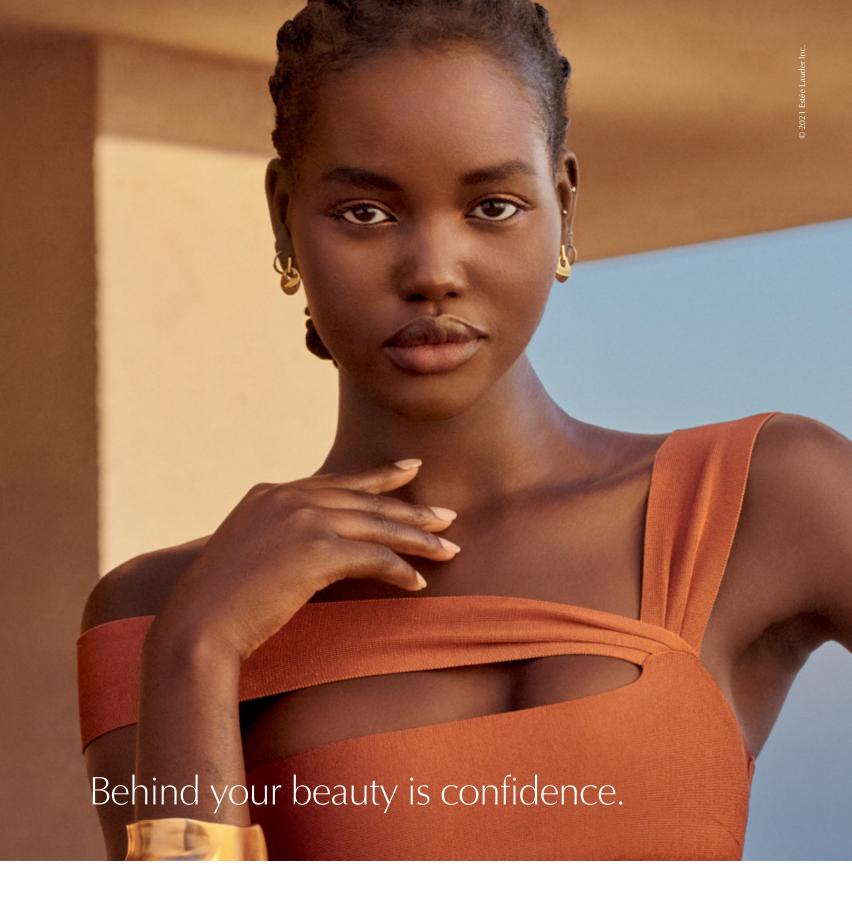
### New Advanced Night Repair Eye Matrix Reduce the look of lines in every eye zone. Even "11" lines.

**FIRM & FORTIFY** against the visible effect of dynamic expressions. Cushion with 360° Mesh Matrix. **REDUCE VISIBLE PUFFINESS** immediately with the cooling cryo-steel wand.









## ESTĒE LAUDER









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### Van Cleef & Arpels

Haute Joaillerie, place Vendôme since 1906

























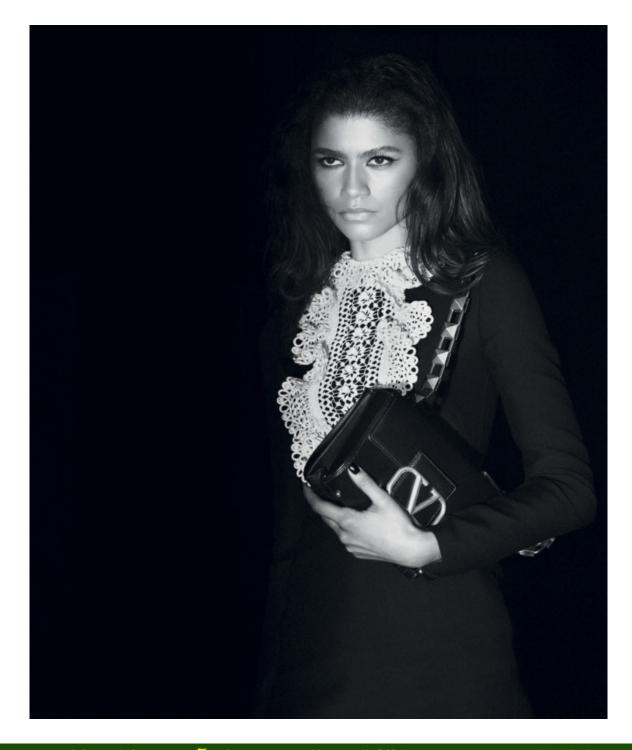






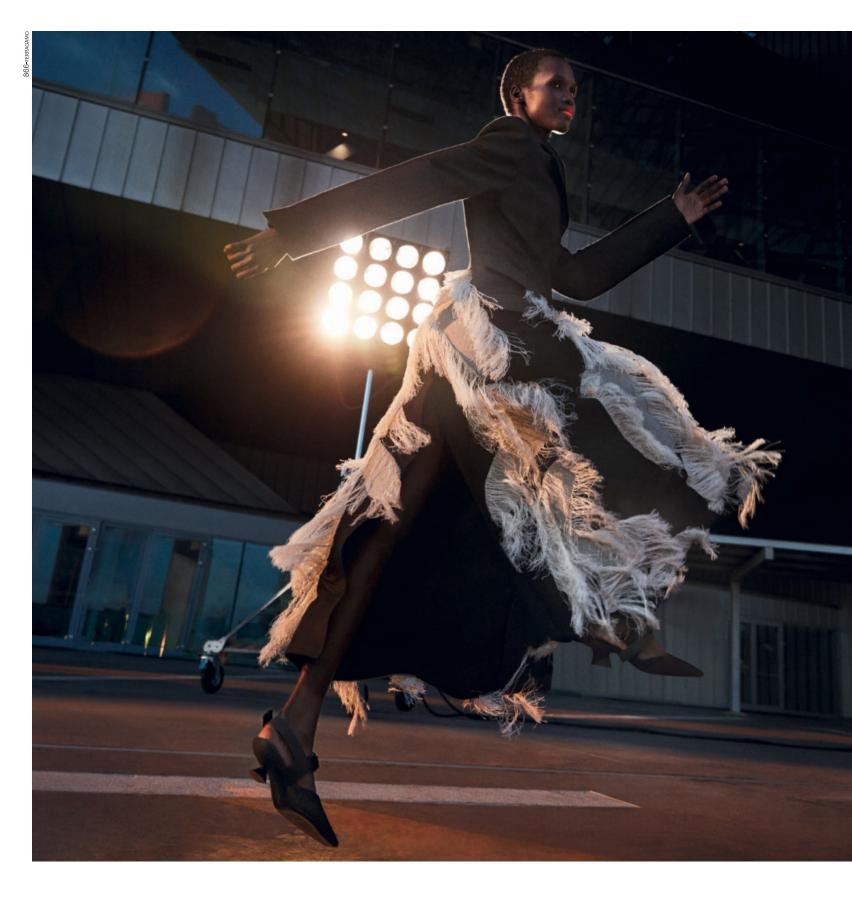






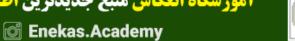




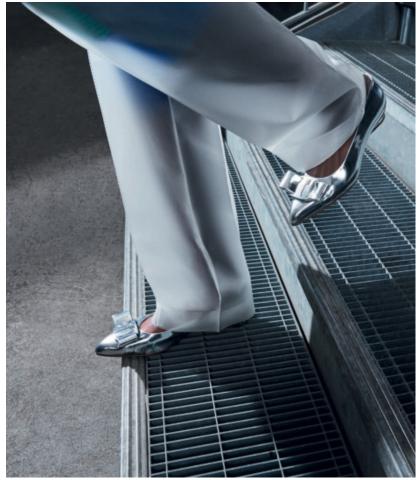


A Future Together Directed by Wim Wenders Starring Amar Akway Milan, January 2021 Screening now: Ferragamo.com





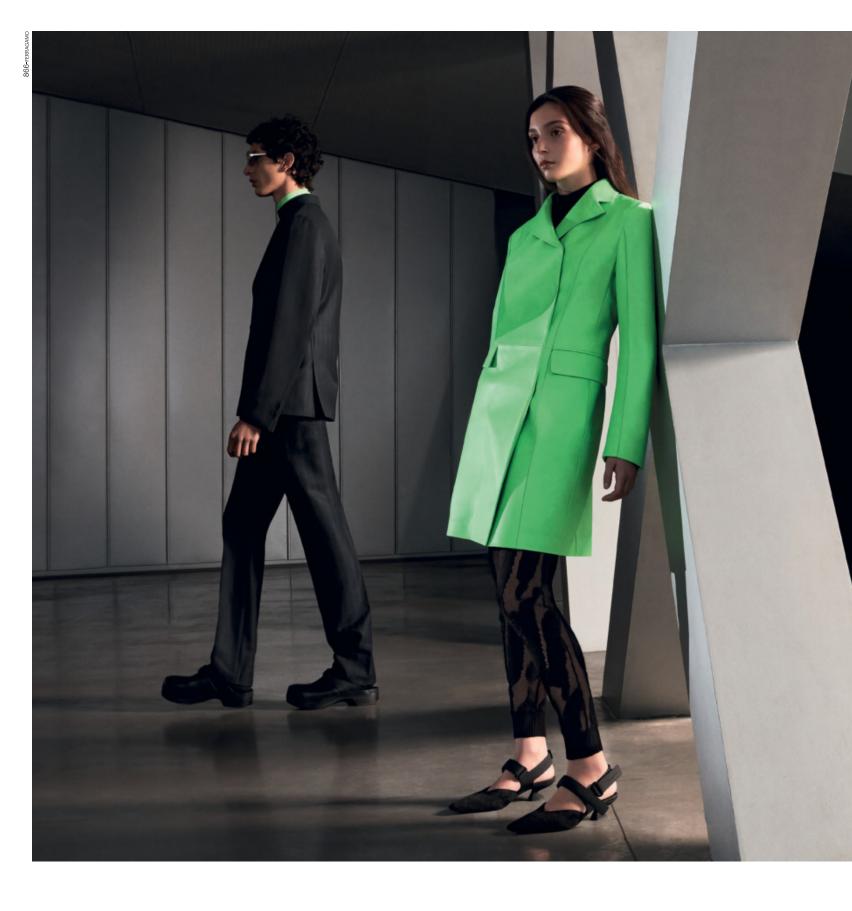












A Future Together Directed by Wim Wenders Starring Gaia Girace, Tak Bengana & Amar Akway Milan, January 2021





















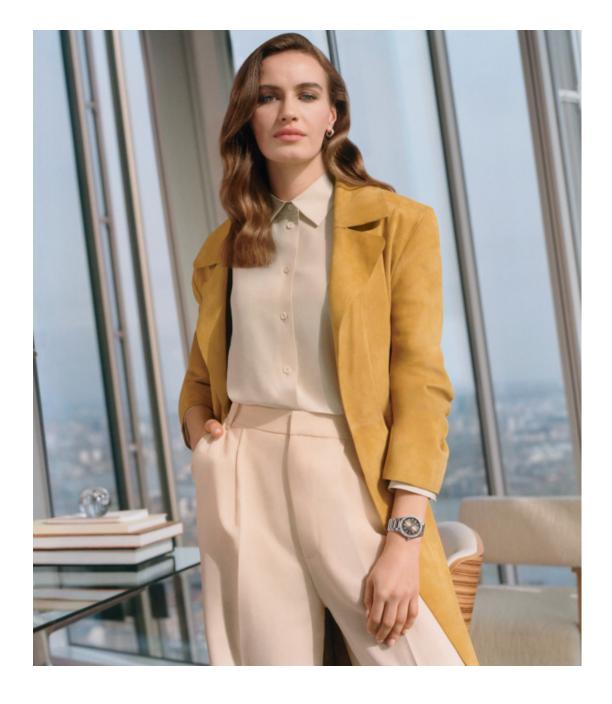












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#### EDITOR'S LETTER

### What Makes an ICON?



IVY PARK x adidas jumpsuit, \$200. adidas.com. Balmain top. balmain.com. Tiffany & Co. earrings. tiffany.com.



Our September issue celebrates icons. I think I recognized what an icon was before I really understood the meaning of the word. When I was little, Diana Ross was *the* icon: Her talent as a performer, her awesome glamour, and her larger-than-life presence left an indelible mark on me. I still know every lyric to every song. But what makes someone an icon in 2021? Yes, icons must inspire and uplift. But I believe today they also have the added responsibility of creating space for others. To lead.

This month's cover star, Beyoncé Knowles-Carter, is the embodiment of a modern icon. It has been 10 years since Beyoncé was on the cover of *Harper's Bazaar*. I am so honored that she has chosen to return to mark her 40th birthday—and so candidly share with us parts of her story that she has never before revealed. "I've fought to protect my sanity and my privacy because the quality of my life depended on it," she says. Through her immense creative output, unparalleled talent, activism, and philanthropic initiatives, Beyoncé is an icon in the traditional sense. But in a world that heaps impossible pressures on Black women, that expects so much while offering little respect or reward in return, Beyoncé models a kind of boundary setting and self-preservation that feels ever more urgent.

Elsewhere, we bring culture-shaping voices together in partnership to outcomes that surprise and delight. Michael Kors, whose life's work is a love letter to New York, looks back with fellow New Yorker and model Irina Shayk on 40 years in business. Filmmakers Chloé Zhao and Denis Villeneuve discuss the future of movies. In advance of a new retrospective, the reclusive American master Jasper Johns, 91, opens up about his artful life to editor at large Stephen Mooallem and sits for a new portrait by renowned photographer John Edmonds.

The September issue also means capital-*F* fashion. We have filled these pages with the absolute best from the fall season, from shopping to inspire you to dress for this tentative reemergence to lush, dynamic photography that will invite you to dream and smile.

On a more sobering note, this issue hits newsstands the week before the 20th anniversary of the 9/11 attacks. As a New Yorker who lived downtown when the towers were struck, I will never forget that day that changed our lives forever. *Harper's Bazaar's* deputy fashion news editor, Alison S. Cohn, and beauty director, Jessica Matlin, have assembled a remarkable oral history of that day's events from 22 individuals within our fashion community here in New York City. It is a stunning reminder of all that was lost but also serves as an equally inspiring tribute and testament to our fortitude and our resolve to rebuild our beloved city and industry as the ultimate act of love and defiance. It's a spirit that continues to thrive as we find our way through this devastating pandemic, stronger and more united than ever.









































SEAMASTER AQUA TERRA

#### ALESSANDRA'S CHOICE

As one of the world's top models, Alessandra Ambrosio has become an icon and an inspiration. Choosing to live each day with a vibrant Brazilian spirit, she has made a striking impression on the fashion industry, while also stepping into diverse roles across film and television. Always captivating and forever positive, she is a true role model for the next generation of talent.









## f P - f L - f A - f Y - f L - f I - f S - f T

#### INTRODUCING THIS ISSUE'S MUSIC DIRECTOR

## LIL NAS X

## FEATURED TRACKS



"ROOTING FOR MY BABY" Miley Cyrus



"SUPERMODEL"
SZA



"1901" Phoenix



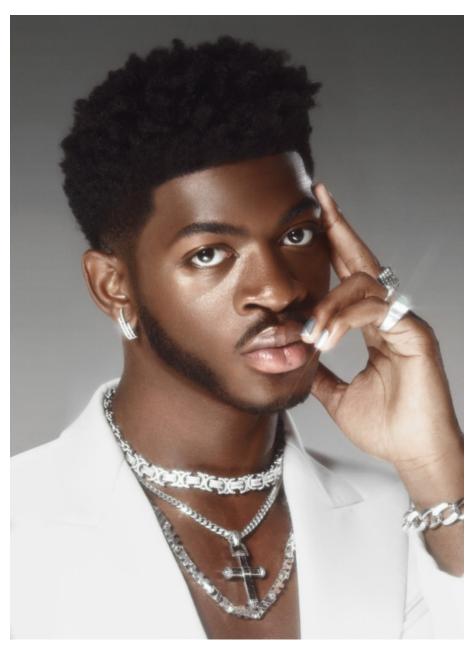
**"FELL IN LUV"**Playboi Carti
(feat. Bryson Tiller)



**"RENTAL"**Brockhampton







## "I'VE LEARNED THAT WHAT MAKES SOMEONE ICONIC IS WHEN THEY'RE ABLE TO BE 100 PERCENT THEMSELVES," says rapper Montero Lamar Hill, otherwise known as Lil Nas X.

Since the TikTok-fueled explosion of his viral single "Old Town Road" in 2018, 22-year-old Hill has risen beyond typical internet fame, forging new territory as a gay Black man in both the rap and country spheres and topping charts while doing it. "I've broken down barriers just by existing," he says. Ahead of the release of his debut full-length album, *Montero*, later this month, Hill curated

a playlist around this issue's theme of icons, selecting tracks by the contemporary artists who are "shaping and molding" him. He included Phoenix's "1901" for the nostalgia it evokes, "Fell in Luv" by Playboi Carti for its "unusual vocal inflections," and "Rooting for My Baby" by Miley Cyrus because "she's an icon for much more than this song. She's got a decade of hits and bops." HB

6. "NOVEMBER" Tyler, the Creator. 7. "WASTE" Foster the People. 8. "LUXURY" Azealia Banks. 9. "MESS IS MINE" Vance Joy. 10. "BREAK FROM DALLAS" Kaash Paige. 11. "MEET AGAIN" Maxo Kream. 12. "SUPERSTAR SH\*T" Dominic Fike. 13. "EVERYTHING I WANTED" Billie Eilish. 14. "WHAT YOU KNOW" T.I. 15. "HOLDING ON" Tirzah. 16. "THE BRUSH DESCENDS THE LENGTH" Stereolab. 17. "DARK RED" Steve Lacy. 18. "KEEP IT LIGHT" Jack Harlow. Listen to Lil Nas X's full playlist exclusively on Apple Music.

























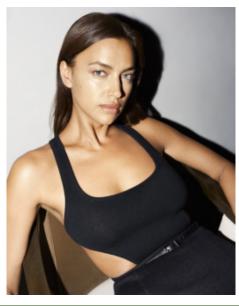
BEYONCË: CAMPBELL ADDY; FASHION EDITORS: SAMIRA NASR AND MARNI SENOFONTE; HAIRSTYLIST: JAWARA; PERSONAL HAIRSTYLIST FOR BEYONCË AND CO-HAIRSTYLIST: MICHON, HAR COLORIST: RACHEL BODY, MAKEUD PARTIST: FRANCESCA TOLOT, MAKION ANCIA RACHON; HAIR LAESCANDRA SANCHONINETTI. RINA RACHON; HAR COLORIST: RACHON HORD SANCHON MAKARONA; SPECIAL THANKS TO ELEVEN MADISON PARK RINA SHAYK, SPECIAL THANKS TO ELEVEN MADISON PARK



183. **COVER** BEYONCÉ



From top, on Beyoncé: IVY PARK x adidas T-shirt. Alberta Ferretti pants. Stetson hat. Schiaparelli Haute Couture earrings. Saint Laurent by Anthony Vaccarello pumps. On Gillian Larson: Ariat International boots. On Irina Shayk: Michael Kors Collection bodysuit, skirt, and belt.



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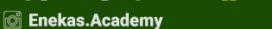
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4 OF A KIND

**Stacked Bracelets** 

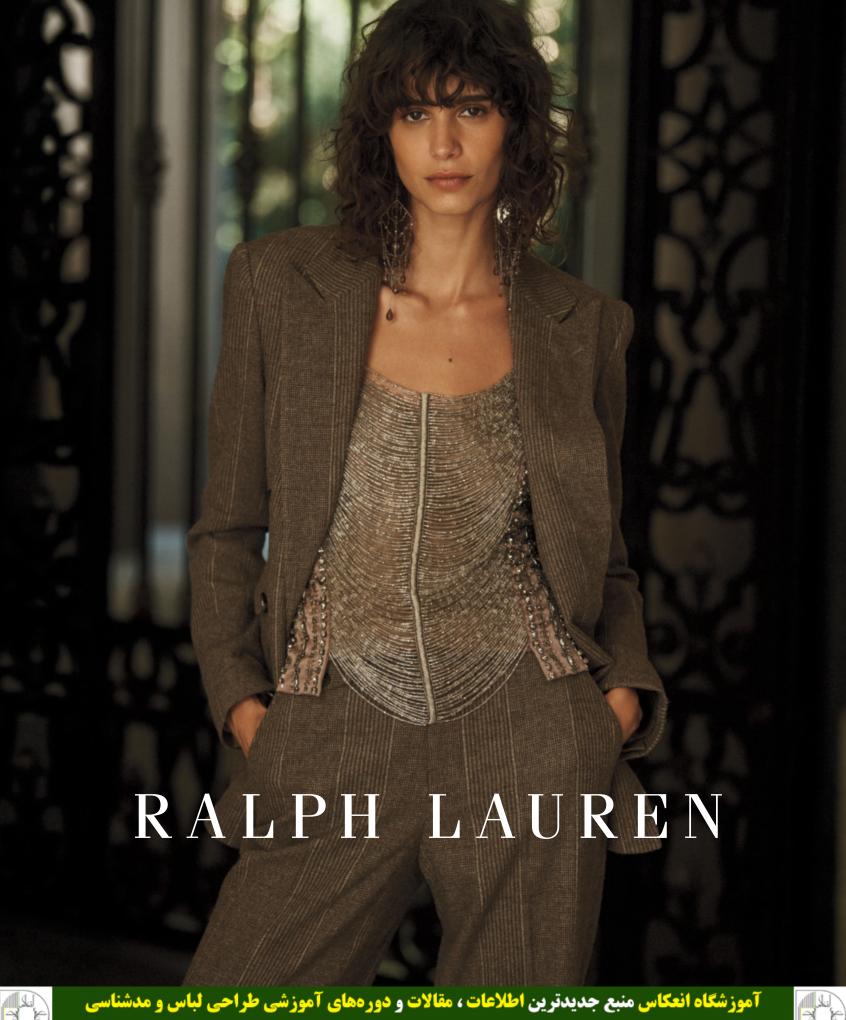






























LA PRAIRIE X NIKI DE SAINT PHALLE

# CONTECTION

Acclaimed artist Niki de Saint Phalle and the House of La Prairie share a long and colorful history

Ithough it's been nearly 20 years since her death, groundbreaking French-American artist Niki de Saint Phalle continues to gain new fans and influence legions of artists around the globe. They're equally drawn to her bright sculptures and canvases as to her storied social activism, advancing such causes as women's equality and AIDS awareness.

But it's not only painters, sculptors, and other artistic types who are heaping praise on Saint Phalle and recognizing her resurgence. Swiss skincare house La Prairie also owes a debt of gratitude to the artist known for large-scale sculptural reliefs, like *Last Night I Had a Dream*, and her *Nana* series, which celebrates the female form. Indeed, the company is sponsoring the first major US exhibition of her work, *Niki de Saint Phalle: Structures for Life*, on view at MoMA PS1 in New York City through September 6.

"This collaboration with MoMA PS1 is a meaningful opportunity for us to share Niki's philosophy with the world and associate her spirit-pioneer, perseverant, strong, feminist-with the one of La Prairie," says Greg Prodromides, chief marketing officer at La Prairie. "We are particularly proud to be able to support the life, oeuvre, and cultural legacy of this great female artist. Our encounter-nearly 40 years ago-proved to be a pivotal one, bringing a major artistic and symbolic value to our house."

In fact, the brand's association with Saint Phalle goes beyond outside admiration. In 1982, Saint Phalle shared a New York design studio with the La Prairie team working on what would become, in 1987, the house's now-iconic Skin Caviar Collection. At the time, she was developing her eponymous fragrance, housed in a cobalt-blue glass flacon. The deep blue hue of cobalt, Saint Phalle's favorite shade, which she described as "the color of joy and luck," also resonated with the group from La Prairie, which quickly decided that only cobalt-blue glass jars would do for the precious contents of the Skin Caviar Collection.

That legendary range expands this month, with the introduction of Skin Caviar Nighttime Oil, which contains Caviar Retinol—a brand-new, exclusive ingredient made of caviar lipids and caviar-derived retinol. This silky, before-bed treatment works with the body's natural reparative processes during sleep to minimize the appearance of fine lines and wrinkles, while restoring firmness and repairing the skin barrier. La Prairie's Skin Caviar Nighttime Oil harnesses the line-effacing potential of caviar, one fully realized at night. As Saint Phalle herself once said, "I would not define myself as an artist, but as an achiever of dreams." Sweet dreams indeed.







Skin Caviar Nighttime Oil, \$530 laprairie.com





"Niki de Saint Phalle created artwork that explicitly rejected patriarchal values and artistic convention. She was also an iconoclast in her personal style and way of life."

-RUBA KATRIB, MOMA PS1 CURATOR







I LOVE BLUE.
First of all it's my
favorite color.
It's the color of
the SKY. It's the
color of JOY; it's
a spiritual color.
And I feel like
the Greeks do,
that it brings
GOOD LUCK.

-NIKI DE SAINT PHALLE



CLOCKWISE FROM LEFT: Flaçon de parfum. 1982. © 2021 Niki Charitable Art Foundation. Installation view: Niki de Saint Phalle: Structures for Life, on view at MoMA PS1, New York, through September 6, 2021. Image courtesy of MoMA PS1. Photo: Kyle Knodell. Temperance (1997), lithograph and collage elements, 29½ x 225/16 inches. Courtesy of Salon 94, New York. Photo: Kyle Knodell.





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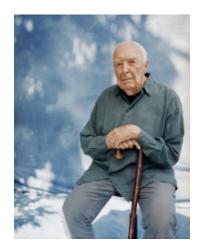
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AS TOLD TO ALISON S. COHN AND JESSICA MATLIN

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278. WHERE TO BUY

280. ARCHIVE KATE MOSS SEPTEMBER 1994



Above: Jasper Johns. Top, from back to front:
Loewe parka. Tod's shoes. Falke socks.
Proenza Schouler dress. Cotton Citizen hoodie.
Versace top and miniskirt. Telfar jeans. Jimmy
Choo sneakers. Center: Loewe parka and boots.
Far left, on Shalom Harlow: Ralph Lauren
Collection jumpsuit and shirt. Lids custom hat.
Near left: Gucci jacket, shirt, pants, belt, and
boots. Jennifer Fisher ear cuffs and ring.

On the cover with cape: Valentino cape and bodysuit. Stetson hat. Tiffany & Co. earrings and pendant. Wing & Weft Gloves gloves.
On the cover with denim outfit: IVY PARK x adidas shirt, shorts, chaps, and custom belt. Tiffany & Co. earrings and pendant. On the cover with evening gown: Gucci dress. Tiffany & Co. earrings and pendant. Tiffany & Co. Schlumberger ring. See Where to Buy for shopping details.









## WHY DON'T YOU...?

#### The Month in CULTURE and STYLE

#### 1 BLAST

#### SOMETIMES I MIGHT BE INTROVERT

British rapper Little Simz's fourth studio album, out September 3, vividly explores the experience of being a Black woman today in razor-sharp lyrics and a dynamic mix of hip-hop, R&B, and orchestral stylings.



#### 2 UPGRADE

#### YOUR TURTLENECK COLLECTION

Take a cue from Prada, the Row, and Tory Burch and style a cozy fall knit under a collared shirt, topped off with a coat or sweater. (You can find all the accoutrements at Burch's new Mercer Street flagship in New York.)

#### 3 EXPLORE

#### THE WORLD OF DIOR

Tracing the French maison's storied history, "Christian Dior: Designer of Dreams" opens at the Brooklyn Museum on September 10. It features more than 200 haute couture looks, including the famous Bar suit from Dior's 1947 debut, which legendary Bazaar editor in chief Carmel Snow famously dubbed the New Look.





#### 5 BEHOLD

#### AMOAKO BOAFO'S VISION

Known for creating colorful figurative paintings that challenge objectifying and dehumanizing representations of Blackness and celebrate the African diaspora, artist Amoako Boafo will unveil a new selection of works made over the last year on September 18 at Roberts Projects in Los Angeles.



#### 4 GET BACK TO BROADWAY

The brightest lights in American theater flip back on this month as the curtain rises on a range of new shows and old favorites after more than a year off. Catch Best Musical Tony winner Hadestown or classics like Wicked and Chicago. Seen them all? Try Pass Over, a stripped-down, modern take on Waiting for Godot, or Six, about the wives of Henry VIII.

### 6 GRILL

#### THE HEALTHIER WAY

Created specifically for veggies and plantbased proteins, Pure Grit BBQ will convert you to meatless cookouts for good with its killer kit that includes two vinegar-based sauces and a smoky, spicy dry rub.





#### 7 CHECK IN

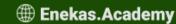
#### WITH A MANICURE ROBOT

Available by appointment, a nail-painting machine at beauty tech start-up Clockwork's pop-up salon in San Francisco uses Al to give you a flawless coat of polish in 10 minutes.

LITTLE SIMZ'S SOMETIMES I MIGHT BE INTROVERT: AGE 101; PRADA, THE ROW, TORY BURCH FALL 2021: COURTESY THE DESIGNERS; HADESTOWN ON BROADWAY: WALTER McBRIDE/WIREIMAGE; CLOCKWORK'S ROBOT MANICURE: JESSE MERIA/COURTESY CLOCKWORK; PURE GRIT'S BBQ KIT: COURTESY PURE GRIT BBQ; AMOAKO BOAFO, EPAULETTE, 2021, OIL ON CANVAS, 66.35 IN x 56.69 IN (166 CM x 144 CM): COURTESY THE ARTIST AND ROBERTS PROJECTS, LOS ANGELES; CHRISTIAN DIOR BAR SUIT, COUTURE SPRING 1947, COMPOSITE SCAN: KATERINA JEBB















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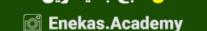
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## Miss Dior

THE NEW FRAGRANCE



LIFT TO DISCOVER

MISS DIOR











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> > International Editorial Director, Luxury Brands
> > ELÉONORE MARCHAND









## NTRIBUTO

#### ON THEIR PERSONAL ICONS



CAMPBELL ADDY PHOTOGRAPHER: "Beyoncé's Evolution" Page 183

"I can't possibly pinpoint one person who stands out as my icon, but I find the sheer power and beauty that's found within and around Black women to be truly otherworldly. To me, all Black women thriving and surviving in this world are the true icons."



**JAWARA** HAIRSTYLIST: "Beyoncé's Evolution" Page 183

"My icon is Sister Carol. Her resilience is unmatched"



STEFANIE MOSHAMMER PHOTOGRAPHER: "Best Foot Forward" Page 240

"My icons change from time to time, but if I need to choose one right now I would say Cyprien Gaillard. He is one of the artists who really triggers something in me when I see his work, and I feel such an affinity to his vision that runs between destruction and creation."



DAN MARTENSEN PHOTOGRAPHER: "Field Day" Page 262

"My icon is José Andrés and the World Central Kitchen team. He has mastered the balance of being an artist, a father, and a citizen of the world. He understands human connection and that true success is when you're able to give back, something I think we need more of from our creative community."



WRITER: "Café Society" Page 160

"My current icon is the urban designer Emmanuel Pratt, cofounder of Sweet Water Foundation, who has helped to transform some vacant lots on Chicago's South Side into a vibrant small neighborhood with an urban farm, a gallery, and collective educational and meeting places."



CLAUDIA RANKINE WRITER: "Building Beyoncé" Page 152

"With the reinstatement of voter-suppression laws across the country, I find myself turning to Stacey Abrams as a symbol of what is possible within states of impossibility. The last six years have demonstrated that the worst and the best of us remain resolute; Abrams helps me remember that, despite everything, we can create pathways toward change."



ANDREA CUTTLER HARPER'S BAZAAR ENTERTAINMENT DIRECTOR: "In Focus," page 162

"My mom, Sylvia, who came here from Colombia in 1970 at the age of 14, who didn't speak a word of English, who was told by a professor in architecture school that she'd never make it. She's been planning and building hospitals for 37 years now. (Oh, and Cher Horowitz and Cameron Crowe too.)"







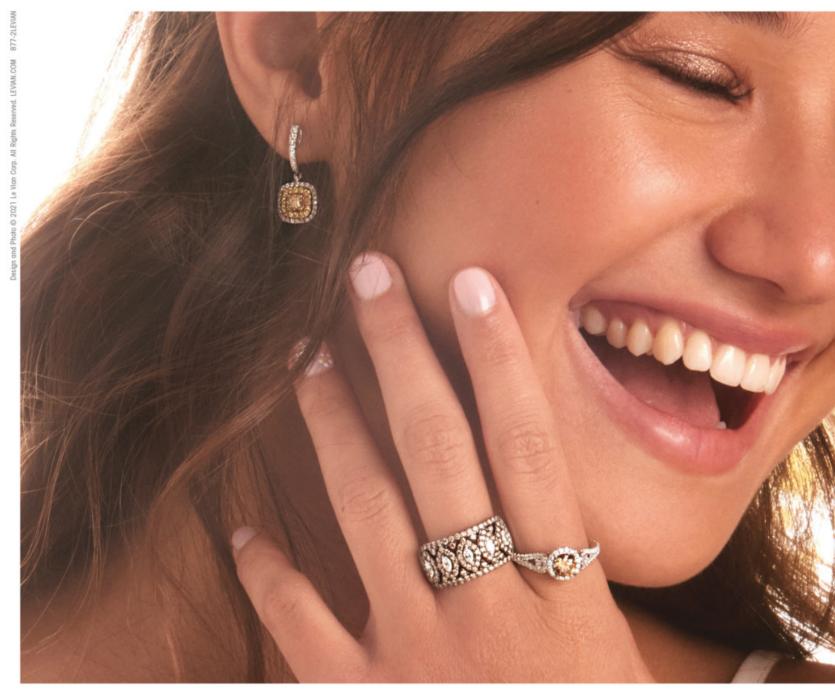


## Nature is a gentle, prudent and just guide Montaigne







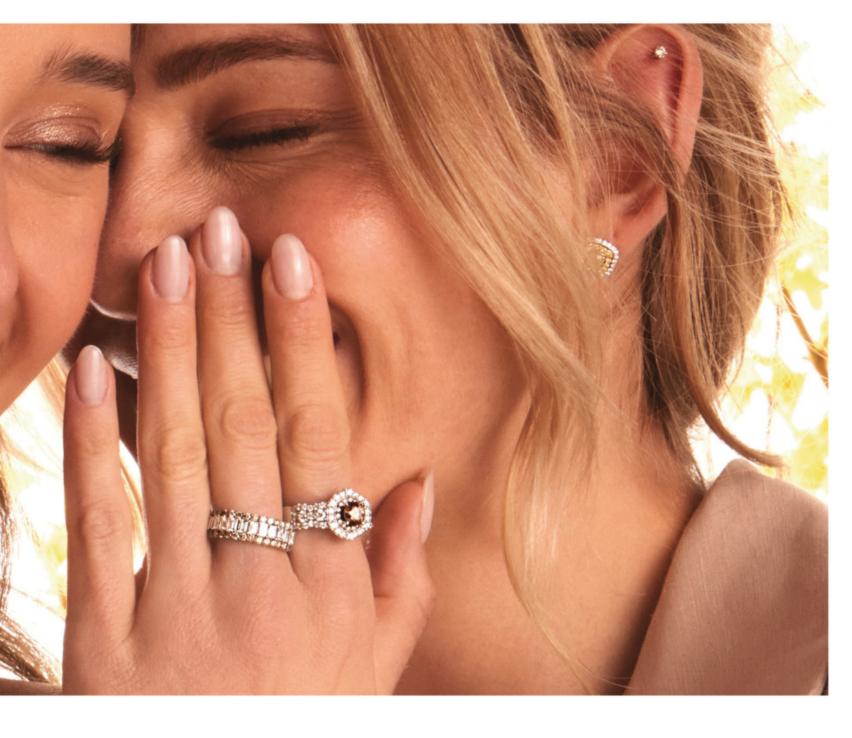




LE VIAN PLATINUM COLLECTION™







# IE VIAN®





#### T H E I C O N

















# HERNO





#### A Z A A $\mathbf{H}$ B

#### WHAT TO BUY AND HOW TO WEAR IT

EDITED BY JACLYN ALEXANDRA COHEN



#### MODA OPERANDI cofounder LAUREN SANTO DOMINGO on her unicorn travel BAG

I think a lot of people would say their most timeless pieces are straightforward, but I like mine to have a little something extra. They're things I won't find anywhere else. I want them to feel rooted in a certain time, a certain moment, a certain trend, because that's what's fun about wearing archival pieces. My extra-large Hermès travel bag is a quirky cousin of the traditional Birkin and feels a lot more personal. In 10, 20, even 30 years, it will still amuse and excite me. I really like Hermès bags, but I prefer uncommon shapes, not the standard Birkin or the Kelly. I'd been looking for this luggage style for a very long time. They're

hard to track down, so when I came across one a year ago, I was thrilled and had to get it. Outside of its outrageousness, it has a great sense of quality and is just so practical. It fits an incredible amount and is beyond a weekender bag; it's like a long-weekender bag. Because it's canvas, it's much lighter than my other suitcases. I travel alone a lot, and it's something I can manage myself. It also makes me more mindful. I've been known to leave my passport behind from time to time, but when I'm traveling with this bag I guard it like a hawk. So by default, it keeps my passport safe too. AS TOLD TO ARIANA MARSH





#### T H E B A Z A A R

**MARKET MEMO: The Boxy Blazer** 





shopBAZAAR.com. (38)



levian.com. Effy Jewelry ring, \$2,398. effyjewelry.com.





shopBAZAAR.com. ඹ

Dur Doux skirt, \$625.

durdoux.com.



From left: Lafayette 148 New York boot, \$898. lafayette148ny.com.

Brother Vellies boot, \$995. shopBAZAAR.com. ®

Khaite boot, \$1,180. shopBAZAAR.com. (3) Jil Sander boot, \$1,990. jilsander.com.

#### T H E B A Z A A R

**MARKET MEMO: The Slipdress** 





Coach slipdress, \$695.

coach.com.



Palm Beach Gardens, FL; 561-775-3600. Messika Paris necklace, \$2,980.

messika.com. Nouvel Heritage necklace, \$14,000. nouvelheritage.com.



**Enekas.Academy** 

#### A Z A A R T H E B

**MARKET MEMO: The Fair Isle Sweater** 







From left: Timberland boots, \$198. timberland.com. Tommy x Timberland boots, \$250. usa.tommy.com. Celine by Hedi Slimane boots, \$920. celine.com.



Rachel Comey pullover, \$650. 212-334-0455.

A.P.C. sweater, \$310.

shopBAZAAR.com. (38)



JUNYA WATANABE



# CHANEL



SAKS FIFTH AVENUE

DISCOVER EAU DE PARFUM





**MARKET MEMO: The Bomber Jacket** 

# Airplane MODE









Stella McCartney

Heron Preston

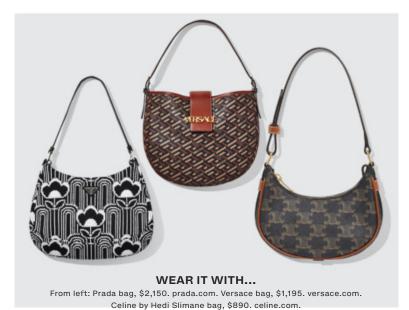
Sacai



RUNWAY, FROM LEFT: ALBERTA FERRETTI, PRADA, CELINE, LOUIS VUITTON, MISSONI, ETRO, MAX MARA

#### **TOP FLIGHT**

From left: Stella McCartney outerwear, \$1,750. 212-255-1556. Heron Preston jacket. heronpreston.com. Sacai blouson jacket, \$865. shopBAZAAR.com. 🖫 Iro bomber jacket, \$2,495. iroparis.com.



runway: courtesy the designers. Still life: Richard majchrzak/studio D. Celine Bag: courtesy. styling: deidre rodriguez, jill telesnicki, and anita salerno.  $\mathfrak{B} = \mathtt{Buy}$  on shopbazaar.com





# TOM FORD EYEWEAR







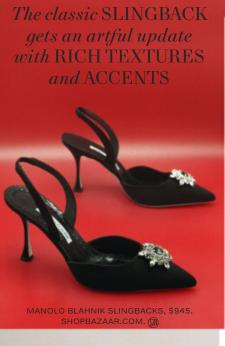










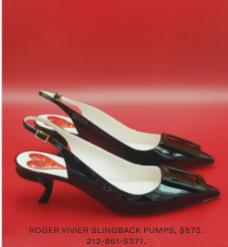


AMINAH ABDUL JILLIL SLINGBACKS, \$458.

AMINAHABDULJILLIL.COM.



























# ISABEL













# B A Z A A R THE CLUTCH LETTER Perfect Get into a FENDI frame of mind with a SOFT CLUTCH from artistic director KIM JONES's debut ready-to-wear collection





\$3,490 each. fendi.com.

**PORTRAIT MODE** 









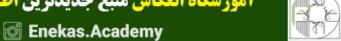
FASHION EDITOR: AMANDA ALAGEM; STYLING: MIAKO KATOH

## ROYAL Flush

 $Double\ down\ on\ {\tt JEWEL\ TONES}\ with\ a\ {\tt CREWNECK\ T-SHIRT}$   $and\ stately\ {\tt COLLAR\ NECKLACE}$ 

Loro Piana T-shirts, \$410 each. loropiana.com. Clockwise from top left: Effy Jewelry necklace (top), \$9,995. effyjewelry.com. Larkspur & Hawk necklace (bottom), \$5,400. larkspurandhawk.com. Fred Leighton necklace (top). fredleighton.com. Irene Neuwirth necklace (bottom). 323-285-2000. De Beers Aura necklace (top). 212-906-0001. Swarovski crystal necklace (bottom), \$679. swarovski.com. Le Vian necklace (top). levian.com. Jenna Blake amethyst necklace (bottom). jennablake.com.













## Leg UP





Get back to business in tailored GRAY PANTS paired with  $a\ crisp\ blue\ {\tt BUTTON-DOWN}$ 





Clockwise from top left: The Row shirt, \$990, pants, \$1,090, and boots, \$1,950. shopBAZAAR.com. 🕲 Thakoon shirt, \$175. thakoon.com. Khaite pants, \$1,480. shopBAZAAR.com. (3) Grenson loafers, \$445. grenson.com. Brunello Cucinelli shirt, \$2,295, and trousers, \$1,875. 212-334-1010. Jimmy Choo loafers, \$750. jimmychoo.com. Ami Paris shirt, \$415. amiparis.com. Loro Piana trousers, \$2,550. us.loropiana.com. Proenza Schouler sneakers, \$775. 212-420-7300.

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





fashion editor: miguel enamorado; manicure: shirley cheng for dior le vernis. 🚷 = Buy on shopbazaar.com



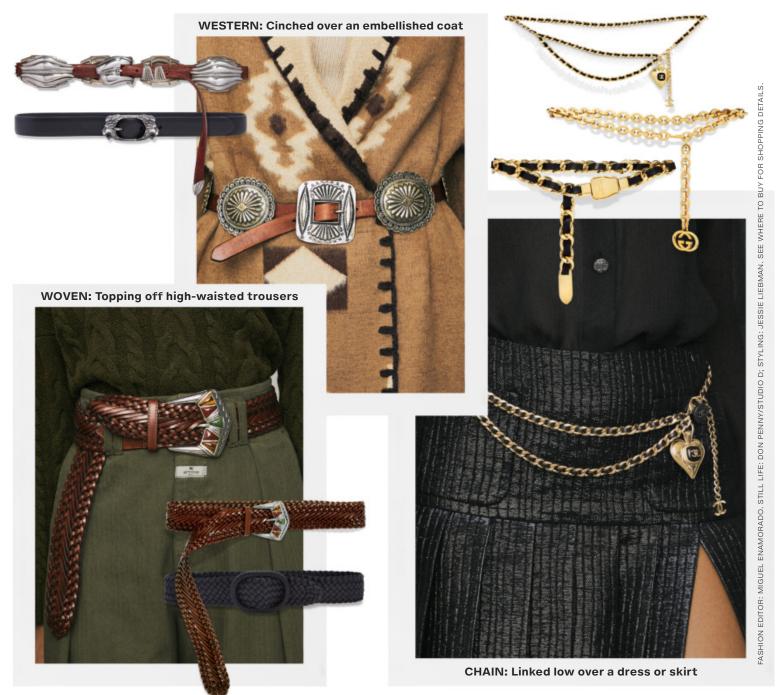




#### T H E B A Z A A R

**BELT GUIDE** 

### MIDDLE Ground



BUCKLED, BRAIDED, TIED, and LINKED: FALL'S BEST BELTS have a little something for everyone. Here's how to wear them and make them your own.

WESTERN, from top: Kieselstein-Cord buckles, \$1,850-\$12,500. kieselstein-cord.com. Tod's belt. tods.com. Ralph Lauren Collection coat, \$4,290, and sweater, \$1,090. ralphlauren.com. Polo Ralph Lauren belt, \$595. ralphlauren.com. CHAIN, from top: Chanel belt, \$1,575. 800-550-0005. Gucci belt, \$980. gucci.com. Balmain belt, \$1,167. balmain.com. Chanel blouse, \$3,900, and skirt, \$3,950. 800-550-0005. WOVEN, from top: Etro knit, \$1,760. etro.com. Etro trousers, \$1,280, and belt, \$700. Similar styles available at etro.com. Totême belt, \$380. toteme-studio.com.







CORSET, from top: Gabriela Hearst dress, \$1,990. gabrielahearst.com. Altuzarra belt, \$495. altuzarra.com. Alexander McQueen belt, \$920. 332-214-7080. WRAP, from top: Isabel Marant belt, \$215. isabelmarant.com. Bottega Veneta belt, \$950. net-a-porter.com. Herno coat, \$1,520. herno.com. Lafayette 148 New York sweater, \$898. lafayette148 ny.com. MENSWEAR, from top: Nili Lotan blazer, \$895. nililotan.com. Marciano pullover, \$138. guess.com. Levi's jeans, \$118. secondhand.levi.com. Khaite belt, \$360. khaite.com. The Row belt, \$2,500. therow.com. Hermès belt, \$1,250. hermes.com. Khaite belt, \$520. khaite.com.

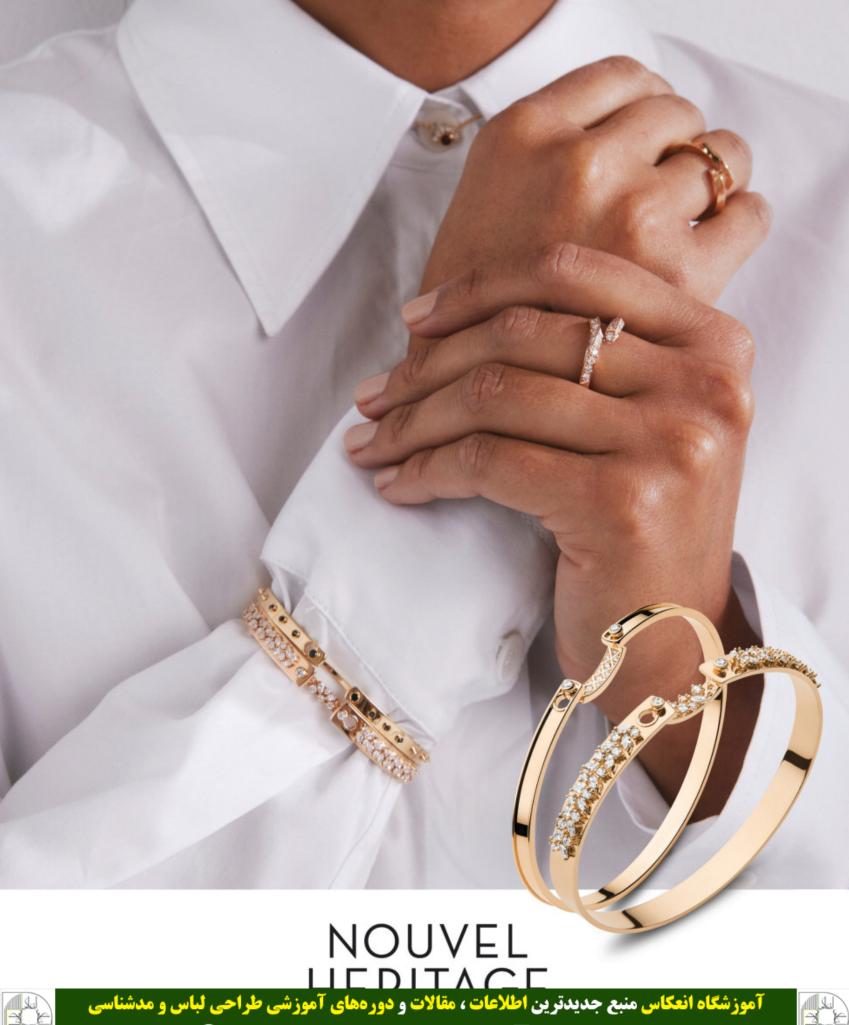
















# Happy TRAILS



À

Ralph Lauren
Collection Welington
Reia boot, \$1,250.
ralphlauren.com.



Gucci boot, \$1,980. gucci.com.

STILL LIFE: RICHARD MAJCHRZAK/STUDIO D; GUCCI AND J.J. GRAY: COURTESY. STYLING: ANITA SALERNO AND JILL TELESNICKI



J.J. Gray riding boot, \$950. jj-gray.com.

#### How HISTORY-MAKING horseback rider GILLIAN LARSON boots up

In 2014, at the age of 22, Gillian Larson became the youngest person to solo thru-ride the Pacific Crest Trail from Mexico to Canada. Then a novice trail rider, she completed the nearly five-month journey just as she started grad school. "It was a mess," says Larson, now 29. "I didn't understand the mountains or the snow, so it was a lot of trial and error, but I gained an incredible sense of freedom and adventure." At Cal State Northridge, she missed that lifestyle so much, she dropped out after two years. "I had a midlife crisis after the first thru-ride," she explains. "I liked who I was on the trail and realized it was such a purer way to walk

through life." Since then, Larson has ridden the PCT a second time and logged more than 10,000 backcountry miles. On the trail, she relies on Merrell hiking boots to find her stride. But at home on California's Central Coast, where she's been spending more time since reenrolling in grad school at Cal Poly last year to study agricultural education, Larson prefers a taller style by Ariat when she mucks stalls and feeds her horses. "There's a lot of dirt and sand that will get inside if you're wearing sneakers," she notes. "I go out to check on the horses all the time, so it's nice to have something that's easy to put on or take off." ARIANA MARSH







#### RADIANCE ANTI-DARK SPOT SERUM

ECLIPSE THE SIGNS OF AGING, REFLECT THE LIGHT OF YOUTH



The skin looks more luminous and even, the intensity of dark spots looks visibly reduced: the face radiates youth.

SISLEY-PARIS BOUTIQUES Las Vegas • Miami • New York City

Bergdorf Goodman, Bloomingdale's,

SERUM











# GOOD SPORT

Giving a nod to its golf roots, PXG's Fall/Winter 2021 collection is equal parts high performance and high fashion.

It's no secret that sportswear has risen through the high-fashion ranks this past year, and PXG's latest collection is taking the trend to a new level. Boasting runway-ready details and sleek silhouettes, these pieces are functionable enough to hit the fairway, yet stylish enough for a night on the town (or anything else you may have on your agenda). Shop the entire collection on PXG.com.









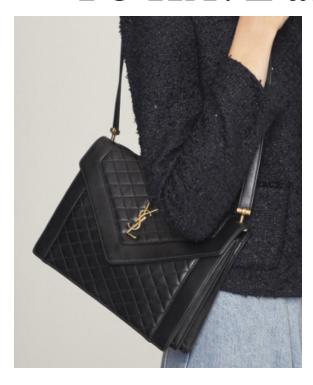






4 OF A KIND: Shoulder Bags

### TO HAVE and TO HOLD





Add INSTANT POLISH with a goes-with-everything BAG





Clockwise from top left: Emporio Armani jacket, \$795. armani.com. Armani Exchange jeans, \$140. armani.com. Saint Laurent by Anthony Vaccarello satchel, \$2,350. 212-980-2970. Oscar de la Renta jacket, \$2,690. 212-288-5810. Iro tank top, \$170. iroparis.com. Iro jeans, \$400. intermix.com. Givenchy bag, \$1,890. givenchy.com. Chanel jacket, \$6,700, belt, \$950, and bag, \$5,200. 800-550-0005. 7 for All Mankind tank top, \$48. 7 for all mankind.com. 7 for All Mankind jeans. Similar styles available at 7forallmankind.com. Celine by Hedi Slimane jacket, \$2,950. Similar styles available at celine.com. Celine by Hedi Slimane jeans, \$840, belt, \$435, and bag, \$2,450. celine.com. Harry Winston timepiece. 212-399-1000.















# PANDÖRA



Pandora.net

SOMETHING ABOUT YÖU.





### T H E B A Z A A R

#### **SHOPPING LIST: FALL FAVORITES**



Clockwise from center: Derek Lam 10 Crosby maxi dress, \$595. dereklam.com. Missoni earrings, \$440. 212-517-9339. Louis Vuitton x Fornasetti bag, \$3,500. 866-VUITTON. Jimmy Choo boots, \$995. jimmychoo.com. Pomellato Argento necklace, \$1,885. 800-254-6020. Khaite jacket, \$2,800. shopBAZAAR.com. ® Etro turtleneck, \$890. etro.com.











THE NECKLACE

# Golden RULE

Featuring an ANTIQUE BRONZE COIN set in an octagonal bezel, Bulgari's DIAMOND-ENCRUSTED MONETE CHOKER is the ULTIMATE in POWER DRESSING





# How do you say Pink in French?



### Laurent-Perrier Cuvée Rosé

The Pink Champagne from Pinot Noir. Chosen by the best.

ochampagnelaurentperrier www.laurent-perrier.com



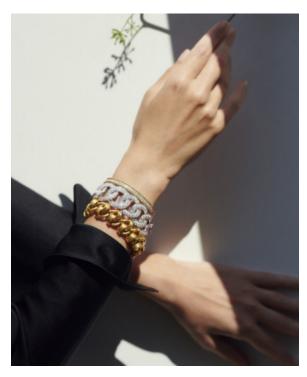




4 OF A KIND: Stacked Bracelets

### In the MIX





PILE ON an elegant assortment of DIAMOND and METAL BRACELETS

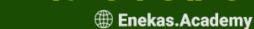




Clockwise from top left: Bulgari B.zero1 and Serpenti bracelets. bulgari.com. Van Cleef & Arpels bracelets. 877-VAN-CLEEF. Harry Winston bangles and bracelets. 800-988-4110. Cartier bracelets. 800-CARTIER.







# Shop BAZAAR: com

### From the EDITORS of HARPER'S BAZAAR

FASHION'S FAVORITE MONTH HAS ARRIVED. Fall into impeccable style with our latest edit of exclusives from coveted New York-based designers and emerging brands. Cool sunglasses, cozy cardigans, exquisite leather bags, elegant hoop earrings—you need these staples.



Inspired by the streets of New York, these handmade  $sunglasses\ from\ Brooklyn-based$ LOWERCASE capture the modern vibes of the iconic city.

(R) Lowercase sunglasses, \$225.



PROENZA SCHOULER WHITE LABEL always does the unexpected. This oversize cardigan has a subtle split neckline and buttons on the back too, so you can wear it your way.

Proenza Schouler White Label knit, \$395.



perfect size to their sculptural form, these gold vermeil hoops are sophisticated and bold.

B Agmes earrings, \$440.

AGMES creates wearable art designed to be passed down for generations. From their



Already a go-to brand for celebs and fashion editors, ADVENE does it again with this sustainably produced, handcrafted leather style that effortlessly unfolds from a triangular pouch into a bucket bag.

(R) Advene bag, \$595.







#### **JEWELRY NEWS**

#### **NUDO'S 20TH ANNIVERSARY**

Pomellato's signature playful Nudo line turns 20 this year, and to celebrate, the Italian jeweler is debuting two new collections. Carrying on Nudo's tradition of colorful minimalism, Nudo Gelè features rings, earrings, and necklaces showcasing cool-toned gems with frosty finishes, while the elegantly opulent Nudo Chocolate spotlights brown diamonds as well as orange and brown moonstones. Pomellato Nudo Gelè rings (below), \$3,200-\$3,600, and Pomellato Nudo necklace (center). pomellato.com.

#### LE VIAN SUNNY YELLOW DIAMONDS

Le Vian's bright new range of natural yellow diamonds is an instant mood boost made up of necklaces, earrings, and rings that incorporate cushion cuts, pavé settings, and scalloped finishes. Le Vian ring (below), \$3,299. jared.com.

#### **CLASH DE CARTIER**

STILL LIFE: COURTESY. SEE WHERE TO BUY FOR SHOPPING DETAILS

The Clash de Cartier collection is a study in contrasts, an artful riff on the house's traditional codes and use of precious stones and materials. The latest pieces cast rich gray Tahitian pearls in diamond-encrusted white-gold settings, while rose-gold rings, bracelets, pendants, and hoop earrings are lined with smooth onyx beads. The collection is also made with the future in mind: As part of Cartier's ongoing commitment to sustainability, all of the pieces are crafted using recycled gold and responsibly sourced gems. Cartier bracelet (above). 800-CARTIER.



Inspired by the stages of love, Harry Winston's new fine-jewelry collection features 39 vibrant handcrafted creations separated into four unique chapters. L, or Winston Light, captures the spark of a budding romance; O, Winston Obsession, channels burning passion; V, Winston Vow, celebrates the promise of forever; and E, Winston Eternal, signifies a lifetime of commitment. Harry Winston Dancing Flames hair barrette and brooch (above). 800-988-4110.



# LAGOS



SMART CAVIAR The First Fine Jewelry Bracelet for Your Apple Watch®

LAGOS.COM | NEIMAN MARCUS | BLOOMINGDALE'S | NORDSTROM



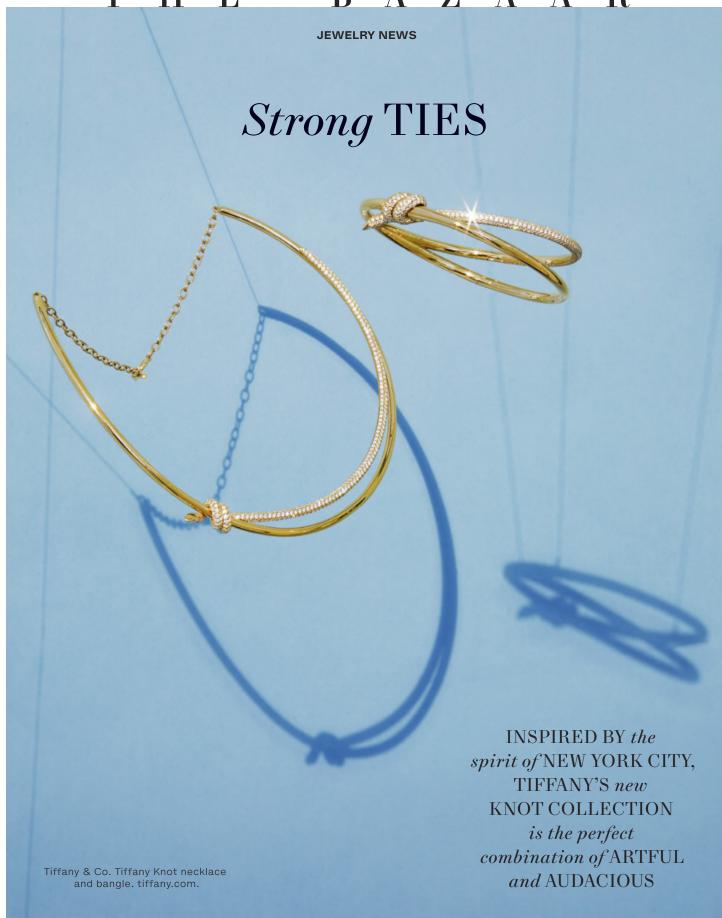


Moroccanoil.com



















THE PEOPLE AND IDEAS SHAPING THE CULTURE

# MICHAEL KORS and IRINA SHAYK IN CONVERSATION

# The DESIGNER and the MODEL on celebrating his 40TH YEAR in BUSINESS and the ETERNAL MAGIC of NEW YORK

MICHAEL KORS'S LOVE AFFAIR WITH NEW YORK CITY RUNS deep. He grew up in Merrick, Long Island, and would make regular treks into Manhattan as a teen. He later moved into the city to attend both the Fashion Institute of Technology and Studio 54. Kors became a regular at the latter after dropping out of the former to work at Lothar's, a high-end boutique on 57th Street in Midtown. There, he waited on the shop's glittery clientele, which included people like Rudolf Nureyev and Cher, and soon began designing the in-house line. One day, the late Dawn Mello, the legendary fashion director credited with reviving the nearby fashion mecca Bergdorf Goodman in the 1970s, spied Kors tending to the windows at Lothar's in an outfit she found intriguing. Mello approached Kors and asked him where he got his clothes; he replied that he'd designed them himself. And thus, in 1981, Michael Kors Collection debuted, launching the career of a designer who now leads a global fashion empire-and who continues to be inspired by the ever-changing cultures and rhythms of New York.

This year, Kors celebrates his 40th year in business. He marked the occasion this past April by staging a blockbuster runway show in Times Square. An international, multigenerational mix of ur-supermodels—Naomi Campbell, Helena Christensen, Paloma Elsesser, Karen Elson, Bella Hadid, Shalom Harlow, Liya Kebede, Precious Lee—paraded down Broadway in looks from Kors's fall collection. Among them was Russian-born Irina Shayk, now herself a New Yorker of more than a decade. For Shayk, the idea of working in fashion—and living in New York—wasn't even a pipe dream when she was growing up in the village of Yemanzhelinsk, near the border with Kazakhstan. But after arriving in New York, she

discovered what Kors has always found so optimistic about both the city and the industry: For all of their quirks and curveballs, there's always room for new people and ideas, and anyone from anywhere can rise to the top.

**MICHAEL KORS:** I grew up in the suburbs, and when we would drive into Manhattan, the minute I saw the skyline it was like *The Wizard of Oz.* To me, New York was a place where anything was possible. You could reinvent yourself. You could follow your dreams. You could meet people from around the world. And I still think that's what New York brings you.

IRINA SHAYK: New York always represents life for me. I lived in Los Angeles for two years. I had my daughter there. I mean, L.A. is beautiful, but New York just gives you this energy. If you're single in New York, you never feel alone. You walk outside of your apartment and there is this community, this feeling like people came from all over the world to try to make it here. It just gives you the motivation to do something.

MK: I mean, you grew up in a little village.

**IS:** My village was super tiny. My father was a coal miner. My mother was a pianist, but because she followed my father to ➤





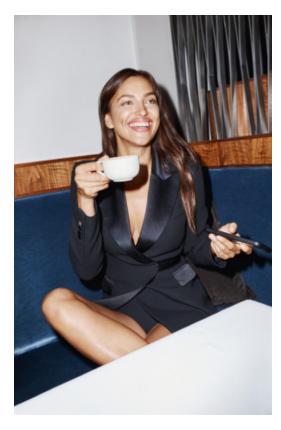








#### IN CONVERSATION



this coal-mining village, she ended up working at the kindergarten for 25 years. When we grew up in Russia, there was no hot water for June, July, and August. I remember when I came to New York, I was like, "They have hot water for three months during the summertime!" But I had nothing to do with fashion. I never even knew that modeling was a real job.

**MK:** By the time I was 18, I was fashion obsessed. I got this part-time job selling clothes in this store, Lothar's, where you had every famous person in the world shopping. I'd come back to school and everyone would say, "What happened at work?" And I'd be like, "Well, Rudolf Nureyev bought some jeans today—and he left the curtain open so we could look in!" I met Jackie Kennedy at Lothar's. Diana Ross. Cher. Gianni Agnelli and his wife would come in. I think I learned early on that because people have money, it doesn't mean that they're lying on a couch eating grapes. They're busy. They're moving. They want to be comfortable. They want to be glamorous. And at the same time, everyone has their insecurities. **IS:** That's for sure.

мк: I don't care who you are, there is something that makes you feel better about yourself. Working in a store and interacting with people instead of being in a designer's atelier or studio totally shaped my way of designing.

**IS:** I grew up in a family of women. I lost my father when I was 14, and I never met my grandfathers, so I grew up with my two grandmas,

my sister, and my mom. My icon was for sure my grandmother, my father's mother. When she was 19, she was sent to World War II and she worked in the special services. She lost her husband and raised my father as a single mom, and then she lost my dad. But she was the most positive, down-to-earth woman. Every time you called her, she would be so happy about waking up and having water in her sink. She always set an example that happiness is not about the apartment where you live, how much money you have. It's about the real people in your life—your family, your friends. She was a beauty icon for me too because her beauty was inside out.

мк: My mom is still in the back of my head. She is always going to be a muse. But then I think about how I grew up loving pop culture. I was glued to movies and books and magazines and television and theater. I grew up loving all of the social swans.

Then the next thing you know, I'm 18 years old and I meet Nan Kempner at Studio 54, and I'm sitting with her, drinking champagne on a banquette. Meeting Muhammad Ali. He and his wife came shopping at Lothar's. It was a riot on the streets. We had to lock the doors. And designers—when I met Bill Blass, I was so afraid. I met him at a trunk show in Oklahoma. But he was so funny, self-deprecating, and wonderful. I met Barbra Streisand at Lothar's. I was so excited that I forgot to ask her to sign her credit-card slip, so I ran onto Fifth Avenue with the credit-card machine, screaming, "Ms. Streisand! Ms. Streisand!" She looked at me, and she was like, "I'm going to kill you." Meeting President Obama the first time was just mind-blowing. But the thing I've learned over the years is that no matter how successful someone is or what they do, we're all human. We're all going through life's ups and downs, and I always love when the people I admire turn out to have a sense of humor about themselves and the world. When we were putting together the 40th-anniversary show, I said, "This show is all about strong, confident women. Irina is perfect for it." And then you came in and you were so funny. I've always believed that you can have a sense of humor and still look great, still be confident, have glamour.

**IS:** You should see me in my apartment. Not so glamorous.

**MK:** When we called you to come back for a second fitting, I think you were having a margarita.

**IS:** Yes. I was at a restaurant. I was at 4 Charles. Have you been? **MK:** It's one of my favorites.

**IS:** Finally, I'm getting a reservation there, right? And I'm sitting, having my margarita on the rocks like a Russian girl, and they're calling me. They're like, "Can you come back for the second fitting?" So I finished all my margaritas and I was like, "I'm not sure what condition I am in, but I'm sure I can try my outfit."

**MK:** I love that you were at 4 Charles. It's like the most impossible reservation to get.

**IS:** I finished my dinner.

MK: We'll go back together. HB







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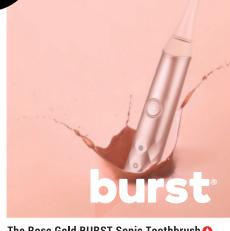
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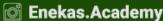
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**ESSAY** 

# Building BEYONCÉ

# CLAUDIA RANKINE charts how BEYONCÉ RADICALLY REDEFINED what it means to be a POP ICON

ON THE FIRST DAY OF THE 2021 FRENCH OPEN, tennis superstar Naomi Osaka refused to answer questions about anything. She politely said no to all that, agreed to pay the fine that came with her silence, and withdrew the next day. Osaka's refusal made me wonder if Beyoncé Giselle Knowles-Carter was a model for the self-protective restraint she demonstrated.

Beyoncé's brilliance walks the tightrope between a deliberate self-empowering personal journey of radical Black feminism for public consumption and a commitment to family and self-care. Her attention to herself and her family demonstrates a form of power built on practices that are inward facing. This sovereignty might be read as a departure from her role as a pop diva, but it ought to be seen as an attempt to place boundaries between the performer and the woman. The beauty of this is that the superiority of her work is what maintains her role as a cultural icon. She is not someone who wishes her "laundry in the streets."

Diva is a term derived from a Latin word for goddess that has often been used pejoratively to describe women, especially Black women, who give of themselves for public consumption and dare ask to be given what they deserve in return. Beyoncé has redefined the word to mean one who is "graceful, and talented ... and brave and someone with humility." And perhaps in this, her 40th year, her grace, talent, bravery, and humility will allow her to decide for herself what meaningful and integrated success will look like moving forward. It's become the post-pandemic question, but she has been deeply engaged with it for the past decade.

Beyoncé's 2008 opus, *I Am...Sasha Fierce*, a double album presenting complementary facets of the pop star's personality—one part quiet self-determination and introspection, the other fearless and fiery outward-facing dance hits—might have been one of her initial attempts to reclaim her time, to paraphrase Maxine

Beyoncé DIRECTED HER LYRICS to EVERY WOMAN. This COLLECTIVE VOICE remained even after she went solo. Her songs addressed "the ladies," and her FAN BASE, known as the BEYHIVE, RESPONDED FIERCELY to her call. Waters's words turned feminist maxim. In creating Sasha Fierce, Beyoncé was able to imagine a boundary between her private self and her public persona, one that she would eventually and overtly actualize. Even though the project made both positions available to the public, songs like "Diva" began to ask for time, space, and autonomy: "Stop the track / Let me state facts / I told you gimme a minute and I'll be right back." By the end of 2011, she had parted ways with her manager father and taken complete control of her output and time.

In 2010, Beyoncé took her first notable break from performing. This yearlong respite from the spotlight, encouraged by her mother, was chronicled in her personal documentary *Year of 4*, released the following summer, in tandem with her fourth studio album. "I never realized I don't know how to take a year off," she says at the opening of the film, as we see her bicycling, walking on the beach, and discussing her own exhaustion.

Like all of her solo albums, 4, whose title reflects both her birth-day and her lucky number, speaks to the particularities of being singularly Beyoncé but, through emotional registers, recognizable and available to all. From her days in Destiny's Child with Kelly Rowland and Michelle Williams, Beyoncé directed her lyrics to every woman. This collective voice and mode of address remained even after she went solo. Her songs addressed "the ladies," and her fan base, known as the Beyhive, responded fiercely and protectively to her call. But with each album, Beyoncé seems to move closer and closer to identifying specifically through an African-American lens.

The social theorist Patricia Hill Collins, in her seminal text *Black Feminist Thought*, writes, "Building on African-influenced oral traditions, musicians in particular have enjoyed close association with the larger community of African-American women constituting their audience." If we follow Collins's logic, Beyoncé's position allows her a unique place in the recognition and affirmation of a Black female consciousness. Her decision to include Black women prominently within her circle is in tune with both the development of her feminist voice and her own portrayal of Black female subjectivity. She employs an army of people, many of whom are women, making it near impossible to misinterpret her feminist orientation. She famously tours with an all-female band, making her messages to women and her life as a woman available to us.

Beyonce's 2013 self-titled album continues to interrogate gender but now also subtly questions white standards in songs like "Pretty Hurts," where she sings, "We (Continued on page 276)





# Setting Hollywood's NEW AGENDA

#### Directors CHLOÉ ZHAO and DENIS VILLENEUVE are behind this season's most anticipated BLOCKBUSTERS. Together they CONTEMPLATE the FUTURE of CINEMA.

WHAT DOES IT LOOK LIKE TO GO TO THE MOVIES NOW? The days of must-see-it-in-the-theater, with popcorn and a soda as big as your head, are not entirely gone, but they're more of a question mark. The pandemic has upended the model for movie releases, and streaming new movies directly into living rooms seems like a development that is unlikely to disappear.

Perhaps no two directors are better suited to tackle the question of "What next?" than Chloé Zhao and Denis Villeneuve. Zhao, who made history at this year's Oscars when she won the Best Director award for Nomadland, has taken on the latest Marvel installment, Eternals, out in early November. Villeneuve's reimagining of Dune, starring Timothée Chalamet and Zendaya, is one of the most hyped projects to finally emerge from the pandemic and will be in theaters and streaming on October 22.

For this conversation, Zhao dialed in from her Prius in a parking lot outside her dentist's office in Santa Barbara, California; Villeneuve from his home in Montreal. Their deep admiration for each other's work was immediately apparent as the pair engaged in a wide-ranging conversation that covered the creative process, Star Wars, and why it is so vital that we keep going to the movies (when it's safe to do so).

**DENIS VILLENEUVE:** I'm your biggest fan. I think it's genius that Marvel approached you because you're the radical opposite of it aesthetically. When I saw The Rider for the first time, I was blown away. I wrote a note to you-an artistic love letter. What touched me was your insane skill to be able to approach life. Life is so afraid of the camera. When I saw The Rider, I cried because I was like, "She did it. She was able to go in that zone that I thought was not possible." I wonder how you can invite life in a Marvel movie. CHLOÉ ZHAO: Isn't there a feeling that keeps you going? This wonderful and complicated life we live as human beings, the desire to capture it and navigate it and present it in a way so it can speak the truth through poetry?

**DV**: In a clumsy way, I try to re-create life by bringing chaos in front of the camera. But with you, I feel that you are in total control of what's happening in front of the camera.

**CZ**: I think I'm doing the opposite. On set it is very chaotic, and then we're trying to find it in the edit, trying to figure out how we can contain this. I watch your movies and I think, How?! The craft that's behind your movies, it comes with a strong, singular vision. **DV:** I think what you're bringing to cinema is vital, and it's like oxygen that was needed in the room.

CZ: Oh, my gosh. Okay, well, I would like to apply for a job on your set to be your assistant. You know, when I went to pitch Eternals, I had stills from your films as references. I'm naturally drawn to filmmakers who have a very strong hand in world building. When I watch your films, even though they're of different genres, from Sicario to Arrival to Prisoners and then Blade Runner 2049, you managed to build such visceral worlds I can feel and almost touch. Can you talk about having IMAX in mind when you shot Dune? **DV:** I will start with a cliché, which is that cinema is the closest thing to the dream experience. It can be so, so immersive. I think IMAX is 10,000 times more immersive than 3D. For me, 3D is a filter between me and the movie. It's a bit of a gadget, frankly. But with IMAX, the frame doesn't exist anymore. You're just falling into the image. Blade Runner 2049 was the first movie I did in IMAX format. And something I was not expecting was that it increased the intimacy with the character. Before, I thought IMAX was more about scope, but, no, it's about immersion and intimacy. When I decided to do Dune, my first decision with cinematographer Greig Fraser was to go full IMAX.

cz: The future of cinema, the future of the theatrical experience-it's very interesting to put that money on IMAX.

**DV:** At the end of the day, for me, the big screen is part of the language. I'm not saying movies made for streaming are not cinema, but the complete cinema experience is meant to be seen on the biggest screen possible. I'm starting to think that I would love to create a band of sisters and brothers who will swear with their blood to just go full IMAX and impose a window of time so the movie can live at first on big screens only. And not just big Hollywood movies but documentaries or auteur and all spectrum of cinema. **CZ**: Hand me the knife and the pen and I will sign that. To dream, you have to be in a dark cave, like going back to the time when we're around the campfire. You have to be in a space where you are not distracted by everything around you. There are very few places where we have to turn off our cell phones. We're not really in control of the information they feed us. Cinema is one of the very few places left where there are rules in place. I'm forced to access a side of me, a pacing in my body, that feels more human. DV: I'm always moved when I'm in a theater with strangers and the curtain opens. There's something about (Continued on page 276)





ZHAO: JOSHUA JAMES RICHARDS; VILLENEUVE: CHRISTOPHER SHERMAN



















# FALL MUST-HAVE

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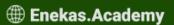
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# FALL MUST-HAVES

A CURATED ROUNDUP of this season's most coveted FASHION and BEAUTY buys.





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### FALL MUST-HAVE

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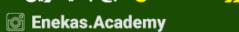
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EVENING





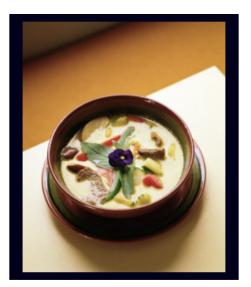


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EDITED BY ALISON S. COHN















A DAY IN THE LIFE: Rose Chalalai Singh shops at Le Marché des Enfants Rouges; prepares food for her new restaurant, Rose Kitchen, with the help of her son, Gabriel; and catches up with old friends. Hermès shirt, \$1,175. hermes.com.

Pants and accessories, Singh's own.





# CAFÉ Society

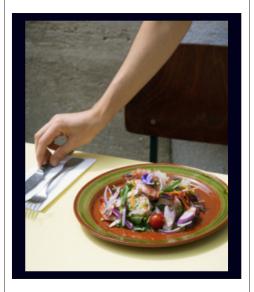
# The PANDEMIC brought PARIS's famed CAFÉ CULTURE to a screeching HALT. ROSE CHALALAI SINGH is doing her part to BRING it BACK—with a modern TWIST.

Tt's a sunny summer afternoon in Paris, and the restaurateur Rose Chalalai Singh is finally getting a moment to sit down after a chaotic but celebratory lunch service on the opening day of her namesake Rose Kitchen, a small café with a curated menu of home-cooked Thai dishes. It's located in an intimate 1,000-square-foot space on the edge of Le Marché des Enfants Rouges, the city's oldest covered market, beloved by locals for being a rare stronghold of authenticity in the trendy Marais neighborhood. Every 15 minutes or so, someone stops by to say hi or to congratulate her. An old friend who lives nearby joins her for a drink at a small table just outside the entrance, overlooking the bustling market.

Although the 41-year-old from Bangkok has already overseen her share of culinary spaces in Paris—including the low-key Ya Lamaï, which she relocated from the Marais to the 11th Arrondissement in 2015—today's launch is especially poignant. Opened less than two months after pandemic lockdowns kept the city's eateries closed for almost seven months, Rose Kitchen is a symbol of the tenacity of Paris's café culture, a testament to how cafés are both the heartbeat and the nerve center of Paris society. More personally, it's also a love offering to her adopted city and community.

"When the second lockdown happened here, at the end of October, it really felt like the end of the world," recalls Singh. "I am so happy that Paris is getting back to life again. Cafés and restaurants are really the culture of the Parisienne. Paris without cafés is not Paris." Her friend nods his head and comments that he knows someone who was so excited about the reopening that she went to Les Deux Magots at 7:00 a.m. on the first day to make sure she got a table.

Just a few yards away, the counter at Les Enfants du Marché, a natural-wine bar and avant-garde kitchen with a palpable punkish energy, is filling up, and Singh nods in that direction, mentioning that the chef, Masahide Ikuta, has a cult following. For years, Singh says, she had tried to get a place in Le Marché des Enfants Rouges, but it was only when the gallerist Frank Elbaz, husband of her close friend Vanessa Bruno, the designer, bought a space here and she convinced him to rent it to her that she succeeded. "I have dreamed to be in this market for a long time," she says. Opening up a modern Thai café as somewhat of an outsider in one of the city's most revered historic markets didn't happen without some politics, but Singh shrugs



"PARIS without CAFÉS is NOT PARIS."

it off. She describes it as seeming at first like being "a new classmate and everyone is watching you. There are politics here, but now we are friends with everyone."

If Paris is not Paris without Les Deux Magots and Café de Flore, Rose Kitchen is a new archetype of the city's celebrated café society: a place where influential members of the art, design, and fashion communities gather to share and inspire ideas.

Attracted to the world of contemporary art early on, Singh befriended the now internationally reknowned Thai

artist Rirkrit Tiravanija when she was a 17-year-old in Bangkok. For Tiravanija, food is literally an art; he became a major figure on the global art scene starting in 1990, when he converted a New York gallery into a kitchen where he served pad thai for free. Singh tells me that Tiravanija's grandmother wrote a popular Thai cookbook from which she has borrowed many recipes over the years. Tiravanija has also introduced her to many of his artist friends; from the moment she opened her first place in Paris in 2010, she has fed many of them, as well as most of the city's fashion designers.

"Hove feeding artists," Singh says. "Even when they are not hungry, they have an appetite." Later, in a conversation about Singh's restaurants, Tiravanija says that "space and place are even more important than the taste of the food. It's about the energy that is given. Guests can kind of feel that energy."

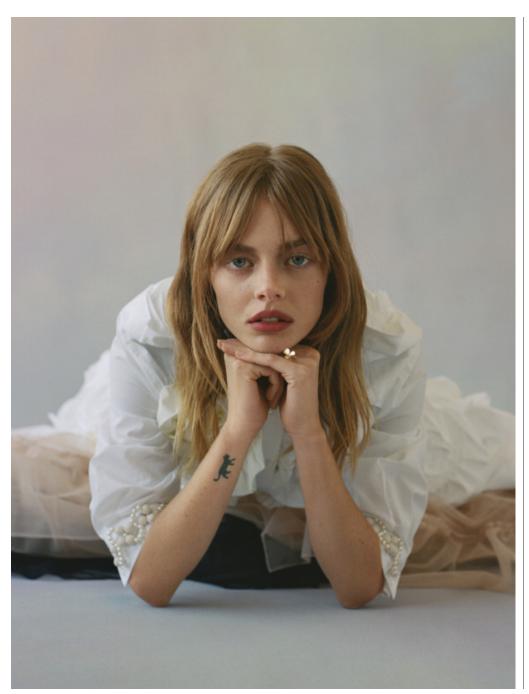
Back at Rose Kitchen, Singh's 11-year-old son, Gabriel, comes over after having run an errand to find a replacement light bulb for the café. He is a regular fixture at Singh's venues, sometimes seating guests. At Rose Kitchen, he painted the name of the café over the front door. She glances at him proudly. The alternative family she has nurtured in Paris and beyond is also for Gabriel; her immediate relations are all still based in Thailand.

"Rose!" calls out the designer Haider Ackermann as he approaches the café with the actor and designer Waris Ahluwalia. They all happily embrace. The master perfumer Barnabé Fillion grabs more chairs, and everyone sits for a while and catches up. Model Audrey Marnay arrives with three friends, gives Singh a big hug, and sits at a nearby table. Plates of spicy beef salad, sautéed greens, and larb gai (minced chicken covered with a flurry of green herbs) arrive. Later, Ackermann describes Singh's ventures as warm, welcoming places, like a favorite cousin's home, where food is always on the table. "In turbulent times, it's something very nice to have." HB





# With a handful of PRESTIGE PROJECTS on deck, the Aussie ACTRESS and former SOAP STAR is about to be EVERYWHERE



TO PREPARE FOR HER ROLE AS Jessica, a social-media influencer struggling with body dysmorphia in Hulu's Nine Perfect Strangers, Samara Weaving got to scrolling. "I won't name any names, but there were a couple [influencers] that I followed very heavily and tracked," she says. Weaving's character is the walking, talking, spray-tanned embodiment of a Facetuned Instagram post. "It made me look at myself and how I judge other people's social media. We never know what someone else is going through," Weaving says. "Just kind of Sesame Street ideals. We don't know, so maybe don't judge."

Strangers is the latest binge from producer David E. Kelley, who is responsible for hits Big Little Lies and The Undoing, putting a schadenfreudey magnifying glass on the problems of the one percent. (Like Big Little Lies, Strangers is adapted from a Liane Moriarty book; all three star Nicole Kidman.) The story centers on nine, well, strangers who gather at an idyllic retreat for 10 days of soul-searching led by a Russian guru meets cult leader named Masha, played by Kidman. "She has this presence that I can't quite put my finger on," Weaving says of her costar. "I don't know if I'm projecting it or if she's producing it, but there's something going on, and it's very magical."

Bobby Cannavale, Melissa McCarthy, Regina Hall, Michael Shannon, and Luke Evans round out the all-star ensemble. Filming over five months in Byron Bay, Australia, the cast developed a close bond, quarantining together and spending days off gathering for barbecues at Evans's home and exploring local waterfalls. Never mind that Weaving's uncle is the actor Hugo Weaving, of *Lord of the Rings* fame—the 29-year-old Adelaide, Australia, native was





giddy in the presence of her castmates. "I still get starstruck by every single person. I was so weird around everyone," she says. "I was freaking out when I saw Melissa, and I couldn't speak when I met Michael Shannon. It's something I need to work on."

Weaving began acting early; her parents put her in classes when she was a child, with the hopes of combating her shyness. "I remember feeling the sense of freedom in it," she recalls. She was the drama captain in high school and acted in student productions, and she says the real turning point in her decision to pursue acting came after seeing *Pirates of the Caribbean* at age 12. "I was exported out of this world," she says. "I was just so filled with curiosity, and I knew I wanted to be a part of whatever just happened to me. I wanted to know how to get an invitation to that party."

Weaving came up following in the footsteps of so many boldfaced Aussie names, starring in more than 300 episodes

of the long-running soap *Home and Away*. (Chris Hemsworth, Naomi Watts, and the late Heath Ledger are all alums.) She joined the cast when she was just 17 and immediately became tabloid fodder. She remembers the Daily Mail running a story about her that sent her into a spiral. Her parents, she says, have always been there to keep her grounded. "I was making such a big deal out of it," Weaving says. "My parents were like, 'No one cares. Stop this behavior right now. You're not the center of the universe. Do the dishes; pull your head in.' So I'm very grateful that they've instilled that humility in me, because I could easily have gone the other way."

After *Home and Away*, Weaving moved to London to look for more work. But it wasn't until she teamed up with drama coach Leigh Kilton-Smith that things began to click. The change, Weaving says, "was like night and day. She taught me everything that I know now." Within one month of working with Kilton-Smith, Weaving booked her first part in the States, quickly followed by the leading role in *The Babysitter*, director McG's 2017 cult horror film.

And now, with the recent announcements of Weaving's next projects—she'll star alongside Brad Pitt in Damien Chazelle's *Babylon* and as Holly Madison in *Down the Rabbit Hole* ("It's going to blow the socks off of what people think of *Playboy* and Hugh Hefner," she says)—it's safe to say her invites to the Hollywood party will be rolling in for years to come. HB

"I still get STARSTRUCK by EVERY SINGLE PERSON.... It's something

I NEED to

WORK ON."

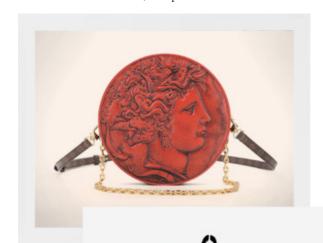






#### **FASHION AND CULTURE**

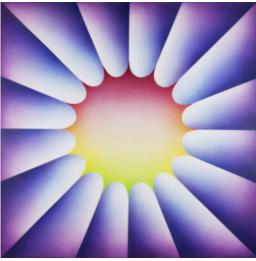
LOUIS VUITTON X FORNASETTI Louis Vuitton's Fall 2021 collection takes inspiration from Piero Fornasetti, featuring a rich array of the 20th-century artist and interior designer's drawings of ancient buildings, locks, keys, coins, and statues. Womenswear artistic director Nicolas Ghesquière selected the designs adorning his ready-to-wear and accessories creations from the vast 13,000-piece Fornasetti archive in Milan.



#### **NEW YORK CITY BALLET FALL FASHION GALA**

NYCB's ninth annual gala makes a triumphant return to Lincoln Center on September 30, celebrating the creative spirit that animates both dance and fashion. It will feature two world-premiere ballets by choreographers Sidra Bell and Andrea Miller, with original costume designs by Christopher John Rogers and Esteban Cortázar.



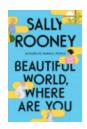


JUDY CHICAGO San Francisco's de Young museum spotlights pioneering feminist artist Judy Chicago with a retrospective spanning from her engagement with the Light and Space movement in the 1960s to her current work focused on climate change. An accompanying catalog, Judy Chicago: In the Making (Thames & Hudson), reproduces sketchbooks, journals, and preparatory drawings alongside some of her most iconic pieces.



MARTINE GUTIERREZ In self-portraits referencing the visual language of fashion advertising, Martine Gutierrez explores how identity is constructed through intersections of gender, race, and class. An oversize vinyl print will be displayed at 95 Horatio Street in New York's West Village this month as part of the Whitney and High Line Art's public-art series.

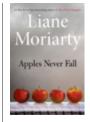
CLOCKWISE FROM TOP LEFT: LOUIS VUITTON X FORNASETTI POCHETTE TÊTE, \$2,720, 866-VUITTON; JUDY CHICAGO, THROUGH THE FLOWER 2, 1973; MARTINE GUTIERREZ, BODY EN THRALL, BLONDE BED, 2020; CHRISTOPHER JOHN ROGERS'S COSTUME DESIGN FOR NEW YORK CITY BALLET



#### BEAUTIFUL WORLD, WHERE ARE YOU, BY SALLY ROONEY

This follow-up to Rooney's 2018 Booker Prize-nominated novel, Normal People, tracks four young adults as they navigate matters of sex, money, and mental health. After a work-induced breakdown, novelist Alice flees Dublin for a small seaside town and begins

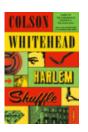
dating Felix, a warehouse employee. Eileen, a lowpaid literary-magazine editor, explores a relationship with a childhood friend who continues to sleep with other women. In long emails, the two share their passions and problems-and air their anxieties about their futures. (Farrar, Straus and Giroux)



#### APPLES NEVER FALL. BY LIANE MORIARTY

The Big Little Lies author is back with a new thriller rife with more suburban family drama. After 50 years of marriage, Stan and Joy Delaney decide to sell their starmaking tennis academy. Soon after, a young woman shows up bleeding on their doorstep and

asking for help, and the Delaneys take her in-only for both her and Joy to soon disappear. As Stan becomes the prime suspect, the four grown Delaney siblings argue over his innocence and are forced to reconsider their parents' relationship and the truth about their family. (Henry Holt and Co.)



#### HARLEM SHUFFLE. BY COLSON WHITEHEAD

Part heist novel, part family saga. the latest from the two-time Pulitzer Prize winner centers on Ray Carney, a husband and father who has largely escaped his father's criminal influence by selling used furniture in Harlem in the early '60s. To help make ends

meet, Ray, described as "only slightly bent," sells lost and stolen jewelry procured by his cousin Freddie. But when Freddie pulls him into a plan to rob the Hotel Theresa-the "Waldorf of Harlem"-only to have it go terribly askew, Ray must decide just how crooked he wants to be. (Doubleday) HB





ISE FROM TOP RIGHT: JUDY CHICAGO, THROUGH Z, 1973, SPRAYED ACRYLIC ON CANVAS, 60 IN X 60 IN, COLLECTION OF DIANE GELON, 6 JUDY CHICAGO/ARTISTS RIGHTS SOCIETY (ARS) ORK, PHOTOGRAPH © DONALD WORDMANVARS, NEW YORK, IMAGE PROVIDED COURTESY THE FINE ARTS MUSEUMS OF SAN FRANCISCO; MARTINE GUITERREZ, BODY EN THRALL, BLONDE BED, 2020, ©MARTINE GUITERREZ, BODY EN THRALL, BLONDE BED, 2020, ©MARTINE GUITERREZ, AND THE ARTIST AND FYAN LEG GALLERY, NEW YORK; COURTESY CHRISTOPHER JOHN ROGERS; COURTESY, LOUS COURTESY THE PUBLISHERS.

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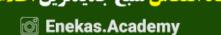
B E A U T

THE ART AND SCIENCE OF LOOKING AND FEELING YOUR BEST



The PRODUCTS that stand the TEST of TIME. By Katie Intner





#### **BEAUTY ICONS**



SKIN-CARE STAPLES Pond's Cold Cream (6; \$4.99) removes makeup while imparting softness. SK-II Facial Treatment Essence (7; \$99) is the first step in any skin-care routine; the watery serum is packed with more than 50 vitamins, minerals, and amino acids. Biologique Recherche Lotion P50 1970 (8; starting at \$68) is a liquid exfoliant that leads to a major glow. Alcohol-free Thayers Witch Hazel Facial Toner (2; \$10.95) refreshes without drying. La Mer Crème de la Mer (3; \$350) leaves skin feeling pampered, supple-in short, expensive. Nivea Creme (4; \$7.49) offers a similar vibe for a fraction of the price. Olay Regenerist Micro-Sculpting Cream (5; \$28.99) plumps for a lifted look. Elizabeth Arden Eight Hour Cream Skin Protectant





THE COVER-UP YSL Beauty Touche Éclat All-Over Brightening Pen (\$38) is sheer and adds a bit of radiance. Laura Mercier Secret Camouflage Concealer (\$36) won't budge, and Clé de Peau Beauté Concealer (\$73) has a creamy glide to it and won't cake up under the eye area.

BEAUTY MAY THRIVE ON TRENDS, but the most exciting products are the ones that artists, experts, and obsessives return to over and over again. What earns them such loyalty? They perform better than the versions that came before them and in many cases made a dent in the beauty universe: YSL Beauty created the light-reflecting concealer; La Mer upped the bar on luxury face cream; Calvin Klein made genderless scent the norm. Every fragrance, formula, and shade here is a classic for a reason.



HEALTHY FLUSH A delicate balance of peach, pink, and gold, Nars Blush in Orgasm (\$30) works on all skin tones. Equally versatile, Bobbi Brown Shimmer Brick Highlighter (\$48) creates a candlelit effect.







JEFFREY WESTBROOK/STUDIO D; CHANEL FRAGRANCE: COURTESY

BASES COVERED Giorgio Armani Luminous Silk foundation (\$64) is a staple in almost every makeup artist's kit. It goes on sheer and looks fresh even hours after application. Estée Lauder Double Wear Stay-in-Place Makeup (\$43) comes in 56 shades and has unmatched staying power.



#### SIGNATURE SCENTS

Both Chanel No. 5 Eau de Parfum (\$138) and Calvin Klein CK One (\$54) made waves when they hit-Chanel with its extravagant floral and aldehydic notes, CK One because the citrus splash was marketed to everyone. >







## **IMPROVES SKIN** BETTER\*

Infused with prestige skin care ingredient Retinol, Olay transforms skin from dry and stressed to bright and smooth.







\* NIGHTTIME BODY WASH

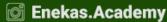












#### **BEAUTY ICONS**

LIP SERVICE Consider this a starter lip wardrobe. It begins with the perfect matte-red lipstick, M.A.C's Ruby Woo (\$19), a color that unfailingly makes anyone look more glamorous. Clinique Almost Lipstick in Black Honey (\$20) amps up natural lip tone and goes on more like a balm than a lipstick. And Lancôme Juicy Tubes (\$20), which were launched at the millennium and brought back in 2020, are now part of the brand's permanent collection. While some glosses add shine but somehow dehydrate your lips, these are pumped full of vitamin E, ensuring four hours of hydration.





#### COMPLEXION PERFECTION

The Original Beautyblender (\$20) is the perfect shape for buffing foundation to an airbrushed finish. Simply dampen and squeeze before using.



GREAT HAIR DAY Oribe Dry Texturizing Spray (\$48) builds volume for that effortlessly tousled look, all while absorbing oil and adding shine. Moroccanoil Treatment Original (\$44) made argan oil the It ingredient for hair almost overnight. L'Oréal Paris Elnett Satin Extra Strong Hold Hairspray (\$14.99) is stylists' favorite hands down: It keeps a hold but is easy to brush through. Kérastase Nutritive Bain Satin 1 (\$31) shampoo is incredible for quenching dry strands. It's packed with proteins and lipids.



EYE-OPENERS Shu Uemura's eyelash curler (\$23) is the only lash curler as far as most makeup artists are concerned; it allows you to get super close to the lash line. Dior Diorshow (\$29.50) delivers mega volume, and it won't smudge or flake. Maybelline New York Great Lash (\$7.40) uses a teeny spiral spoolie to impressively comb through every eyelash. HB

SLICK FINISH Essie Ballet Slippers (\$9) is often requested on shoots and in salons because it looks clean and chic and goes with everything. (It's the brand's best seller.) For something bolder, OPI Big Apple Red (\$9.59) is a classic high-gloss red. And no other nail polish has made an impact like Chanel Le Vernis in Vamp (\$28), which debuted on the house's Fall 1994 runway. The blackred lacquer set the trend for dark tips and still looks elegant today.

> HIGH BROW Anastasia Beverly Hills Brow Wiz (\$23) is known for its ultrafine pointed tip, which makes it easy to draw natural-looking hairs and a refined tail. And Benefit Cosmetics Goof Proof Brow Pencil (\$24) has an angled tip for perfect shaping. Plus, it blends out like a dream.









B

**INSPIRATION BOARD** 

## Natalie Portman



#### The Oscar-winning ACTRESS and face of Miss Dior OPENS UP about the role BEAUTY plays in her LIFE onscreen and off

**BALANCING ACT** The character I play in the new Miss Dior campaign is seeking her own wild ride. She's closer to myself than most characters I play in films and the woman I want to be. It's great that at this time, women are owning their pleasure versus wanting to smell good for other people. PERFUME AS COUTURE I've visited the rose fields in Provence with François Demachy, the nose for all Dior scents. The roses bloom for only a few short weeks, and women handpick the flowers during that time. So much care and human touch goes into every bottle (4, \$80). It's an art.

CHARACTER STUDY Fragrance helps get me into character. When I was filming Star Wars: Episode II in Tunisia, the marketplaces were full of fresh jasmine (5). It had the most incredible scent. There's a real sense of wonder and romance connected to that place in my mind.

FAVORITE ONSCREEN BEAUTY LOOKS Star Wars—the gueen's makeup (7) was inspired by Kabuki-and Black Swan (3). When I see people on Halloween in the costumes, I think, Okay, that was impactful.

**BEING A PUBLIC FIGURE** The most rewarding part is using my platform

to give attention to bigger, more meaningful issues. I work with a number of different women's organizations, including A New Way of Life, which works with formerly incarcerated women in Los Angeles, getting them housing and reuniting them with their children.

ESSENTIAL BEAUTY PRODUCTS Rouge Dior in 999 (9, \$38) is my favorite lipstick for going out. For hair, I love Christophe Robin rose shampoo (1, \$38). Then I use Leonor Greyl hair balm (6, \$56). It smells amazing. With that, I can let my hair dry naturally. It gives it a nice wave, and it doesn't look like a frizzy disaster!

**RECOMMENDED READING** Some of my recent favorites have been Jenny Offill's book Weather (8) and Rachel Cusk's Outline trilogy, and I just finished Jhumpa Lahiri's novel Whereabouts, which I loved.

GOING VEGAN Once I became vegan, my skin got great. Some of my favorite foods are bean and vegetable tacos (2), chips and guacamole, phyllo-dough puff pastries, and oat-milk cappuccinos. Also, I don't drink much-not more than a glass of wine. Maybe it's part of getting older. HB







## MUST HAVE GRABS

Have you heard about GrandeLASH-MD and **GrandeBROW?** 

We're the #1 lash and brow enhancing serums in the USA that promote longer, thicker looking lashes and fuller, bolder looking brows.

They are moving fast, GRAB them before they're gone!





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## Press RESET

Set the tone for THE SEASON with some NEW RITUALS and PRODUCTS, from guided MEDITATION to a MAT that TRANSFORMS any ROOM into your own PRIVATE RETREAT

SEEING GREEN Rachel Ama, the London-based vegan chef, is all about stretching a meal. Her new book, One Pot: Three Ways (\$30), presents a series of main vegan dishes, with additional recipes to extend each for up to three days, saving time and money.

SKIN
SXIN REJUVENATING COMPLEX
Daily Dietary Supplement

By
SXIN REJUVENATING COMPLEX
Daily Dietary Supplement

INNER GLOW Professor Augustinus Bader wants you to take your vitamins. An expert in regenerative medicine, he has launched Skin (\$125 for 30 sachets), a supplement that's heavy on probiotics, antioxidants, and the usual suspects (like vitamins B, C, and D), which he says targets the signs of aging. BY RACHEL AMA (MOBIUS); OLIVE OIL: JEFFREY WESTBROOK/STUDIO D; ALL OTHERS: COURTESY

All v SOS F

LIQUID GOLD Olive oil may be a pantry staple, but Athensborn Saint Supply founder Vicky Vlachonis elevates it with Living Elixir (\$68). Organic olives are cultivated from 2,000-year-old trees, and their grassy, peppery oil contains more polyphenols (micronutrients) than the standard. Vlachonis includes a tiny glass to encourage the ancient tradition of

sipping oil daily, but

this one is just as good drizzled on salad.

CBT Strategies: Helpful Ways to Navigate Anxiety and Depression
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STRENGTH IN **NUMBERS** A few years before Vittoria Bergeron founded the mentalhealth app Sesh, she was in treatment for an eating disorder. A therapist had put her in group support sessions, which made all the difference for her. For \$60 a month, Sesh members can join other subscribers for 60-minute virtual sessions led by licensed therapists. Topics include body positivity, anxiety, and more. "Hearing directly from others helps you feel less alone," Bergeron

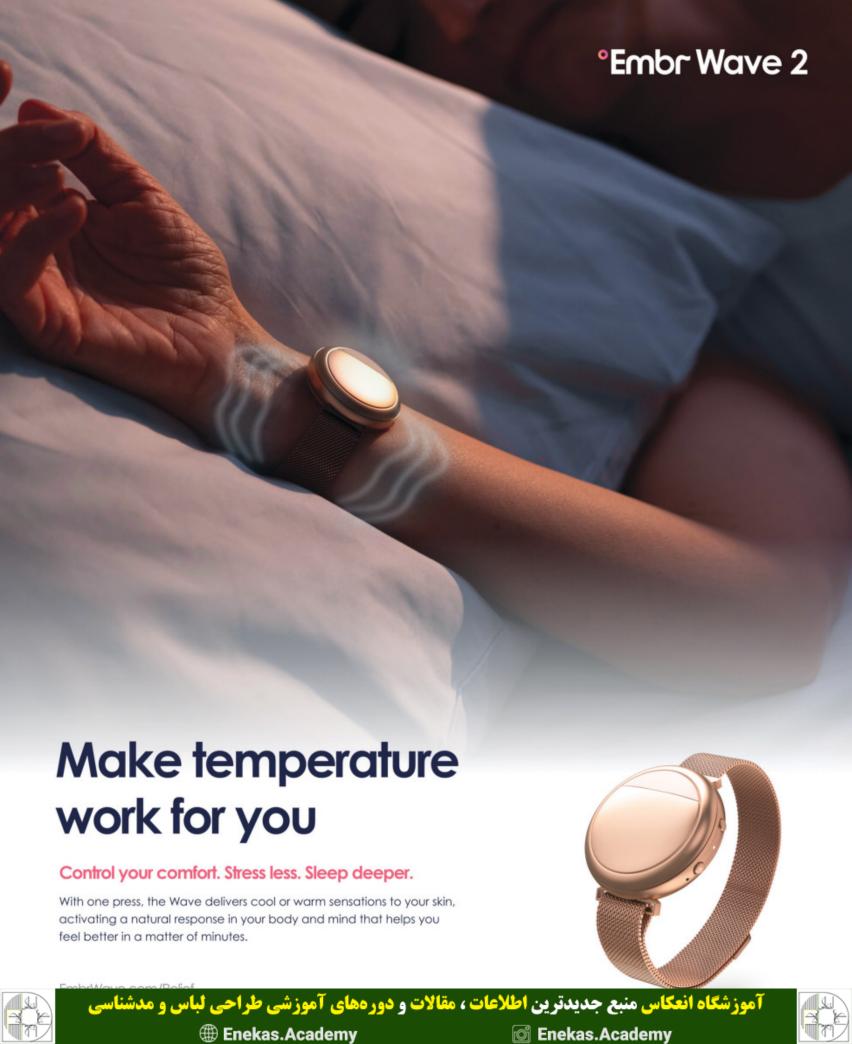
GOOD VIBES HigherDose's Infrared

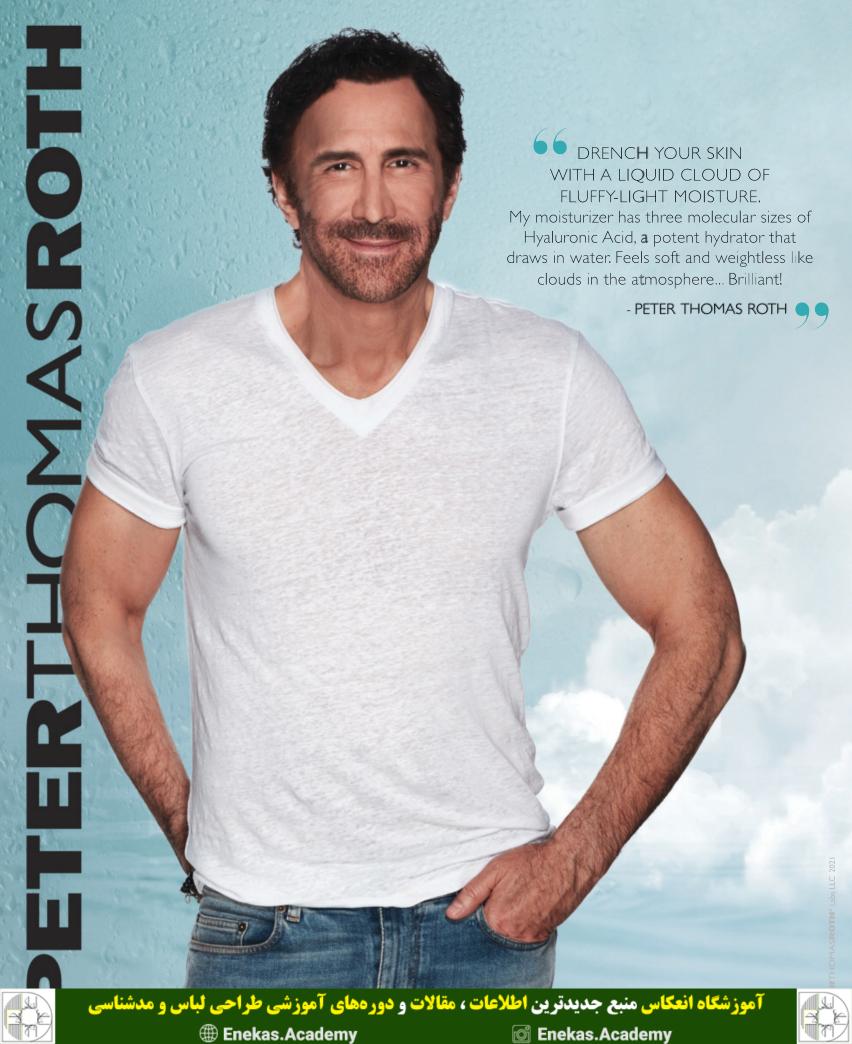
HIGHER PLANE Angela Lindvall (above) made her name as a model, but she never really considered herself a fashion girl. Her true love has always been the metaphysical world: "When I was 14, 15, I read Joseph Campbell's *The Power of Myth*, and then my mom turned me on to meditation. My mind was blown." Years later, when Lindvall hit "rock bottom"—struggling with the death of her sister and divorce—she found solace in meditation and kundalini yoga, so much so that she even got her teaching certification. Now she shares what she's learned with anyone seeking calm and connection. Her new venture, Peace Begins in Me, is an online platform with what she calls "moving meditations," available in short videos as well as live Zooms. "Don't be intimidated by meditation," she says. "Bring in good habits and the bad ones fade away."





INDVALL: BEN DRAPER; RECIPE DISHES: HAARALA HAMILTON, FROM ONE POT: THREE WAYS,





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The appearance of fine lines and wrinkles is visibly reduced, leaving a silky, hydrated and more youthful-looking complexion. Dries light as a cloud and feels weightless on the skin.





#### **NEWS**

LAYER UP The La Mer experience isn't limited to the brand's original cream; the Hydrating Infused Emulsion (\$110) is a fast-absorbing milk designed to be the first step in a skin-care routine. Apply it before serum to feed skin nutrients from soy (rich in fatty acids) and kelp (a superfood). In the evening, consider La Prairie Skin Caviar Nighttime Oil (\$530), which firms and minimizes the appearance of lines with retinol. Also taking inspiration from nature: artist Lia Chavez, who founded Hildegaard, in part to create "modern botanical masterpieces" like Haute Botanical Facial Oil in Rose (\$495), which uses 70 sustainably cultivated plant essences.

LAMER

TRIPLE THREAT Our beauty team was sent Seychelles Haircare Damage Repair Argan Oil Treatment (\$28) a few months ago, and despite daily use the small bottle remains nearly full; a dimesize drop of this highly concentrated formula is all that's needed to give hair the sort of luster seen only on TV. This serum serves three functions: a heat protectant (work it through towel-dried hair before blow-drying), a frizz tamer (tap it on the crown of your hair to tamp down any flyaways), and a reparative treatment. The more you use the oil, the softer and shinier your hair becomes over time. It's perfect after a season of UV and water damage.

> **REFINED PALETTE** September is the month for contemplating the good stuff: investment coats, buttery boots, and cloudlike blankets. Now is the time to apply that same attitude to color. Decorté, an insider brand from Japan, makes lipsticks that feel like heaven in a tube. Everyone looks chic in Signature Red (\$35), which now comes in five textures: Matte (shown), Velvet, Satin, Glow, and Shine. Pair it with another staple: Chantecaille Luminescent Eye Shade in Leopard (\$52), a buildable neutral. Part of the proceeds benefit Suján Tiger and Leopard Conservation in India.

KRUMBACHER/BLAUBLUT-EDITION.COM; STILL LIFE: COURTESY





SHEER WARMTH Sunflower Pop (\$129), British perfumer Floral Street's collaboration with Amsterdam's Van Gogh Museum, is perfect for languid end-of-summer days. Notes of honey and flowers melt into the skin, a suggestion of time passing in the South of France. La Perla recently debuted its own collection of eight sensual scents, including Invisible Touch (\$120), which starts out clean and rosy before the white musk dries down into something sophisticated and sexy. HB







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#### 117 **VIRGO**

AUGUST 24-SEPTEMBER 23 Rather than panic when people demand ingenuity, tap into an often overlooked vein of creativity. Put your talents to use and show everyone who you are and what you can really do. LUCKY DAY: THE 25TH. Expert advice helps you avoid trouble and find success.

#### Ω

#### **LIBRA**

SEPTEMBER 24-OCTOBER 23 Be wary of promising too much when negotiating financial matters. It's more vital than ever to make accurate assessments of money coming and going; reality shouldn't give way to fantasy. LUCKY DAY: THE 4TH. Once you obey your heart, a crisis is averted.

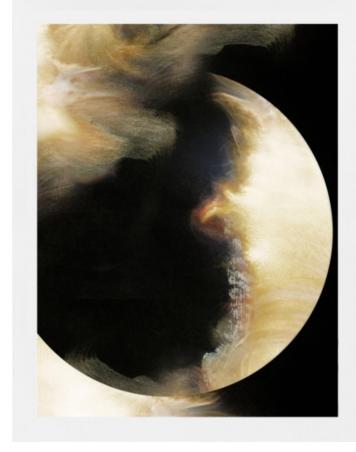
#### 1η₄ **SCORPIO**

#### OCTOBER 24-NOVEMBER 22 If people wish to invade your space or a personal event, you may question the intrusion, but nobody will be happy if you express resentment. Instead, be upfront and put boundaries in place. LUCKY DAY: THE 29TH. With things in perspective,

## peace of mind is yours.

#### **SAGITTARIUS**

NOVEMBER 23-DECEMBER 21 Although there's nothing wrong with taking it easy for a while, you may start to feel restless. When friends ask to collaborate on social, professional, or artistic projects, hear them out before committing yourself-or not. LUCKY DAY: THE 30TH. As you think freely and act confidently, answers appear.



#### CAPRICORN

DECEMBER 22-JANUARY 20 Unexpected developments will present a moral maze. You've managed restrictions well, but now you may want to bend the rules. Don't be too proud to ask those you trust for help with decisions. LUCKY DAY: THE 17TH. Amazingly, upheaval has a positive outcome.

#### ===

#### **AQUARIUS**

JANUARY 21-FEBRUARY 19 Acknowledge your restless feet, after being constricted in your movements for far too long, and arrange a spirit-boosting journey. One or two people close to you could be good companions. LUCKY DAY: THE 20TH. An offer or invitation is too good to resist.

#### $\mathcal{H}$

#### **PISCES**

FEBRUARY 20-MARCH 20 A new shared enterprise in mid-September could lead to fascinating territory, but don't let the thrill of it distract you. Tie up loose ends quickly, and make sure all is safe and secure. LUCKY DAY: THE 15TH. Others stick to what feels right, much to your delight.

#### Υ

#### ARIES

MARCH 21-APRIL 20 While no one could accuse you of laziness, one specific area has suffered neglect recently. By acknowledging the needs of someone who is struggling, you could make a huge difference. LUCKY DAY: THE 14TH. Rivals back off at the first sign of conflict.

#### **TAURUS**

Your good intentions and support for a loved one will be appreciated initially, but don't overreact if you feel rejection toward the end of the month. See it as a misunderstanding, and give it time. LUCKY DAY: THE 6TH. A straight line from A to B leads

to where you belong.

#### $\mathbb{T}$

#### **GEMINI**

**MAY 22-JUNE 21** 

Refuse to adopt an outsider's strategy concerning a family, household, or professional dilemma. It may seem to make sense at first, but you'll soon see holes in its logic and have to start over again. LUCKY DAY: THE 2ND. Enlightenment is yours concerning a complex issue.

#### 9

#### **CANCER**

JUNE 22-JULY 23 Others may not be as scrupulous as you are in partnerships and joint financial or property deals. Clear up any petty political matters that crop up immediately, even if your tactics are criticized. LUCKY DAY: THE 22ND. At last, you forgive peers for a common, minor error.

#### $\delta$

#### **LEO**

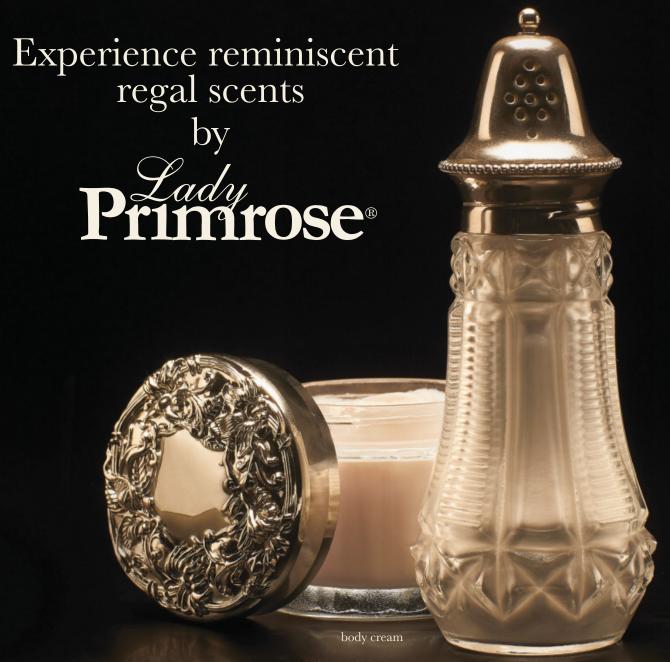
JULY 24-AUGUST 23 Unusual, perhaps wacky ideas will spring to mind, and you'll feel invincible, but friends may doubt your judgment. Your focus should be your long-term future, so consider the points raised and do a full risk assessment. LUCKY DAY: THE 10TH. Fans or allies support you in just the way you need.







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After more than TWO DECADES in the SPOTLIGHT, Beyoncé has become MUCH MORE than a POP ICON. She's a CULTURAL FORCE who has routinely DEFIED EXPECTATIONS and TRANSFORMED the way we UNDERSTAND the POWER of ART to CHANGE how WE SEE OURSELVES and EACH OTHER. But at 40, she feels like she's just SCRATCHED the SURFACE.

Introduction by KAITLYN GREENIDGE

omen born at the dawn of the 1980s were among the last generation to live an analog life and the first to see themselves reimagined in digital. Beyonce's childhood coincided with the rise of home-recording equipment—video cameras, stereo systems that let you record your own voice, keyboards that let you find whatever sound you wanted, personal computers to synthesize it all. The girls before her had mirrors and the echoes of the trees and magazines with cartoon approximations to reflect themselves. Her generation was the first to regularly experience the dizzying accuracy of playback. It could be a destabilizing force; there's your voice as you think it sounds, and then your voice when it comes back to you, after you've hit Record.

Beyoncé Knowles-Carter came of age during that digital

revolution, and knowing how to navigate that dissonance is part of her artistic superpower. She has built her company, Parkwood Entertainment, into a media conglomerate that includes a fashion line, IVY PARK. She is now a mother of three, to nine-year-old Blue Ivy and four-year-old twins Rumi and Sir, with husband JAY-Z. The iconic couple have just been named the new faces of Tiffany & Co., which was acquired earlier this year by LVMH and is relaunching under its auspices. And she is working on new music along with an array of other projects that promise to obliterate old boundaries and yault her further into uncharted territory.

Is that what I sound like? Is that what I want to send into the world? These are questions she answers anew, each decade of her life. Now, at 40, Beyoncé listens to her voice alone.











You turn 40 on September 4. Reflecting on your life so far, what has each decade taught you?

The first decade of my life was dedicated to dreaming. Because I was an introvert, I didn't speak very much as a child. I spent a lot of time in my head building my imagination. I am now grateful for those shy years of silence. Being shy taught me empathy and gave me the ability to connect and relate to people. I'm no longer shy, but I'm not sure I would dream as big as I dream today if it were not for those awkward years in my head.

I was competing in dance and singing competitions at age seven. When I was on the stage, I felt safe. I was often the only Black girl, and it was then that I started to realize I had to dance and sing twice as hard. I had to have stage presence, wit, and charm if I wanted to win. I started taking voice lessons from an opera singer at nine. By 10 I had already recorded at least 50 or 60 songs in the recording studio. This was before Pro Tools, when you recorded to tape.

I had my first vocal injury at 13 from singing in the studio for too many hours. We had just gotten our first record deal, and I was afraid I had developed nodules and destroyed my voice and that my career could be over. The doctors put me on vocal rest all summer and I was silent once again.

My teenage years were about the grind. I grew up hearing this particular scripture from James 2:17, "Faith without work is dead." Vision and intention weren't enough; I had to put in the work. I committed to always being a student and always being open to growth. No one in my school knew that I could sing because I barely spoke. My energy went into Destiny's Child and the dream of us getting a record deal and becoming musicians. If something wasn't helping me reach my goal, I decided to invest no time in it. I didn't feel like I had time to "kiki" or hang out. I sacrificed a lot of things and ran from any possible distraction. I felt as a young Black woman that I couldn't mess up. I felt the pressure from the outside and their eyes watching for me to trip or fail. I couldn't let my family down after all the sacrifices they made for me and the girls. That meant I was the most careful, professional teenager and I grew up fast. I wanted to break all of the stereotypes of the Black superstar, whether falling victim to drugs or alcohol or the absurd misconception that Black women were angry. I knew I was given this amazing opportunity and felt like I had one shot. I refused to mess it up, but I had to give up a lot.

My 20s were about building a strong foundation for my career and establishing my legacy. I was focused on commercial success and number ones and being a visionary no matter how many barriers I had to break through. I was pushed to my limits. I learned the power of saying no. I took control of my independence at 27 and started Parkwood Entertainment. At the time, there wasn't a company that did what I needed it to do or ran the way I wanted it run. So, I created this multipurpose badass conglomerate that was a creative agency, record label, production company, and management company to produce and work on projects that meant the most to me. I wanted to manage myself and have a company that put art and creativity first.

I pulled together these young visionaries and independent thinkers to collaborate with. I wanted strong women to be in key roles throughout my company, when most of the industry was still male dominated. I wanted collaborators who had not been

## "I'm at A POINT where I NO LONGER need to COMPETE with MYSELF. I have NO INTEREST in searching backwards. THE PAST is THE PAST."

jaded by the corporate world and wouldn't be afraid to rock with me when I came up with unconventional ideas, a team that would challenge me but wouldn't be conditioned to say you're not supposed to do something.

I remember being in a meeting discussing analytics, and I was told the research discovered that my fans did not like when my photography was black-and-white. They told me I wouldn't sell if it wasn't in color. That was ridiculous. It pissed me off that an agency could dictate what my fans wanted based on a survey. Who did they ask? How is it possible to generalize people this much? Are these studies accurate? Are they fair? Are all the people I'm trying to uplift and shine a light on included? They're not. It triggered me when I was told, "These studies show..." I was so exhausted and annoyed with these formulaic corporate companies that I based my whole next project off of black and white photography, including the videos for "Single Ladies" and "If I Were a Boy" and all of the artwork by Peter Lindbergh for I Am...Sasha Fierce, which ended up being my biggest commercial success to date. I try to keep the human feeling and spirit and emotion in my decision-making.

I was very interested in filmmaking, and my first project was directing my concert film *I Am...World Tour*. I learned how to edit the cut myself in Final Cut Pro, and it was the beginning of a newfound love and creative expression, which led to creating the visual album with my self-titled album, *Beyoncé*, then *Lemonade*, *Homecoming*, and *Black Is King*.

My 30s were about starting my family and my life becoming more than my career. I worked to heal generational trauma and turned my broken heart into art that would help move culture forward and hopefully live far beyond me. My 30s were about digging deeper. In 2013, I started BeyGOOD to share the mentality that we could all do something to help others, something my parents instilled in me from a young age—to inspire others to be kind, to be charitable, and to be good. We focused on many areas of need, including hurricane relief; education, with scholarships to colleges and universities in the U.S.; a fellowship program in South Africa; women's rights; support of minority businesses; assisting families with housing needs; water crises; pediatric health care; and pandemic relief. BeyGOOD has become a worldwide

Dress, GIVENCHY. Earrings, TIFFANY & CO. Pumps, SAINT LAURENT BY ANTHONY VACCARELLO. Horse bridle, bit, and reins, HERMÈS.









initiative for providing support domestically and internationally. It has always been important to me to help others and to make a positive impact on the world. I have worked to lift my people up, to change perceptions so my kids could live in a world where they are seen, celebrated, and valued.

I've spent so many years trying to better myself and improve whatever I've done that I'm at a point where I no longer need to compete with myself. I have no interest in searching backwards. The past is the past. I feel many aspects of that younger, less evolved Beyoncé could never f\*\*\* with the woman I am today. *Haaa!* 

## How do you process the changing world of celebrity culture and protect your inner self?

We live in a world with few boundaries and a lot of access. There are so many internet therapists, comment critics, and experts with no expertise. Our reality can be warped because it's based on a personalized algorithm. It shows us whatever truths we are searching for, and that's dangerous. We can create our own false reality when we're not fed a balance of what's truly going on in the world. It's easy to forget that there's still so much to discover outside of our phones. I'm grateful I have the ability to choose what I want to share. One day I decided I wanted to be like Sade and Prince. I wanted the focus to be on my music, because if my art isn't strong enough or meaningful enough to keep people interested and inspired, then I'm in the wrong business. My music, my films, my art, my message—that should be enough.

Throughout my career, I've been intentional about setting boundaries between my stage persona and my personal life. My family and friends often forget the side of me that is the beast in stilettos until they are watching me perform. It can be easy to lose yourself very quickly in this industry. It takes your spirit and light, then spits you out. I've seen it countless times, not only with celebrities but also producers, directors, executives, etc. It's not for everyone. Before I started, I decided that I'd only pursue this career if my self-worth was dependent on more than celebrity success. I've surrounded myself with honest people who I admire, who have their own lives and dreams and are not dependent on me. People I can grow and learn from and vice versa. In this business, so much of your life does not belong to you unless you fight for it. I've fought to protect my sanity and my privacy because the quality of my life depended on it. A lot of who I am is reserved for the people I love and trust. Those who don't know me and have never met me might interpret that as being closed off. Trust, the reason those folks don't see certain things about me is because my Virgo ass does not want them to see it....It's not because it doesn't exist!

How did your upbringing influence your art and business? My mother has always been my Queen and still is. She has always been so strong and is filled with humanity. She worked 18 hours a day with calloused hands and swollen feet. No matter how

tired she was, she was always professional, loving, and nurturing. I try to handle my work and run my company in the same way.

My father constantly encouraged me to write my own songs and create my own vision. He is the reason I wrote and produced at such a young age. I remember when I started hearing people criticize me after I had put on some weight. I was 19. None of the sample clothes fit me. I was feeling a bit insecure from hearing some of the comments, and I woke up one day and refused to feel sorry for myself, so I wrote "Bootylicious." It was the beginning of me using whatever life handed me and turning it into something empowering to other women and men who were struggling with the same thing.

Fashion can often help to empower us too. Can you tell us about the inspiration behind your new IVY PARK collection? This collection is a mixture of my childhood growing up in Texas and a bit of American history. I grew up going to the Houston rodeo every year. It was this amazing diverse and multicultural experience where there was something for every member of the family, including great performances, Houston-style fried Snickers, and fried turkey legs. One of my inspirations came from the overlooked history of the American Black cowboy. Many of them were originally called cowhands, who experienced great discrimination and were often forced to work with the worst, most temperamental horses. They took their talents and formed the Soul Circuit. Through time, these Black rodeos showcased incredible performers and helped us reclaim our place in western history and culture. We were inspired by the culture and swag of the Houston rodeo. We combined classic elements with the athleticwear of IVY PARK x adidas, adding our own spin, monogrammed denim, chaps, and cowhide.

I'm excited that IVY PARK x adidas will now feature kids' clothing with this drop. On our family vacations, we love to coordinate our outfits. My kids are usually on set with me for shoots, and we'd find ourselves putting them in extra-extra-smalls so we could match. So, it is a natural progression for IVY PARK to introduce a selection of key silhouettes in children's sizing.

Tell us about your community. How have the women in your life influenced you?

My closest friends are brilliant women who run companies, are entrepreneurs, mothers, wives, and close family. Kelly [Rowland] and Michelle [Williams] are still my best friends. I gravitate toward strong, grounded women like my incredible sister, Solange. She is full of wisdom, and she is the dopest person I know.

"I've FOUGHT to PROTECT MY SANITY and MY PRIVACY because the QUALITY of MY LIFE depended on it."





There is power in community, and I saw that growing up the daughter of a salon owner. My first introduction to beautiful women was curvy, Texas-bred, bean-and-cornbread-fed goddesses. I was exposed to so many entrepreneurial women that I admired. Doctors, business owners, artists, teachers, mothers—they all came through my mom's salon. I saw firsthand how a salon can be a sanctuary for women. I vividly remember one client who was an opera singer. She was this regal Black woman who had traveled all around the world and would tell these incredible stories. I'd love to hear about her travels and decided one day I would travel around the world too.

I watched my mother nurture and heal those women in her salon, not just by making them look and feel beautiful but by talking with them, listening to them, and connecting with them. I've seen how much Black women's emotions are attached to our hair and beauty. The beauty industry does not always understand these emotions and what we need. I want to build a community where women of all races can communicate and share some of those secrets, so we can continue to support and take care of each other. I want to give women a space to feel their own strength and tell their stories. That is power.

With so much on your plate, how do you take care of yourself? I think like many women, I have felt the pressure of being the backbone of my family and my company and didn't realize how much that takes a toll on my mental and physical well-being. I have not always made myself a priority. I've personally struggled with insomnia from touring for more than half of my life. Years of wear and tear on my muscles from dancing in heels. The stress on my hair and skin, from sprays and dyes to the heat of a curling iron and wearing heavy makeup while sweating on stage. I've picked up many secrets and techniques over the years to look my best for every show. But I know that to give the best of me, I have to take care of myself and listen to my body.

In the past, I spent too much time on diets, with the misconception that self-care meant exercising and being overly conscious of my body. My health, the way I feel when I wake up in the morning, my peace of mind, the number of times I smile, what I'm feeding my mind and my body—those are the things that I've been focusing on. Mental health is self-care too. I'm learning to break the cycle of poor health and neglect, focusing my energy on my body and taking note of the subtle signs that it gives me. Your body tells you everything you need to know, but I've had to learn to listen. It's a process to change habits and look past the bag of chips and the chaos everywhere!

"I have PAID my DUES and FOLLOWED every RULE for DECADES, so now I can BREAK the RULES that NEED to be BROKEN." During quarantine, I went from overindulgences to creating positive rituals drawing from past generations and putting my own spin on things. I discovered CBD on my last tour, and I've experienced its benefits for soreness and inflammation. It helped with my restless nights and the agitation that comes from not being able to fall asleep. I found healing properties in honey that benefit me and my children. And now I'm building a hemp and a honey farm. I've even got hives on my roof! And I'm so happy that my daughters will have the example of those rituals from me. One of my most satisfying moments as a mom is when I found Blue one day soaking in the bath with her eyes closed, using blends I created and taking time for herself to decompress and be at peace. I have so much to share...and there's more to come soon!

### Okay, we've waited long enough to ask...when can we expect new music?

With all the isolation and injustice over the past year, I think we are all ready to escape, travel, love, and laugh again. I feel a renaissance emerging, and I want to be part of nurturing that escape in any way possible. I've been in the studio for a year and a half. Sometimes it takes a year for me to personally search through thousands of sounds to find just the right kick or snare. One chorus can have up to 200 stacked harmonies. Still, there's nothing like the amount of love, passion, and healing that I feel in the recording studio. After 31 years, it feels just as exciting as it did when I was nine years old. Yes, the music is coming!

#### What do you hope this next decade brings?

My wish is for my 40s to be fun and full of freedom. I want to feel the same freedom I feel on stage every day of my life. I want to explore aspects of myself I haven't had time to discover and to enjoy my husband and my children. I want to travel without working. I want this next decade to be about celebration, joy, and giving and receiving love. I want to give all the love I have to the people who love me back.

I've done so much in 40 years that I just want to enjoy my life. It's hard going against the grain, but being a small part of some of the overdue shifts happening in the world feels very rewarding. I want to continue to work to dismantle systemic imbalances. I want to continue to turn these industries upside down. I plan to create businesses outside of music. I have learned that I have to keep on dreaming. One of my favorite quotes is from the inventor Charles Kettering. It goes, "Our imagination is the only limit to what we can hope to have in the future."

I want to show that you can have fun and have purpose, be respectful and speak your mind. You can be both elegant and a provocateur. You can be curvy and still be a fashion icon. I wish this freedom for every person. I have paid my dues and followed every rule for decades, so now I can break the rules that need to be broken. My wish for the future is to continue to do everything everyone thinks I can't do. HB

































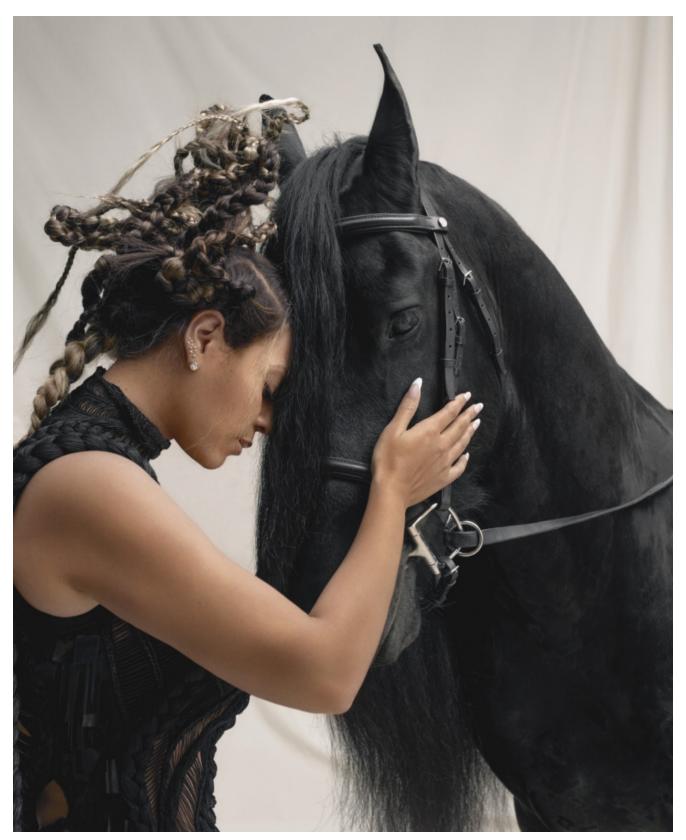












HAIRSTYLIST: JAWARA; PERSONAL HAIRSTYLIST FOR BEYONCÉ AND CO-HAIRSTYLIST: NAKIA RACHON; HAIR COLORIST: RACHEL BODT; MAKEUP ARTIST: FRANCESCA TOLOT; MANICURIST: MIHO OKAWARA; PRODUCTION: VIEWFINDERS; SET DESIGNER: PETER KLEIN; LIGHTING TECHNICIAN: STEPHEN WORDIE. SPECIAL THANKS TO YVETTE NOEL-SCHURE, KALEB STEELE, ANDREW MAKADSI, LAUREN BAKER, AND HILLARY COY OF PARKWOOD ENTERTAINMENT. SEE WHERE TO BUY FOR SHOPPING DETAILS.























































































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This page: Jacket, blouse, and pants, LOEWE. Shoes, PIERRE HARDY. Opposite page: Jacket and blouse, LOEWE.

HAIR: WARD; MAKEUP: ROMY SOLEIMANI FOR BOBBI BROWN; MANICURE: LOLLY KOON FOR CHANEL LA BASE; PRODUCTION: LOLA PRODUCTION. SEE WHERE TO BUY FOR SHOPPING DETAILS.







## Personal GROWTH



PUSH the LIMITS in a LUSH assortment of PLAYFUL TEXTURES, WHIMSICAL LAYERING, and pops of SHINE

Photographs by DARIO CATELLANI Styling by AVENA GALLAGHER





















This page: Romper, hat, scarf, and boots, MIU MIU. Bracelet and ring, CARTIER. Tights, FALKE. Opposite page: All clothing and accessories, SAINT LAURENT BY ANTHONY VACCARELLO.









From top: *Three Flags*, 1958; *Savarin*, 1982



## The Meaning of JASPER JOHNS

For decades, people have tried to get INSIDE the MIND of one of America's most VISIONARY, ENIGMATIC ARTISTS. Now, they finally get their chance.

Text by STEPHEN MOOALLEM Photographs by JOHN EDMONDS

o say that Jasper Johns is ambivalent about having to discuss the intentions or meanings behind his art would imply that there is some part of it he doesn't find distasteful. Johns has always been reluctant (and unwilling) to "explain" himself or his work. He isn't humorless; in fact, he's the opposite. He has just never been interested in the public parts of being an artist that involve submitting himself as a specimen for examination. Johns has developed a Zen-like threshold for uncomfortable silences—a skill that, at 91, he has refined to an art in itself. (In the 1990s, he had a rubber stamp made that said "Regrets, Jasper Johns," which he'd use to decline invitations and requests; the stamp found its way into



a series of works shown at the Museum of Modern Art in 2014 under the title "Regrets.") During the pandemic, Johns took the opportunity at his estate in Sharon, Connecticut, to toil away unfettered on the multiple projects he always has going—or at least less fettered than usual. "I was able to work in the studio without as much interruption as typically occurs," Johns says. "Most of the time was spent on a painting and a few drawings and a print that took more time than usual to resolve and is now, finally, being printed—I hope!"

The respite is about to end. On September 29, "Jasper Johns: Mind/Mirror," the most comprehensive retrospective ever of Johns's work, is set to open simultaneously at the Whitney Museum of American Art in New York and the Philadelphia Museum of Art.













he exhibition will showcase nearly 500 pieces across the two institutions, with each museum exploring the Johns canon through "echoed" or "mirrored" Ienses. The Whitney and the PMA will present different programs connected by "chapters" that are built around loose themes and motifs and incorporate iconic works like his American flag and map paintings, bronze sculptures of objects like beer cans and light bulbs, and a vast collection of monotypes and prints. Entire galleries will be devoted to restagings of two of Johns's early shows at the Leo Castelli Gallery in New York, where some of those pivotal works were first unveiled. The exhibition will also include previously unseen paintings, drawings, and prints, as well as new works completed within the last year.

At various times, Johns has been described as America's greatest, most prodigious, and most expensive living artist. Starting in the 1950s, his flags, maps, targets, and stenciled numbers and letters, many of which were rendered in encaustic (a mix of hot wax and pigment), explored the nature of representation, language, repetition, and meaning. His work seemed to foreground

process, or the making of art, with an almost eerie sense of detachment and anticipated movements like Pop art, conceptualism, and minimalism. It also signaled a move away from the more gestural painting of Abstract Expressionists such as Willem de Kooning and Jackson Pollock. In 1964, he jotted his recipe for success in a sketchbook: "Take an object / Do something to it / Do something else to it. [Repeat.]" The fact that he chose to do that with symbols of American national and political power and systems of enforced logic, like targets, numbers, and letters, was what made his work so potent. The gaze of the art world was shifting to New York, and Johns and his close friend and fellow artist Robert Rauschenberg, along with choreographer Merce Cunningham and composer John Cage, were part of a pioneering new American avant-garde. (Fittingly, Ralph Lauren, who has engaged with Americana and American iconography in more ways than any other designer, is a lead sponsor of the Whitney portion of "Mind/Mirror." "The American dream has always been at the root of my inspiration," Lauren says. "The cowboy stood for a person who wasn't afraid of hard work, wore his jeans until they wore out, and then patched them. That's at the heart of the American values that

I've always celebrated and still believe in.")

While Johns's popularity has waxed and waned, the market for his work has not. In 1980, the Whitney purchased Johns's *Three Flags* for \$1 million, then a record price for the work of a living artist. In 1988, Johns's 1959 painting *False Start* was auctioned at Sotheby's in New York for \$17 million, topping a record Johns himself had set the previous night with his 1958 painting *White Flag*, which went for \$7 million. Another flag painting was sold privately to hedge-fund billionaire Steven A. Cohen in 2010 for a reported \$110 million.

Nevertheless, "Mind/Mirror" comes at a curious juncture in American art. In recent years, much of the emphasis in the nation's major institutions has begun to veer away from celebrating the contributions of artists like Johns-part of the established narrative of art history, his place firmly entrenched-and toward a reappraisal of that narrative itself, which has historically excluded so many. In addition, some of the works for which Johns is best known, like his flag paintings, also resonate differently at a moment when the fault lines in the union that the flag is supposed to represent are so apparent. The flag itself was wielded by the throng that led the siege on the Capitol in Washington, D.C., on January 6; it's





# "I don't REMEMBER what my IDEA of being an ARTIST consisted of as a CHILD, but I knew that to BE one, I would NEED to be SOMEWHERE other than WHERE I was."





This page: *Untitled*, 2018. Opposite page: *Usuyuki*, 1982.

hard to look at Johns's maps now and not think of political maps, with red and blue states and district lines that have been redrawn, or "heat" maps designed to diagram the spread of Covid-19 variants. Johns says he has tried to keep up with the news, even when it's been tempting to look away. "There were specific events—those that took place on January 6, the presidential inauguration, the Supreme Court confirmation hearings—that I watched with interest," he offers. "Generally, it has been difficult and discouraging to follow current events."

Planning for "Mind/Mirror" began in 2016; it was originally slated to open last year before it was pushed back because of the pandemic. "We tried to do a show that in its very structure replicates some basic procedures at play in Johns's oeuvre," says Carlos

Basualdo, the PMA's senior curator of contemporary art, who oversaw the exhibition with Scott Rothkopf, the Whitney's senior deputy director and chief curator. "The work is inquisitive and poses thoughtful questions that are very urgent. What is the relation between signs and meaning? What is memory? What is truth?"

"The biggest surprise for me was to confront head-on Jasper's incredible capacity for reinvention," says Rothkopf. "History has a way of smoothing out an artist's work or making certain shifts look inevitable. But Jasper has never been on autopilot."

At this stage, Johns has seen his art analyzed, organized, and curated in a multitude of ways; the Whitney even held its own retrospective back in 1977. But he finds the (Continued on page 277)



































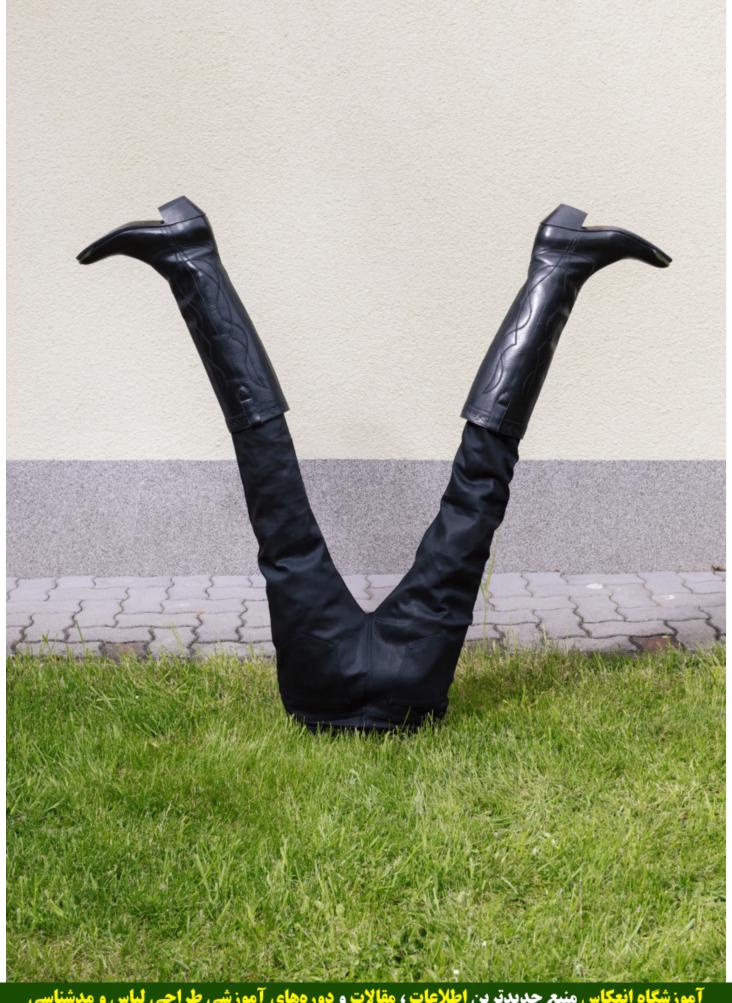
























The season's NEW SPIN
on EVENINGWEAR
WORKS all the
ANGLES, with
VOLUMINOUS
TAILORING, PUFFS
and RUFFLES, and
ARCHITECTURAL
SILHOUETTES

This page: Coat and shorts, BURBERRY.
Earring (top; worn throughout), MARIA TASH.
Serpenti earrings (bottom; worn throughout),
BULGARI. Tabi boots (worn throughout), MAISON
MARGIELA. Opposite page: Dress, HERMÈS.
Pearl earring (worn throughout), ANA KHOURI.
Garter harness, FLEET ILYA X DION LEE.













This page: Slipdress, CELINE BY HEDI SLIMANE. Opposite page: Tuxedo coat, MAX MARA. Trousers, HERMÈS.







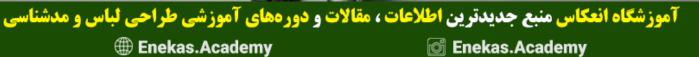
This page: Jacket and skirt, ALEXANDER McQUEEN. Opposite page: Top and pants, CAROLINA HERRERA.



























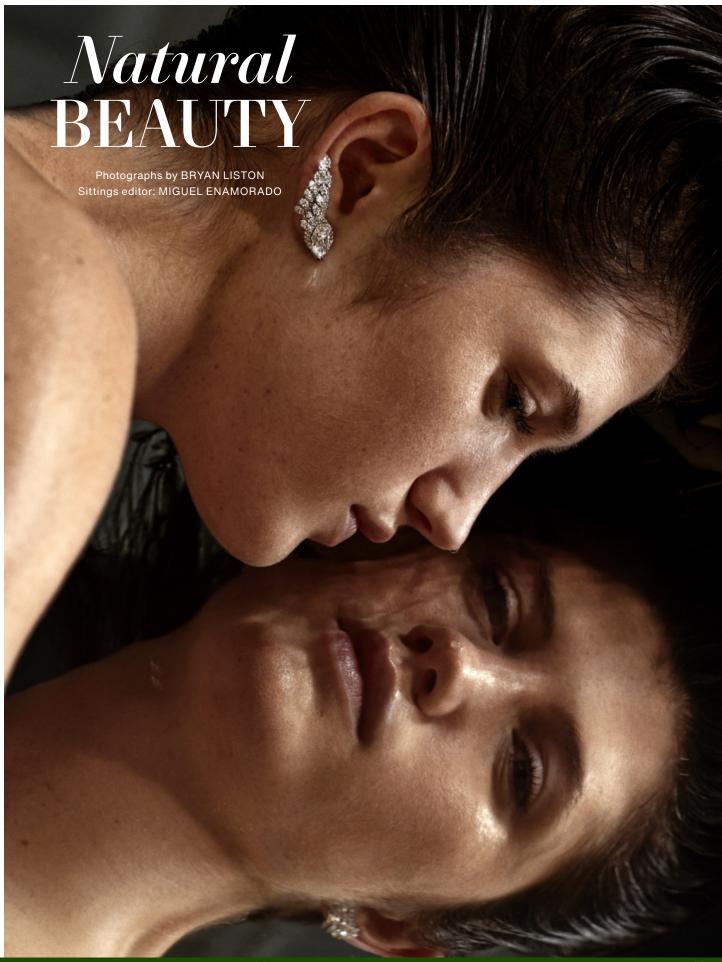




MODEL: ADESUWA; HAIR: TASHANA MILES AT THE CHAIR BEAUTY LOFT FOR THE CHAIR BEAUTY; MAKEUP: KIKI GIFFORD FOR BYREDO; MANICURE: SHIRLEY CHENG FOR CHANEL; SET DESIGN: IAN SALTER. SEE WHERE TO BUY FOR SHOPPING DETAILS.







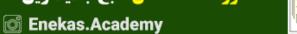
















Photographs by DAN MARTENSEN
Styling by CAMILLE BIDAULT-WADDINGTON





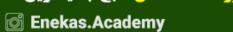




























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# "THERE was just SO MUCH HOPE."

New York FASHION WEEK
in SEPTEMBER 2001
was supposed to be the
BIGGEST one yet. Instead,
on a bright, clear TUESDAY
MORNING, the WORLD
CHANGED FOREVER.
TWENTY YEARS after 9/11,
the INDUSTRY REMEMBERS.

As told to ALISON S. COHN with additional reporting by JESSICA MATLIN

NEW YORK FASHION WEEK SPRING 2002–scheduled to run from Friday, September 7, through Friday, September 14, 2001–was a heady time in the city. The MTV Video Music Awards were held in New York on September 6, with Britney Spears and a snake serving as NYFW's unofficial opening act. Just three years before, Helmut Lang had helped make New York one of the Big Four fashion capitals, alongside London, Milan, and Paris, when he announced that he would show in September rather than November, prompting the rescheduling of NYFW from last to first. The event became a cultural magnet, with a cavalcade of designers, models, and celebrities and thousands of international journalists flying in to cover it.

Fresh off his graffiti handbag collaboration for Marc Jacobs's

Louis Vuitton, artist Stephen Sprouse had given NYFW's main venue, the tents at Bryant Park, a neon makeover for the Spring 2002 season. More than 40 collections, including those from Diane von Furstenberg, Carolina Herrera, and Tommy Hilfiger, had shown by the time Jacobs introduced his first fragrance, Marc Jacobs Perfume, with the blowout party of the new century on the evening of September 10.

Then the music stopped. On Tuesday, September 11, at 8:46 A.M., a plane crashed into the North Tower of the World Trade Center, followed by a second plane striking the South Tower 17 minutes later and a third hitting the Pentagon, in the nation's capital, within the hour. The world changed forever. And within the insular New York fashion sphere, the events helped galvanize a new sense of community that can still be felt today.





## 9/10/2001: Marc Jacobs Show **IVAN BART, PRESIDENT OF IMG MODELS AND FASHION:** September 10 was a very normal day of Fashion Week: busy, hectic, crazy. The Marc Jacobs show on Pier 54 [over the Hudson River] that night was amazing. JULIE MANNION, CHAIRMAN OF FASHION-**SERVICES AGENCY KCD:** The build-out took 10 days, and there was not a cloud in the sky. And then we got to September 10 and they're predicting a hurricane. I've never seen a sky so low and ominous. It held out until 3:00 P.M., when the skies just opened up. We had a clear tent, and there was a ginormous bubble over the top filling with water. Grass we'd laid down on the pier was floating away. The show was supposed to be at 9:00 P.M., but it wasn't until 10:00 P.M. that the rain finally stopped and we were able to salvage things. MICKEY BOARDMAN, PAPER MAGAZINE

EDITOR AT LARGE: It was the last show before September 11 and was sort of like the period at the end of what fashion had been up to that time: over-the-top, money's no object, glamorous, celebrities, and all of that. It was like a movie. Marc came and took his bow, and the curtain opened, and we were outside on the pier. There was a tugboat shooting water with a fire hose and the Twin Towers in the background. It couldn't have been more of a postcard New York gorgeous moment.

**BART:** Sofia Coppola was there, and Zoe Cassavetes. It was a starry, beautiful, moonlit night. I looked up and saw the towers and was like, "Look how beautiful they look." It was just this incredible moment in fashion that felt potent and exciting, and there was just so much hope.

### 9/11/2001: *Bryant Park*

FERN MALLIS, FASHION CONSULTANT AND CREATOR OF NEW YORK FASHION WEEK: September 11 was the fifth day of Fashion Week, and I purposely was a little late getting down to Bryant Park [in Midtown] that morning. CNN was covering backstage at the shows. Working at the tents, I never got the chance to catch any of it. So I was watching the 9:00 a.m. Liz Lange Maternity show on TV when there was a news flash saying that a plane had crashed into the World Trade Center. I raced out of my apartment on the Upper East Side to grab a cab, and when I got to Park Avenue you could see smoke filling the air downtown.



FROM TOP: The tents at Bryant Park, 9/11/2001; Sofia Coppola at the Marc Jacobs Spring 2002 show, 9/10/2001; Ivan Bart; Julie Mannion; Mickey Boardman; Jacobs at his Spring 2002 show; Adam Lippes; finale of the Liz Lange Maternity Spring 2002 show, 9/11/2001; Jimmy Paul; Liya Kebede in the Narciso Rodriguez Spring 2002 show, 9/20/2001; Lange: Fern Mallis: James Kaliardos

LIZ LANGE, DESIGNER: This was my New York Fashion Week debut. And it was actually the first-ever maternity fashion show taking place during New York Fashion Week. So, I'm backstage watching, and I noticed all of a sudden that CNN and Good Morning America go running out. We had no idea what was going on. We finished the show, and then the security guards started just pushing people out of the tents. We walked outside into this crush of people, and it was like we'd just walked into a different world. I felt that people were almost zombielike. ADAM LIPPES, DESIGNER: I was working at Oscar de la Renta as creative director. Our show was scheduled for noon. The morning of a show, Oscar would be at our showroom two blocks away, and I would get to the tents early to get set up. I had a camera crew from the Style channel following me around, and the producer said, "There's been an accident and all crews need to head downtown." We had hair assistants and models showing up late; photographers and other press are leaving. I called Oscar and said, "There's been a horrible accident and models are sobbing." I was young, and he had seen a lot more. He said, "Oh, it'll be fine. We're going to continue."

JIMMY PAUL, HAIRSTYLIST: There's a really short amount of time to get models ready for a show, and it's extremely stressful, and adrenaline is at full blast. I was doing hair for Oscar, and one of my team members was late, and he started saying something like, "My phone won't work. There's something going on." Then Liya Kebede comes in. And same thing. She's late. All I'm thinking about is hair and the show. And she's saying, "My phone won't work. There's something going on. Something happened."

**LIYA KEBEDE, MODEL:** As I was paying for my cab, there was this woman in tears who was pleading with the driver to please take her to Wall Street. Her phone rang, and she's like, "Is it you? Oh, my God, thank you!" I walked into the tents, and from there it's kind of a blur.

JAMES KALIARDOS, MAKEUP ARTIST: [Model] Audrey Marnay was in another tent—they're all connected—filming a television segment, and she kept running over, feeding me news. "A plane just hit one of the Twin Towers." "A plane just hit the other tower." I remember thinking, What's next? If a terrorist was going to hit somewhere in New York, they were going to hit Times Square. I told ▶





my team, "You guys, start packing up. This is not safe to be here." At that moment, Fern Mallis came running in, saying we had to get out as soon as we could.

MALLIS: I remember standing on some platform or ladder and saying, "Everybody, I need your attention: There has been a terrorist attack at the World Trade Center." Jaws were dropping. And I continued, "Please gather your things and go home and be with your loved ones. Go home, safely and quickly. We have to vacate these premises." I could barely get the words out. I was crying the entire time, and I still do whenever I repeat that story.

**KEBEDE:** There was another model who had her daughter with her and was worried about how they were going to get back to Brooklyn with the bridges closed. I lived uptown, so I said, "Just come with me and stay."

### 9/11/2001: *Downtown*

MICHAEL KORS, DESIGNER: My show was scheduled for the next day. I was finished with most of my show prep and had only one fitting left to do, with model Erin Wasson. I was running late, so I got out of the shower and called the office to let them know I'd be on my way shortly. I was living in Greenwich Village, in an apartment with a terrace that faced directly onto the Twin Towers. As I was on the phone, I saw the first plane go into the first tower. I immediately thought I'd witnessed an unimaginable accident. I was still on the phone, trying to comprehend what had happened, when the second plane went into the second tower. In that moment, I knew this was no accident but an act of terrorism. My phone went dead, and I dropped to my knees watching the aftermath.

KAREN ELSON, MODEL: I was actually very close. I lived in TriBeCa right by the Hudson River at Chambers Street. So I remember hearing a very, very loud noise. My friend Maggie Rizer, who's also a model, called me and said, "A plane's just flown into the World Trade Center." And then we saw the second plane go in and very soon realized, Okay, this is a really scary situation. We were all running from this big ash cloud. I'd never before had an experience where I thought, My God, I could die. It was a stampede, and I fell down and cut my legs quite a bit. There was a photographer who picked me up and put me on the back of his bike and rode me up to Chelsea to a friend's house.



FROM TOP: Karen Elson in the Michael Kors Spring 2002 show, 9/20/2001; Alek Wek in the Oscar de la Renta Spring 2002 show, 9/17/2001; Kors; Diane von Furstenberg with Erin Wasson and Wek at her Spring 2002 show, 9/9/2001; Maria Cornejo; breaking down the tents, 9/14/2001

MARIA CORNEJO, DESIGNER: I was dropping my daughter off at PS 41, on West 11th Street. It was just so surreal because the sky was this gorgeous blue, and there wasn't a cloud to be seen, but there were these things that looked like sequins falling from the sky. They were actually debris from the explosions before the towers came down. It felt like we were on the set of some weird disaster movie.

My first runway show was supposed to be on Wednesday, and my husband was in Washington, D.C., working on the soundtrack with a musician friend. When I was finally able to get through to him, he told me that the same thing had happened there. He often jokes about things, and I said, "Oh, please don't joke about it." And he said, "No, for real, it's happened here too." DIANE VON FURSTENBERG, DESIGNER: At the time, my design studio was in a carriage house on West 12th Street and I had an apartment upstairs. I had had my fashion show on Sunday evening, and Tuesday was the day I was to have my review in The New York Times, so I had woken up early to get the paper. That's when I heard the news.

My son had just had a baby three weeks before, and he came to pick me up and said, "Let's go to the country." You know how people always ask you, "If you had to leave home in an emergency, what would you take?" I realized that I took nothing besides my medicine. We picked up my daughter at Gramercy Park, and then we went to get the baby, who was uptown with his mother and other grandmother. I'm the daughter of a woman who survived the Holocaust, so survival is something that's in my genes. Your first instinct is to take your children and protect them.

**BART:** When I walked into the IMG offices at 23rd Street and Park Avenue that morning, the TV screens that we usually watched shows on were filled with news. It was very clear there were no fashion shows happening, so I had all of our models come into the office. Alek Wek was here, and Guinevere van Seenus and Carolyn Murphy too. And at the end of the day I made sure everyone got home safe. I was like, "Excuse me, where do you live again?" to one of our employees. "I live on the Upper West Side." "Great. These five models also live on the Upper West Side. I want you to start walking north." "Where do you live? Queens? Great. I want you guys to go over the 59th Street Bridge together."





9/12–15/2001: Recovery and Relief **VON FURSTENBERG:** I lost my friend Berry Berenson, Marisa Berenson's sister, in the first plane. She was going from Boston to L.A. to visit her son, and that's it. It touched everyone.

MALLIS: We posted a sign to say we're shut down. If you weren't a policeman or a fireman, you felt pretty useless. We had a billion cases of Evian for the week that we sent down to Ground Zero. And several of our people who built the tents went down to help organize tenting. We were just trying to use whatever resources we had to help. ALEXANDRE DE BETAK, FOUNDER OF **FASHION PRODUCTION COMPANY BUREAU** BETAK: We had rented the Lexington Avenue Armory for the entire week and were transforming the space for various shows. John Bartlett was over the weekend, and I'd done an installation inspired by imprisonment. It was really intense, and there were these very loud sounds of jail doors closing and the lights going off and on. Donna Karan was scheduled for Thursday, and we'd designed custom banquettes with beautiful big round pillows for it. There were hundreds of them.

Because we were on site downtown with a big production team, we immediately offered to help with rescue and recovery efforts. They called us in first to help transform our fashion-show setup into a field hospital. And very sadly, in the course of 24 hours, no survivors were brought in. And then they asked us to turn it into a morgue. And no bodies came. Then finally they asked us to turn it into a family center, a place where people could bring something from their lost one to match the DNA.

**MANNION:** We got a call from a city official saying, "We see you have this tent [from the Marc Jacobs show]. Can we confiscate it for triage?" So we're clearing it out, and then I remember getting a call later that afternoon: "Never mind. We don't need it anymore because there are no survivors." You just couldn't even fathom.

NORMA KAMALI, DESIGNER: I went down to the World Trade Center to volunteer, but there was nobody to help. I didn't go back to my business on 56th Street for a while, and when I did I was surprised to find a lot of messages on the answering machine asking for sleeping-bag coats. September 11 was a hot day, and the last thing I thought anybody would be thinking about



FROM TOP: Signs of support for frontline workers following the 9/11 attacks; Alexandre de Betak; Norma Kamali; Tommy Hilfiger; Steven Kolb; Ralph Lauren at his Spring 2002 show, 9/21/2001; Pierre Rougier; Derek Lam; Thakoon Panichgul; Michael Bloomberg at the ribbon-cutting ceremony to kick off NYFW Fall 2002, with Kors, Carolina Herrera. Mallis. and Hilfiger. 2/8/2002

was a warm winter coat. But flights were canceled, and people were sleeping in hotel lobbies, at the airport, at friends', and they literally wanted sleeping-bag coats to sleep in. I brought back my team and the domestic factory that I work with and went through all of our fabric and cut coats out of everything you can think of.

TOMMY HILFIGER, DESIGNER: I've been on the board of the CFDA for forever, and we all came together to raise money for families and for the Twin Towers Fund. The memories of patriotism are also very strong: People were hanging American flags out of their windows. We were coming together as a nation and coming together as a city and coming together as an industry and coming together as people who were going to rebuild and be strong no matter what.

#### 9/17–21/2001: New York Fashion Week Part Two

LIPPES: We were the first show to happen again, on September 17. Oscar was very much like, "The show must go on. These people cannot win." We decided to show in the showroom, with no music, no set, no anything, out of respect. We put one flower on each chair. And everyone wore a black armband with an American flag.

KORS: After a lot of deliberation, I decided that although it would no longer be a large-scale fashion show, it was important for me and for New York to present the collection. So I did, albeit in a much more intimate way, in my showroom on Seventh Avenue, roughly 10 days later. The collection was originally meant to be very audacious and celebratory, so I edited things accordingly.

**DICK PAGE, MAKEUP ARTIST:** The thing that really struck me just now was how soon after we did these shows. I did a Michael Kors show and a Donna Karan show on September 20. They were small, and they were in the showroom, which is sort of how I started doing shows with Calvin Klein years ago, in the early '90s, so that was quite strange. PIERRE ROUGIER, FOUNDER AND PRESIDENT OF PUBLIC RELATIONS AND DIGITAL COMMU-NICATIONS AGENCY PR CONSULTING: We presented Narciso Rodriguez's collection in his showroom the minute it was appropriate to do so. When adversity hits, America rallies very quickly. Many small fashion businesses suffered greatly, and I think from that came a strong urge to support new designers. There was this collective (Continued on page 277)





#### VOICES: CLAUDIA RANKINE

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shine the light on whatever's worst / We try to fix something / But ya can't fix whatcha can't see / It's the soul that needs surgery / Blonder hair / Flat chest." In her trap-influenced anthem "\*\*\*Flawless," she samples the Nigerian writer Chimamanda Ngozi Adichie and asks questions about the subjugation and creative flattening of the lives of women without extending that line of questioning toward other injustices, namely racial subjugation. But the video is framed by footage of the loss of Girls Tyme, Destiny's Child's original name, to an all-male white rock band on the competition show *Star Search*.

Beyoncé's songs on her 2016 visual album, *Lemonade*, foreground a devastating historical legacy while still honoring the full range of an individual's emotional journey. Her ability to address the spectrum of betrayal—both personal and systemic—that Black women have been subjected to in a racist and misogynistic culture makes her simultaneously hypervisible and invisible in the collective history. Her story is a part of the larger crossgenerational dynamics that have threatened Black families in the "afterlife of slavery," to use the cultural historian Saidiya Hartman's terminology.

This new expansiveness was fully on display in her 2016 Super Bowl performance. There she drew from the rich visual and sartorial history of Black radicalism and Black revolutionaries to create a seamless tone poem of resistance and joy. Despite attempts of some critics to deliberately misinterpret her performance, it managed to contain all the contradictions, grief, strength, and protest of Black life in America in the 2010s. The very realities that made some so agitated and uncomfortable have catapulted her into an international role model for women supporting racial and gender equity. Aretha Franklin now had company in her call for respect.

In 2020, Beyoncé's visual album and film *Black Is King* was released. It is a retelling based on the music of *The Lion King: The Gift* and steeped in the education of all we know. "A journey is a gift," she states in *Black Is King*. If *Lemonade* looks at Beyoncé's place in American history, *Black Is King* takes on a diasporic lens with global reach. Here again, her family and community are essential components. Her choice to involve her children allows access without access. No attempt is being made to deny her motherhood alongside her role as a diva.

After a long and egregious year and a half of state-sanctioned white supremacist violence, life-changing Black Lives Matter protests, and a pandemic with far-reaching effects around the world—all stark reminders of the historical precarity of African-Americans among others—it's inspiring to move forward knowing that Beyoncé's musical legacy and philanthropic history have grown into such an expansive, full, collective vision. She is witnessing, addressing, and helping us manage and sustain within our evolving history. HB

Claudia Rankine is an award-winning poet, essayist, and playwright. Her latest book, Just Us: An American Conversation (Graywolf Press), is available in paperback this month.

# VOICES: IN CONVERSATION ZHAO AND VILLENEUVE

**CONTINUED FROM PAGE 154** 

that deep feeling of being together that is at the very foundation of the human experience. I'm afraid of the tribalization of culture bubbles that don't communicate together, like the Hulu people, the Apple people. I'm afraid that we will behave more and more like computers, like the extensions of algorithms.

**CZ:** And there's the way cinema is tied to commerce now. One studio executive said to me that there was a time when studio heads used to come together to talk about the longevity of our industry, how we nurture the next generation of storytellers and keep the culture of cinema going. That conversation doesn't happen anymore because they are becoming parts of bigger companies that weren't formed from the desire of telling stories. And it comes down to people just trying to keep their jobs.

**DV:** I feel like [the distribution process] belongs to Wall Street now and these people don't care about cinema. It is our responsibility to have a stronger voice in that process.

**CZ:** We often focus on making the film, and we don't think past that. Filmmakers need to have more involvement or even just information and transparency into how our films are going into the world. We spent years raising these film babies. I felt fortunate that I got to be very involved with *Nomadland* and now hopefully with *Eternals*. I feel that I need to be a part of that process or I don't know if I have the courage to keep making films.

**DV:** I remember movies staying months in theaters when I was a young filmmaker. I understand that this will not happen again. I'm not nostalgic. It's not that I want to go back but just that we need to find some equilibrium. It is going to kill the notion of that communal experience.

**CZ**: You know this issue is about icons. One of the reasons I'm so drawn to your films is because I think you create iconography.

**DV:** But you took the Marlboro Man and transformed it! You brought the Marlboro Man to the 21st century. I mean, it's crazy what you've done with the cowboy icon.

**CZ:** I remember picking costumes for Fern [in *Nomadland*] and thinking she's not going to change her outfit. She's going to wear that one jacket. Like with the Darth Vader outline, you know it right away.

**DV:** I didn't know you were a *Star Wars* fan. That's interesting.

**CZ:** Yeah, *Star Wars* is a big one for me. I felt something similar with *Dune*. It just inspired awe! It made me sit there and go, Wow... I love being alive in this world!

**DV:** The Empire Strikes Back was probably one of the most impressive cinematic experiences of my life. I saw the first Star Wars at 10 years old. I was the target audience. To wait for The Empire Strikes Back was the biggest wait of my life. I rode something like 20 miles on a bike to go see the movie in a theater. The owner let us watch it two or three times in a row. I remember the shock of that movie. I never talk about Star Wars. I want to look like an intellectual director, but I'm not. The truth is, I am a deep fan.

**CZ:** Yay! Please put that on record! It makes sense because you tell incredibly bold and innovative stories. There's *Star Wars* in your blood! Your movies take us into a world and inspire awe. It's hard to do these days. HB





#### THE MEANING OF JASPER JOHNS

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format of this new show intriguing. "I have never seen an exhibition that was divided between two different cities, so this is going to seem odd in that respect," he says. "For an artist, I suppose, any exhibition of his or her work may seem retrospective and too familiar."

Johns was born in Augusta, Georgia. After his parents divorced when he was a toddler, he was sent to live with his paternal grandfather in Allendale, South Carolina. He had infrequent contact with both his parents for most of his childhood. His father's mother had passed away, and Johns's grandfather had remarried, but his late grandmother had an interest in art. Her paintings were all over the house. In a group of works from the mid-1990s, Johns included a floor plan, drawn from memory, of his grandfather's home. "I don't remember what my idea of being an artist consisted of as a child, but I knew that to be one, I would need to be somewhere other than where I was," Johns says. "That idea appealed to me and contributed to my determination to become one. Even as a teenager, I knew little about the United States other than having learned their names in grammar school, but 'New York' seemed exotic and about as far away as one might get."

By 1953, Johns had made it there. He'd first come to New York in 1948 to attend Parsons but was drafted into the Army during the Korean War. He served for two years, with a six-month station in Sendai, Japan, before being discharged. Not long after his return, he met Rauschenberg, with whom he developed a particularly tight bond; they ended up working out of the same building on Pearl Street in the Financial District. They also collaborated with Cunningham and Cage on performance projects. But things, for Johns, were not going well. One day in 1954, Johns decided that there was a difference between wanting to be an artist and actually being one, so he destroyed all of his work. Soon after, he had a dream about an American flag. The next morning, he stretched some bedsheets across a wooden frame and began to paint that flag—at first with the oil paint he had on hand, but later switching to encaustic, which was used in ancient Egypt to create portraits of the dead and had the added benefit of drying quickly.

Johns has said that part of what he liked about the flag was that it was already designed—it was a "ready-made" image in the vein of the manufactured objects like bicycle wheels and urinals that Marcel Duchamp incorporated into his art—so he didn't have to create it. Johns has expressed similar feelings about his use of other recurring images like skeletons, catenary lines, and rulers: They were "things the mind already knows," and any deeper reading or attempt to decode or organize them into some sort of language is about not him but us.

Rothkopf recalls meeting with Johns at the artist's home in Connecticut in the early stages of organizing "Mind/Mirror." At one point, Rothkopf mentioned that the exhibition, then scheduled to open in 2020, would be up in time for Johns's 90th birthday, to which Johns responded: "The possibility of my future existence has nothing to do with this show." Rothkopf now says, "I'm half Jasper's age, so it's hard for me to imagine what it feels like to be 91, but I have learned from him not to take one's own future for granted."

I ask Johns if he ever had a Plan B if becoming an artist didn't work out. "No," he says. "Even though so much seems to happen by chance, I don't think that I ever considered an alternative." He adds: "Of course, always Iooming was the possibility of failure." HB

#### "THERE WAS JUST SO MUCH HOPE."

CONTINUED FROM PAGE 275

realization that young, smaller companies were the fabric of American fashion. Maria Cornejo took part in one of these industry initiatives. **CORNEJO:** There was a group show organized at Carolina Herrera's showroom on September 21 for 11 young designers who missed their shows that I was able to be a part of.

**STEVEN KOLB, CEO OF THE CFDA:** Mrs. Herrera opened up her showroom for designers to use as a replacement for what had been lost otherwise. And I think one of the significant things that came from that was the Fashion Fund. By putting a structure around young talent, we created a generation of American fashion designers that I think has really contributed to the global fashion conversation. From Proenza Schouler, Rag & Bone, Altuzarra, and Rodarte to, in recent years, Pyer Moss, Christopher John Rogers, and Brother Vellies.

**THAKOON PANICHGUL, DESIGNER:** I was a fashion features editor at *Bazaar* at the time, and I felt this responsibility to really champion young designers. Post-tragedy, there was a lot of new energy.

**DEREK LAM, DESIGNER:** I was definitely a beneficiary of this kind of coming together. In New York City, it's all about literally elbowing your way down the sidewalk, and these kinds of tragic moments show a different side, where people are linking arms.

**CORNEJO:** When the chips are down, New York's actually a very small community.

#### THE YEARS SINCE

MALLIS: We kicked off the next show season with a press conference on the steps at Bryant Park with Mayor Bloomberg. I remember we had Tommy, Michael, Carolina-all of the designers were there. We did a speech about New York being back and better than ever. ROUGIER: I think what's proven again during the pandemic is how fast America rebounds. The minute you tell people to go, they go. Fast. KAMALI: There's been a huge demand for sleeping-bag coats again during Covid. There's a certain cocooning effect when you wrap yourself in a blanket: You feel safe. And I think the coat does that. Walking around last winter, I noticed a lot of people wearing the coats for outdoor dining. I decided to sell them for half price so that they would be affordable to more people. Restaurants are the glue that holds our neighborhoods together, and we need to support them. **RALPH LAUREN, DESIGNER:** 9/11 was such an overwhelmingly emotional experience for everyone. It was something this country had never experienced. The sense of terror and loss was incredible. But the days, months, and years following September 11 were a reminder of how compassionate Americans and people from all over the world can be toward one another. What we experienced was unreal, but optimism paired with courage and compassion is how we have been able to stand up, be strong, and grow as a nation and a world.

**KORS:** Fashion people are far more resilient than people give us credit for and are always thinking about moving forward. I found that kind of can-do spirit during the AIDS epidemic of the '80s and '90s, after 9/11, and during the Covid-19 pandemic. And I continue to feel like that resilience is such a hallmark of New Yorkers and fashion people around the world. Some might call me a cockeyed optimist, but I like to think of myself as an optimistic realist. HB





## D I R E C T O R Y

ITEMS ARE PRICE UPON REQUEST UNLESS OTHERWISE NOTED COVER AND INSIDE COVERS On the cover with cape: Valentino cape and bodysuit, 212-772-6969. Stetson hat, \$130, bootbarn.com. Tiffany & Co. earrings, \$165,000, and pendant from the 2021 Tiffany Blue Book Collection. tiffany.com. Wing & Weft Gloves gloves, \$700. wingweftgloves.com. On the cover with denim outfit: IVY PARK x adidas shirt, \$100, shorts, chaps, and custom belt. adidas.com. Tiffany & Co. earrings, \$165,000, and pendant from the 2021 Tiffany Blue Book Collection. tiffany.com. On the cover with evening gown: Gucci dress, \$18,000. gucci.com. Tiffany & Co. earrings, \$165,000, and pendant from the 2021 Tiffany Blue Book Collection, Tiffany & Co. Schlumberger ring. tiffany.com. EDITOR'S LETTER Page 56 IVY PARK x adidas jumpsuit, \$200. adidas.com. Balmain top. balmain.com. Tiffany & Co. earrings. tiffany.com. TABLE OF CONTENTS Page 73 On Beyoncé: IVY PARK x adidas Rodeo T-shirt, \$45. adidas.com. Alberta Ferretti pants, \$11,725. Saks Fifth Avenue; 212-753-4000. Stetson hat, \$130. bootbarn.com. Schiaparelli Haute Couture earrings. 011-33-1-76-21-62-59. Saint Laurent by Anthony Vaccarello pumps, \$795. 212-980-2970. On Gillian Larson: Ariat International boots. \$290. ariat.com. On Irina Shayk: Michael Kors Collection bodysuit, \$570, skirt, \$1,390, and belt, \$290. michaelkors.com. Page 84 Top, from back to front: Loewe parka, \$6,400. 646-350-1710. Tod's shoes, \$675. tods.com. Falke socks, \$21. falke.com. Proenza Schouler dress, \$1,990. 212-420-7300. Cotton Citizen hoodie, \$215. cottoncitizen.com. Versace top, \$995, and miniskirt, \$895. versace.com. Telfar jeans. shop.telfar .net. Jimmy Choo sneakers, \$495. jimmychoo.com. Center: Loewe parka, \$6,400, and boots, \$1,200, 646-350-1710. Bottom left: Balph Lauren Collection jumpsuit, \$2,590, and shirt, \$590. ralphlauren.com. Lids custom hat. lids.com. Bottom right: Gucci jacket, \$3,800, shirt, \$1,300, pants, \$2,200, belt, \$1,300, and boots, \$1,980. gucci.com. Jennifer Fisher ear cuffs, \$125-\$557, and ring, \$206.50. 888-255-0640. MARKET MEMO Page 107 Heron Preston jacket. PORTRAIT MODE Page 120 Fred Leighton necklace. Irene Neuwirth necklace. De Beers Aura necklace. Le Vian necklace, \$31,400. Jenna Blake necklace. BELT GUIDE Page 124 Tod's belt. THE MINAUDIÈRE Page 126 Gucci minaudière, \$8,900. SHOULDER BAGS Page 132 Harry Winston timepiece. THE NECKLACE Page 138 Magnifica High Jewelry necklace by Bulgari. **STACKED BRACELETS Page 140** Top left, from top: Bulgari B.Zero1 bracelet, \$5,350, Serpenti bracelet, \$11,900, B.Zero1 bracelet, \$5,000, and Serpenti bracelet, \$25,400. bulgari.com. Top right, from top: Van Cleef & Arpels Perlée Diamond bracelet, \$22,400, Olympia bracelet, \$201,000, and Heritage Cinq Fils bracelet. 877-VAN-CLEEF. Bottom right, from left: Harry Winston link bracelet, HW bangle. bracelet, bangle, and Tulip bracelet. 800-988-4110. Bottom left, from top: Cartier Juste un Clou bracelet, \$13,400, Écrou de Cartier bracelet, \$7,150, La Panthère de Cartier bracelet, \$27,000, and Trinity de Cartier bracelet, \$48,800. 800-CARTIER. JEWELRY NEWS Page 142 Clash de Cartier bracelet, \$12,500 (price subject to change). Harry Winston hair barrette and brooch. Pomellato Nudo necklace, \$29,950. pomellato.com. **Page 146** Tiffany & Co. Knot necklace, \$35,000, and bangle, \$20,000, IN FOCUS Page 163 Louis Vuitton pullover, BEYONCÉ Page 183 Gucci coat, \$7,980. gucci.com. IVY PARK x adidas denim shirt, \$100. adidas.com. Tiffany & Co. earrings. tiffany.com. Tiffany & Co. Schlumberger L'envol earring & brooch, tiffany.com. Page 185 IVY PARK adidas shirt, \$100, shorts, chaps, and custom belt. adidas.com. Tiffany & Co. earrings, \$165,000. tiffany.com. Tiffany & Co pendant from 2021 Tiffany Blue Book Collection, tiffany.com. Page 187 Givenchy dress. Similar styles available at givenchy.com. Tiffany & Co. earrings, \$165,000. tiffany.com. Saint Laurent by Anthony Vaccarello pumps, \$795. 212-980-2970. Hermès horse bridle, \$1,825, bit, \$240, and reins, \$610. hermes.com. Page 188 Givenchy dress. Similar styles available at givenchy.com. Tiffany & Co. earrings, \$165,000. tiffany .com. Hermès horse bridle, \$1,825, bit, \$240, and reins, \$610. hermes .com. Page 191 Balmain top. balmain.com. IVY PARK x adidas jumpsuit, \$200. adidas.com. Tiffany & Co. earrings. tiffany.com. Pages 192-193 IVY PARK x adidas jumpsuit, \$200. adidas.com. Balmain top. balmain.com. Tiffany & Co. earrings. tiffany.com. Page 194 Dior dress. 800-929-DIOR. IVY PARK x adidas custom denim corset. adidas.com. Jimmy Choo pumps, \$650. jimmychoo.com. Page 195 Gucci coat, \$7,980. gucci.com. IVY PARK x adidas denim shirt, \$100, and shorts vith chaps, \$140. adidas.com. Tiffany & Co. earrings. tiffany.com. Tiffany & Co. Schlumberger L'envol earring and brooch. tiffany.com. Pages 196-197 Bottega Veneta coat. bottegaveneta.com. IVY PARK x adidas denim bodysuit. \$75. adidas.com. Amina Muaddi boots. \$1,535. aminamuaddi.com. Pages 198-199 IVY PARK x adidas Rodeo T-shirt, \$45. adidas.com. Alberta Ferretti pants, \$11,725. Saks Fifth Avenue; 212-753-4000. Stetson hat, \$130. bootbarn.com. Tiffany & Co. earrings, \$165,000. tiffany.com. Schiaparelli Haute Couture earrings. 011-33-1-76-21-62-59. Saint Laurent by Anthony Vaccarello

pumps, \$795. 212-980-2970. Page 200 Givenchy dress. Similar styles available at givenchy.com. Tiffany & Co. earrings, \$165,000 tiffany.com, Hermès horse bridle, \$1,825, bit, \$240, and reins, \$610 hermes.com. Page 201 Valentino cape and bodysuit. 212-355-5811 Stetson hat, \$130. bootbarn.com. Tiffany & Co. earrings, \$165,000, and ring from the 2021 Tiffany Blue Book Collection. tiffany.com. Wing & Weft Gloves gloves, \$700. wingweftgloves.com. SHINE ON Page 202 Chanel jumpsuit. Chanel headband, \$3,075. 800-550-0005. Moschino Couture boots, \$850. moschino.com. Page 203 Dolce & Gabbana coat. 877-70-DGUSA. Alaïa bodysuit, \$930. maison-alaia.com Bottega Veneta boots, \$1,750. bottegaveneta.com. Page 204 Raf Simons blazer, \$1,833. ssense.com. Raf Simons pants, \$1,307 alducadaosta.com. Bottega Veneta boots, \$750. bottegaveneta.com. Page 205 Dries Van Noten jacket, \$2,755. 310-880-6125. Alexandre Vauthier top, \$351. luisaviaroma.com. Stella McCartney pants \$850. stellamccartney.com. Balmain boots. balmain.com. Page 206 Alexandre Vauthier trench coat, \$4,875. nomaconcept.com Alexandre Vauthier bustier minidress, \$8,931. alexandrevauthier.com Page 207 Saint Laurent by Anthony Vaccarello bra. 212-980-2970. Page 208 Louis Vuitton coat and dress. 866-VUITTON. Bottega Veneta boots, \$1,750. bottegaveneta.com. Page 209 Versace minidress with belt, \$47,895. versace.com. Bottega Veneta boots, \$750 bottegaveneta.com. Page 210 Alberta Ferretti jumpsuit, \$1,295. Saks Fifth Avenue; 212-753-4000. New York Vintage earrings, \$450. 212-647-1107. Page 211 Celine by Hedi Slimane top, \$640. celine.com. PAINT THE TOWN Page 216 Gucci jacket, \$5,700, shirt, \$1,400, pants \$1,280, bag, \$2,980, and moccasins, \$850, queci com, Jacques Marie Mage sunglasses, \$895. jacquesmariemage.com. Page 217 Victoria Beckham jacket, \$1,690, and trousers, \$750. victoriabeckham.com. Page 218 Tory Burch blazer, \$698, vest, \$398, shirt, \$248, and pants, \$528. toryburch.com. Jacques Marie Mage sunglasses, \$895 jacquesmariemage.com. Prada shoes, \$1,170. prada.com. Page 219 Prada jumpsuit, \$3,050, coat, \$5,100, and shoes, \$1,170. prada.com Page 220 Dior jacket, pants, and belt. 800-929-DIOR. Page 221 Ralph Lauren Collection jumpsuit, \$2,590, and shirt, \$590, ralphlauren.com Lids custom hat. lids.com. Prada shoes, \$1,170. prada.com. Page 222 Giorgio Armani jacket, \$3,795, shirt, \$1,595, and trousers, \$1,395. armani.com. Jacques Marie Mage sunglasses, \$895. jacques nariemage.com. Prada shoes, \$1,170. prada.com. Page 223 Saint Laurent by Anthony Vaccarello jacket, \$3,590, and bodysuit, \$950. 212-980-2970. Pages 224-225 Loewe jacket, blouse, and pants loewe.com. Pierre Hardy shoes, \$945. pierrehardy.com. PERSONAL GROWTH Page 226 On left: Louis Vuitton x Fornasetti coat. \$6.600 and boots, \$2,060, 866-VUITTON, Louis Vuitton skirt, \$5,200, 866-VUITTON. 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Page 231 Marc Jacobs anorak, \$5,600, skirt, \$3,995, pants, \$2,100, and shoes, bergdorfgoodman .com, Marc Jacobs dress, \$10,600, and pants, \$1,600 bergdorf goodman.com. Page 232 Saint Laurent by Anthony Vaccarello blazer, \$3,390, red bodysuit, \$950, red miniskirt, \$1,390, blue bodysuit, \$950, brown miniskirt, \$1,390, choker, \$1,190, pink bodysuit, \$950, blue miniskirt, \$1,550, and earrings, \$1,290. 212-980-2970. Page 233 Miu Miu romper, \$860, hat, \$615, scarf, \$510, and boots, \$1,320. miumiu com. Cartier Juste un Clou bracelet, \$13,400, and ring, \$1,240. 800-CARTIER, Falke tights, \$35, falke.com, Page 234 Richard Quinn clothing. richardquinn.com. Page 235 Loewe parka, \$6,400. 646-350-1710. Tod's shoes, \$675. tods.com. Falke socks, \$21. falke.com. Proenza Schouler dress, \$1,990. 212-420-7300. Cotton Citizen hoodie, \$215, cottoncitizen.com, Cartier Love earrings, \$4,400 800-CARTIER. BEST FOOT FORWARD Page 240 Loewe boots \$1,200. 646-350-1710. Page 241 Stella McCartney boots, \$1,395. 212-255-1556. Page 242 Louis Vuitton boots, \$2,470. 866-VUITTON. Page 243 Gucci pantashoes, \$2,500, gucci.com, Page 244 Chanel boots, \$2,125, and bag, \$10,400, 800-550-0005, Page 245 Dior boots, \$1,650. 800-929-DIOR. Page 246 Prada boots. prada.com. Page 247 Celine by Hedi Slimane boots, \$1,400. celine.com. Celine by Hedi Slimane jeans, \$490. Similar styles available at celine.com

THE SHAPE OF THINGS Page 248 Hermès dress, \$22,400, hermes .com. Ana Khouri pearl earring, \$8,620 for pair. anakhouri.com. Fleet Ilya x Dion Lee garter harness, \$671. fleetilya.com. Page 249 Burberry jacket, \$3,090, and shorts, us, burberry, com, Maria Tash earring, \$4,950, mariatash.com, Bulgari Serpenti earrings, \$11,900, bulgari.com. Maison Marigiela tabi boots, \$980. maisonmargiela.com. Page 250 Max Mara coat. maxmara.com. Hermès trousers, \$7,050. hermes.com. Page 251 Celine by Hedi Slimane slipdress. celine.com Page 252 Alexander McQueen jacket, \$6,640, and skirt, \$3,290 332-214-7080. Page 253 Carolina Herrera top and pants. 212-249-6552. Page 254 Michael Kors Collection coat, \$6,590, and tuxedo trousers, \$1,490, michaelkors.com, Fleet IIva x Dion Lee garter harness, \$671. fleetilya.com. Page 255 Celine by Hedi Slimane top, \$590, and pants, \$3,400. celine.com. Hermès belt, \$2,700. hermes .com. Bulgari B.Zero1 necklace, \$6,950 (chain not sold separately). bulgari.com. Bulgari High Jewelry ring. bulgari.com. Page 256 Fendi cape dress, \$2,250. fendi.com. Page 257 Etro vest, \$4,830, top, \$1,440, and Bermuda shorts, \$1,120. Similar styles available at etro.com. Fleet Ilya x Dion Lee garter harness, \$671. fleetilya.com NATURAL BEAUTY Page 258 Tiffany & Co. Schlumberger L'envol earring and brooch, tiffany.com, Page 259 Tiffany & Co. pendant from the 2021 Tiffany Blue Book Collection. tiffany.com. Page 260 Tiffany & Co. bracelet from the 2021 Tiffany Blue Book Collection. tiffany.com. Page 261 Tiffany & Co. pendant from the 2021 Tiffany Blue Book Collection. tiffany.com. FIELD DAY Page 262 Chanel jacket, \$6,850, and pants, \$6,800. 800-550-0005. Turnbull & Asser shirt, turnbullandasser.com, Jennifer Fisher ear cuffs, \$125-\$557 888-255-0640. Le Gramme necklace, \$2,510-\$5,610. Kith, NYC; 646-648-6285. Lemaire belt, \$230. eu.lemaire.fr. Valentino Garavani boots, \$1,100. 212-355-5811. Page 264 Ralph Lauren Collection jacket, \$2,490, and pants, \$1,090. ralphlauren.com. Helmut Lang ajama shirt, \$325, and T-shirt, \$175. helmutlang.com. Jennife Fisher ring, \$206.50. 888-255-0640. Givenchy single earring, \$350. Similar styles at givenchy.com. Alighieri necklace, \$600. alighieri .co.uk, Y/Project belt, vproject fr. Page 265 Giorgio Armani jacket. \$2,995, shirt, \$1,595, and trousers, \$3,295, armani.com. Valentino Garavani boots, \$1,390. 212-355-5811. Page 266 Salvatore Ferragamo jumpsuit, \$6,700. ferragamo.com. Gabriela Hearst turtleneck, \$650. gabrielahearst.com. Paul Smith shirt \$525 paulsmith.com. Page 267 Max Mara jacket, \$1,650, and top, \$795 212-879-6100. Isabel Marant striped shirt, \$895. isabelmarant.com Loewe trousers. loewe.com. Le Gramme necklace, \$2,510-\$5,610 Kith, NYC: 646-648-6285, B13 Boots, \$1.195, B13.com, Page 268 Dior jacket and boots. 800-929-DIOR. Turnbull & Asser shirt. turnbullandasser.com. Lemaire pants, \$750. eu.lemaire.fr. Le Gramme necklace, \$2,510-\$5,610. Kith, NYC; 646-648-6285. Page 269 Dolce & Gabbana jacket, \$2,545. 877-70-DGUSA. Alberta Ferretti blouse, \$675. Saks Fifth Avenue; 212-753-4000. The Row top, \$990. therow.com. Y/Project pants, \$291. yproject.fr. Page 270 Dion Lee cropped blazer, \$1,300, and skirt, \$640. dionlee.com. Etro shirt, \$800. Etro.com. Gucci Bermuda pants. \$1,600. gucci.com. Miu Miu stockings, \$655. miumiu.com. R13 boots, \$1,195. R13.com. Page 271 Issey Miyake coat, \$2,100. 212-226-0100. Alberta Ferretti pants, \$1,350. Saks Fifth Avenue; 212-753-4000. Byredo bag. byredo.com. Hermès pochette belt, \$1,350. hermes.com. Valentino Garavani boots, \$1,390. 212-355-5811.

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# The BUZZ



#### A DIOR DAYDREAM

The Brooklyn Museum presentation of the Christian Dior: Designer of Dreams exhibition is curated by Florence Muller, Avenir Foundation Curator of Textile Art and Fashion at the Denver Art Museum, in collaboration with Matthew Yokobosky, Senior Curator of Fashion and Material Culture, Brooklyn Museum. The exhibition opens with a journey through time and space—Paris to New York. The House's multiple sources of inspiration from Versailles to the splendor of flowers—are on display. Visitors may also discover dresses that have graced the most dazzling actresses, from Grace Kelly to Jennifer Lawrence.

On view from September 10th, 2021-February 20th, 2022. Tickets available on brooklynmuseum.org



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#### KATE MOSS

"WHO'S THAT GIRL? IT'S KATE MOSS, ACTUALLY," intoned Harper's Bazaar's September 1994 issue with just the slightest touch of irony. By then, Moss had emerged as one of the defining faces of the era. She also appeared in no fewer than three features in that very issue: a meditative Peter Lindbergh session shot on the streets of Rome; a piece on the launch of Calvin Klein's genderless CK One fragrance; and a glam, sequined, 1970s New York-inspired story photographed by Glen Luchford. Moss's great range was on full display, as it had been for much of the prior two years: Bazaar editor in chief Liz Tilberis and creative director Fabien Baron's first issue, in September 1992, also marked Moss's American magazine debut. She quickly became a star player in Bazaar's ever-evolving troupe, gracing an array of

#### SEPTEMBER 1994

indelible stories by mainstays like Lindbergh and Patrick Demarchelier, as well as a rising generation of new image makers such as Luchford, Craig McDean, David Sims, and Mario Sorrenti. As an icon of more than three decades now, Moss has somehow managed to never not be in fashion. Still, she remains mystified that she was able to break through back then, at a time when larger-than-life figures like Naomi Campbell, Linda Evangelista, and Christy Turlington ruled the world. "I never could compare myself to those girls," Moss told Bazaar in 2018. "I wasn't five foot eleven, I wasn't built like they were. I was always different, and that's why I got booked," she explained. "I think it helps that I don't take myself too seriously," Moss mused. "You don't want to be a slave to beauty." HB

The iconic Kate Moss, photographed by Glen Luchford for the September 1994 issue.





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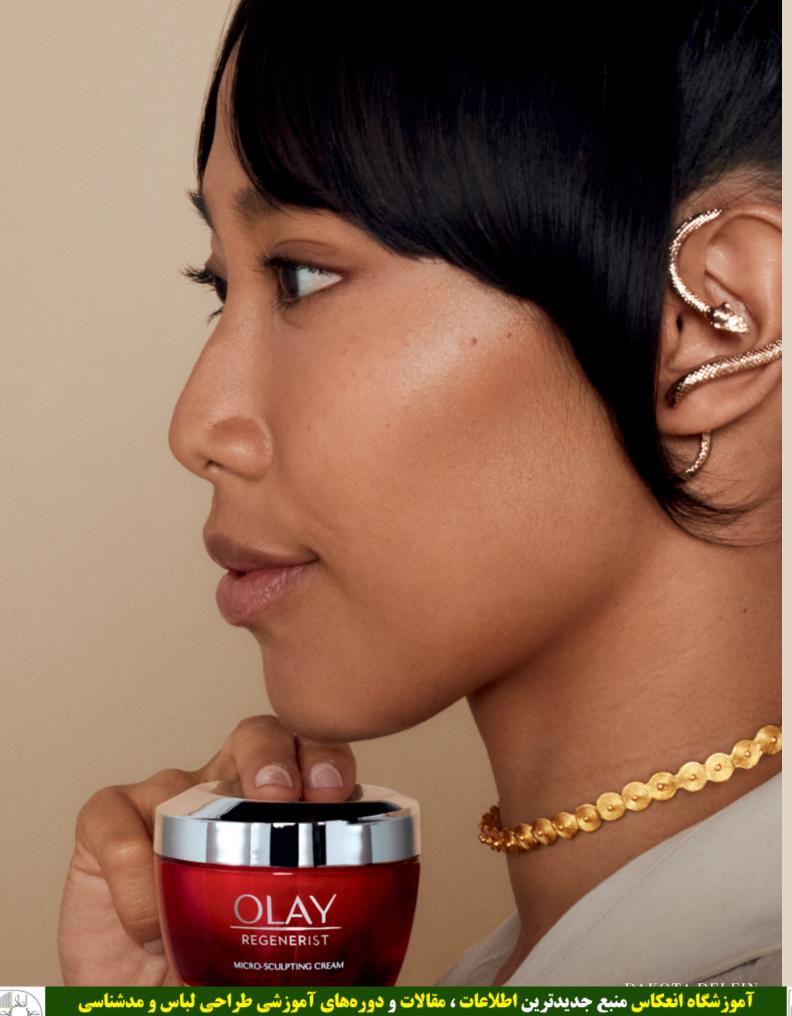






















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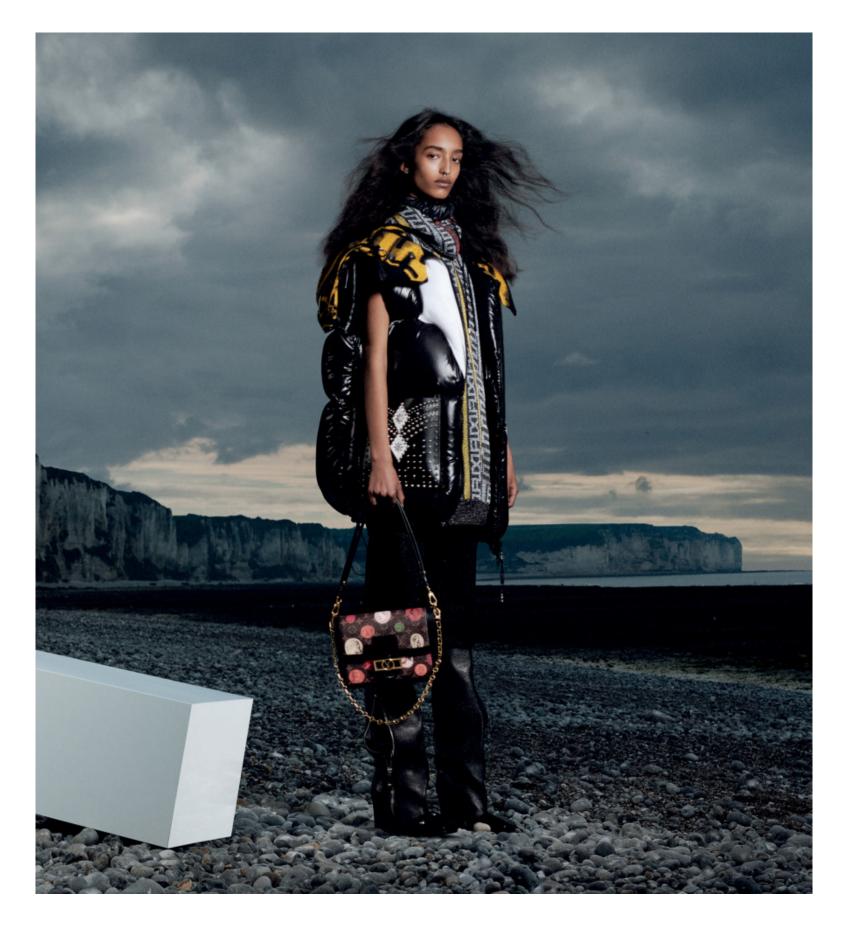












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