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Ω
OMEGA

LE CLUB ARMCHAIR, PHOTOGRAPHED BY PAOLO ROVERSI





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Dress by Emporio Armani, armani.com.



AND WE WERE NEVER BEING BORING ... WE HAD TOO MUCH TIME TO FIND FOR OURSELVES ...

This past summer, when we started putting together our fall issue of Grazia USA, we were flooded with ideas of how best to present the new season to you — excited to fill our pages with the kind of inspiration and energy you have come to expect from us over the past two years. Concepts were pitched and approved, far-flung locations secured, top photographers and world-class writers commissioned, and celebrities booked. And then, the Writers Guild and SAG-AFTRA strikes landed in our newsfeeds, causing a bit of a scramble. As writer Cynthia Martens explains in her insightful piece, Roll Up the Red Carpet (pg. 82), entertainment (and, by extension, celebrity) and fashion have never been more interdependent. For the past 20-odd years, celebrities – especially of the Hollywood variety – have replaced fashion models on magazine covers. We'd gotten used to seeing the stars of our favorite shows in fashion stories, decked out in brands and promoting their next big projects. Now, though, they can't discuss those projects without crossing the picket line, which admittedly put a pin in some of our plans. But we get it, and we're a creative bunch. With a quick trip back to the drawing board, this issue took on a new life. It's fresh and, dare we say, fires up the imagination more than we had previously dreamed possible.

Speaking of dreaming, several stories in this issue sprung from the deepest reaches of our subconscious. In particular, our accessories stories, Out of This World (pg. 36) and Diamond Life (pg. 74) were inspired by AI dreamscapes. And, of course, what Grazia issue would be complete without some real-life dreamscapes as backdrops for this season's most covetable collections? We packed our teams off to the idyllic islands of Santorini (pg. 98,) Pantelleria (pg. 150,) and Lampedusa (pg. 212) so they could create gorgeous images to carry us through the impending cold. And while our Italian origins may have taught us a thing or two about Mediterranean style, as a quintessentially American magazine, we dream of the Big Apple, too, especially when the New York City Ballet hosts a dazzling George Balanchine extravaganza (see pg. 244).

Now, as much as we like to dream, a woman needs real-life wardrobe options for her day-to-day. With work-from-home and hybrid schedules as the norm in many of our lives, what does the future of business attire look like? In Business as Unusual (pg. 192), über-talented fashion stylist and costume designer Karen Levitt explores the concept of where suiting has gone now that it is unshackled from the constraints of the boardroom. The good news is, it's far from boring.

Which brings me to our never, ever boring cover star, the whip-smart and satirically funny Ziwe Fumudoh (pg. 88). I am beyond thrilled to have her grace our cover, in such splendor — thanks to the beautiful photography of Mark Squires. I have been a fan of her tongue-in-cheek humor since I first binge-watched her Showtime talk show, where she volleyed with the likes of Fran Lebowitz, Michael Che, Julia Fox and Gloria Steinem on subjects as varied as race, politics, dating and celebrity. She is as complex as she is amusing, and this makes her endlessly entertaining. Legendary journalist Emil Wilbekin sat down to chat with her about what influences her process, the development of her new book of essays, *Black Friend* (on sale October 17th), and how vulnerability is the key to connection. A good message for all of us.



JOSEPH ERRICO
EDITOR & CHIEF CREATIVE OFFICER

FALL 2023



Dress and cape by Moschino, moschino.com.

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DHAIRIUS THOMAS is a celebrity hairstylist with A-list clientele such as Serena Williams, Rihanna, Winnie Harlow, and more. His goal is to educate fellow stylist on the importance of hair health for all hair types.





Native New Yorker **THEO KOGAN** is a makeup artist and the lead singer of NYC's Lunachicks. Theo has been a model, actress, DJ and party promoter and co-author of *Fallopian Rhapsody, The Story of the Lunachicks* with Jeanne Fury out on Hachette books.

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GAME CHANGERS

MEET THE CHANGE AGENTS

WHO ARE BLAZING A NEW PATH AND INSPIRING

A BETTER FUTURE BY REDEFINING WHAT IT MEANS TO BE SUCCESSFUL

EDITED BY CASEY BRENNAN



Emily Hikade

How a former CIA officer switched gears and created one of the most sought-after pajama brands

"There is no 'typical' way to become an entrepreneur, and I think my trajectory reflects that," Emily Hikade, the founder and CEO of luxury pajama brand Petite Plume tells Grazia USA. That is quite can understatement considering Hikade made a career shift from CIA officer working overseas to founder and CEO of Petite Plume.

"In forging a new path entirely, it was obviously a huge career change with notable differences that would be expected," says Hikade, who founded the brand in 2015. "But it might surprise people the similarities. Being able to adapt my skills, knowledge, and training has led me to be better in business and navigate through some unexpected hurdles."

The story of Petite Plume and Hikade's path as an entrepreneur are truly extraordinary.

"There is never a good time to start a company," admits Hikade, who was living in East Africa with a full-time job and small children when a fateful journey motivated her toward a career change. "I was on a plane to a high-threat meeting when the plane started to go out of control," she recalls. "The lights went out, people were screaming as the plane cascaded toward the water. All I could see was the faces of my three little boys at home. The smallest one wasn't even a year old and I felt profoundly sad that they were going to grow up without a mom. To say that was a pivotal moment in my life would be an understatement."

The plane miraculously corrected and from that moment on, Hikade started on the path toward launching Petite Plume. "I used to live in France, and you could find these classic style pajamas literally in the grocery store, but I couldn't find them in the U.S. for my children. So that started my journey. I literally figured out how many pajamas I had to sell to replace my government salary and that wasn't as daunting."

Hikade made a plan but also let things fall into place naturally. "When it comes to planning for business, and often in life, I think that it is so important to have a defined, structured and thorough road map for success," she says. "On the flip side it's just as important to be flexible, learn how to adjust the plan and overcome any obstacle, as anything could be around the corner."

That mindset has paid off for Hikade and the Petite Plume brand, which is now available in major retailers like Saks Fifth Avenue, Neiman Marcus and Bloomingdale's as well as Mainsonette and ShopBop. There have been collaborations with Minnow, M.M. LaFleur and Palm Beach's iconic Colony Hotel.

With Holiday — the brand's busiest season — approaching, there is little time to slow down.

"We have exciting collaborations on the horizon, as well as expanding our bedding and home collection," Hikade says. "Bringing Petite Plume to life, from an idea to a reality, was all about taking the first step. I never dreamed we'd be where we are now and we're just getting started."

"Looking back at the past five years, the potential for the next five years is endless," says Hikade. "In 2024, Petite Plume is moving into the next stage of our growth, with incredible brand moments and milestones for the company. The possibilities are endless, as I couldn't have predicted where I would be today when I started the business, and new doors of opportunity are opening every day."



Melissa Gellman Weiss

How a seasoned marketing exec and cancer survivor with a passion for fitness is redefining the wellness industry

Melissa Gellman Weiss has spent the past 20-something year as a marketing executive at iconic global brands including Amazon, J. Crew, Barry's, Theory and Helmut Lang. "I love to create and build brands and have been lucky enough to spend the past 20ish years doing just that," Weiss tells Grazia USA.

But it's her passion outside of work that inspired Weiss to create the RE/GEN Method, a new fitness program meant to help with strength, mobility, recovery, longevity, and resilience. "Outside of my career, I'm a self-described fitness junkie who was devoted to group fitness and lifting weights," says Weiss. "I'm also a cancer survivor, who turned to fitness for wellness in the wake of my treatment. After I turned 40, I started getting hurt in my exercise classes. I was unsure why. I started doing Pilates to rehab my injuries – which it did!"

But just Pilates wasn't enough to support her total fitness needs. "I needed strength training – especially as I crept deeper into my mid 40s," she explains. "I also missed the energy and connection of my group fitness classes. So, I started a regimen that included Pilates, along with my favorite fitness class plus weights, yoga, and occasional other classes. And I did start to feel better. But it took all these classes and a ton of money to get there."

Noticing other friends grappling with the same challenges finding the perfect workout to reduce back pain, exercise injuries, postpartum-and-perimenopause-related stuff, weight gain that came out of nowhere, and exhaustion, Weiss decided to create one herself.

"I collaborated with fitness experts and PhDs from Columbia and Yale to develop the RE/GEN Method, and intelligently designed functional fitness solution to strengthen, heal and protect the evolving human body," says Weiss.

In late August, RE/GEN Method launched with a pop-up studio in NYC including group classes, a virtual studio with live private sessions for 1x1s and small groups, and wellness programs for everything from postpartum recovery to pickleball prep. "We have a concierge offering for our clients to receive individualized support, in and out of the studio," says Weiss.

With her laser focus and determination, Weiss will make big moves there is no doubt RE/GEN. "We intend to roll out 12 to 15 studios in the next five years."

Weiss is excited to share her method with the masses. "This was passion-led from the start," says Weiss. "I was hell bent on making this happen. So many people identified with our mission and joined the team organically. Also, there is something to be said for 20 years of working in marketing, brand, digital, and business development: I have contacts from years in the industry."

Entrepreneurship is not without its challenges – especially when one launches their first company in their 40s – with children and a spouse. "As a woman who is asked, 'How do you balance it all,' I can tell you, I do not balance it all on any given day," Weiss admits. "I think that's a gender-biased question that is unfair and outdated. It's not a juggling act; rather, I am just choosing whom or what gets sacrificed that day."

Having created RE/GEN Method due to a growing need in the wellness space, Weiss says, "This job is something I dreamed up – it is literally my mission. I believe that what we are doing will tangibly improve people's lives. We have created something that does not exist in the market. I am so proud of what we are building here. It's a privilege to be a part of it."



Patricia Vasconcelos

With over two decades of experience, the director of luxury for the largest spirits brands in the world is a pro at creating unforgettable experience

Patricia Vasconcelos had a circuitous path to the spirits industry. "I was originally meant to go to Washington, D.C.," Patricia Vasconcelos tells Grazia USA. "I was studying international business at Penn State and envisioned a career in foreign policy or become a diplomat." An overachiever, Vasconcelos was determined to land a job before college graduation. "I would go to these career fairs and I met this gentleman from Gallo wines. He said, 'Don't go to D.C. You belong in spirits industry.' Then he told me it was a remote job long before remote was a thing — and I was intrigued."

She took the job at Gallo, where she got a crash course in the spirits business. "At the time, Gallo was known to have a really strong training program, like going to an Ivy League university but for spirits," Vasconcelos says. "If you were trained at Gallo, people in the business know you had the skills and were the real deal."

Vasconcelos embraced the new position and learned everything she could — until a medical condition sidelined her. "I got Lyme disease and didn't know what was going on," she explains. "I was misdiagnosed for many years and was trying to figure everything out. I could barely move, had fluid in my joints and had to have all these crazy surgeries." It was a real blow for Vasconcelos who took a temporary job working in fashion. But she was soon back in the spirits space working for Jack Daniels as a multicultural expert in NYC and other markets.

Next up was a move to California, where she headed a tequila, marketing company. "We cut a deal to own the distributing rights for Corralejo tequila and we launched in over 40 markets," she says. "We really reshaped how brands went to market. This was in 2006, 2007, 2008; we were pioneering a lot of what the industry is doing now." Vasconcelos and her partners also worked on Tequila Ocho, helping revamp the brand and relaunching it. "It became really noteworthy and buzzworthy," she says. "But it was before social media and Instagram so we couldn't even brag about it."

After the market crashed in 2008, Vasconcelos took another break, touring around the United States. But another opportunity — this time with LVMH, as a multicultural specialist to run the West Coast — came knocking. This, Vasconcelos says, is where she really dug my heels into luxury execution and experiential events. "I was able to throw incredible events and with the pedigree of LVMH, we created some amazing programs.

After a decade with LVMH, Vasconcelos returned home to the East Coast, joining William Grant and Sons as director of luxury, North America. In this role, she works with super premium luxury products from the portfolio including The Balvenie and Glenfiddich— think bottles that run anywhere from $200 to $140,000 — and delivering them to clients in a way that is truly memorable. "There are a limited number of bottles of The Balvenie Sixty and this is master blender and malt master David Stewart's life work," she shares. "It's a huge responsibility to deliver these bottles thoughtfully."

To get things done, Vasconcelos, a certified Kundalini yoga teacher and avid meditator, channels her inner New Yorker (she is now Miami-based) and a get-it-done attitude. "It helps that I lived in NYC in my 20s so there is a real sense of urgency and resourcefulness," she admits. "I have produced so many events that I really have so much experience to draw on. Plus, I thoroughly enjoy trying to figure out the pieces of the puzzle to make things happen."



June Ambrose

Welcome to the "Juniverse"

There is perhaps no one who has made a greater impact on the fashion of hip-hop and the music industry at large than June Ambrose. Known for taking chances and creating some of the most iconic and memorable looks of all time, Ambrose was able to draw on her formal training – while adding some of her own personal style and flair.

"I started off with formal education — I was a theater major and costume design was my elective," costume designer & creative director Ambrose tells Grazia USA. But after finishing school, Ambrose chose a career in investment banking instead of fashion. After two years in finance, Ambrose interned at a record company — "it was very short-lived," she admits — and then returned to her roots and passion: costume design. "I incorporated my company in 1994, nearly 30 years ago," Ambrose says. "I saw the opportunity and white space in the industry and really understood what I needed to do."

Ambrose realized that she excelled at developing characters within the music space using her training.

"I really started to focus on costume design and music videos," Ambrose recalls. After reconnecting with legendary music video producer and director Hype Williams, Ambrose used skills to develop artists and create iconic moments.

"We started to really disrupt things," she says. Case in point: styling Missy Elliott in a puffy suit for "The Rain" video, still one of the most memorable moments in hip-hop history.

"The work I did with Missy specifically and what we were able to do in terms of females in the space with Missy as the muse was unmatched," Ambrose explains, adding that she dropped little "breadcrumbs" of her own personal style into this and many of her projects including the oversized sunglasses Elliott dons in the video. "Did we know that Missy suit would be in every write up about iconic fashion moments – yes!" quips Ambrose. "We were taking no prisoners, we had nothing to lose."

Ambrose immediately became the go-to for the biggest names in the industry including newcomers Jay-Z and Sean "Diddy" Combs aka Puff Daddy. "For Puff, it was high fashion sportswear and disrupting the hip-hop expectation," Ambrose recalls. "We were doing something really glossy and not so 'hip-hop.'"

Ambrose has also worked with rapper, record executive, and entrepreneur Jay-Z since inception of his career.

"I worked with all his Rockafella artists and me and Jay are still working together," Ambrose says. "Seeing that this one individual who was able to inspire so much and being so close to it was so inspiring."

Another standout experience for Ambrose was her work on 1998 movie *Belly* starring DMX and Nas.

"I learned so much, mainly about not judging a book by its cover," admits Ambrose. "Because when I met DMX I assumed, and he proved wrong every stereotype cast upon him."

Just before the start of the pandemic, Ambrose was tapped by Puma to launch a women's basketball line. "This wasn't really a thing so that was a huge responsibility for so many reasons," Ambrose explains. "But I knew the task was to shift culture once again and find lightening in the bottle. With this line, I was able to infuse high fashion and I'm really proud of what we did."

The release of her 2006 book *Effortless Style* was a true gamechanger for Ambrose. "To be a published author was a huge milestone and career highlight," says Ambrose. "I always knew it was bigger than me but now as an author, I can't be erased from history."



Kathy Croman

The Kaia Sage jewelry founder turned a lockdown hobby into a sought-after brand

Kathy Croman never meant to start a jewelry brand. "It was honestly by accident; I never envisioned having my own jewelry line," the Hawaii-based designer shares with Grazia USA. But during the Covid lockdown, Croman started creating pieces made with pearl and inspired by the natural beauty of the ocean and elements on her island homeland. "I do love jewelry so much and it's definitely my love language," she explains. "It was during Covid that I dove back into jewelry making as a hobby for friends and family."

After creating a set of baroque pearl bangles, (still the brand's No. 1 bestseller), Croman posted a photo to Instagram. "Friends instantly asked if they could buy it," she says. "Before you know it, I had orders all over my bedroom." And so, the Kaia Sage jewelry line — named for Croman's daughter — was born. "Soon after that, I was at Bloomingdale's shopping with girlfriends in the fine jewelry department, and this woman approaches me and asks where I got my bangles. I told her I make them." The women turned out to be the GM for Bloomingdale's and quickly set up a pop-up with Kaia Sage.

"Two months later, we did a pop-up, and I sold out within a few hours," says Croman. From then on, my husband encouraged me to create a website and make it official. He really encouraged me to start my own brand, which I did. I was a stay-at-home mom for so long, I was nervous to start something and put myself out there; I was afraid of failure. I learned that you must be vulnerable and be willing to take that chance on yourself. I'm so glad I took a bet on myself because I'm still standing and doing incredibly well."

Kaia Sage – effortlessly chic, one-of-a-kind designs that are made with sustainability in mind – is now sold at luxury resorts around Hawaii including 1 Hotel Hanalei Bay, Mauna Lani, and The Ritz Carlton Kapalua with more to come. Starting with the viral pearl bangle, the line now includes stunning pearl drop earrings, turquoise hoops, and statement studs as well as choker necklaces and anklets.

As the brand expands, Croman is a one-woman show, doing everything from designing the pieces, to photography, marketing and even shipping orders. And she's ready to take things to the next level.

"I see the brand expanding; I've already seen it grow so much just in the last year," Croman says. As she looks to the future, Croman envisions a larger team to help with the operations and growth. "I would love a women-led team to grow with the brand. I envision Kaia Sage in a lot of luxury resorts around the world in tropical destinations such as Hawaii. I love to travel, so even traveling to do trunk shows, and meeting clients from all over the world is so exciting."

When she isn't focusing on growing the brand and creating new designs, Croman makes sure to take much-needed time for herself. "I look at every day as a gift," she says. "It took many years to not feel guilty about this, but I believe in investing in yourself and prioritizing yourself first. It's like you have to put on your oxygen mask first before anyone else. I truly believe that, because if I'm not happy, neither is my family. I do a lot of self-care. I love a good HydraFacial! Anything beauty related, helps me to relax and unwind. And I walk 6.5 miles every single morning. It's my non-negotiable. It's my meditation."



Nikki Huganir and Erica Blumenthal

Childhood friends on a mission to make rosé approachable yet chic

Two friends walk into a bar…and didn't know what to order. "Nikki [Huganir] and I have been lifelong friends – we met in middle school," says Yes Way Rosé co-founder Erica Blumenthal. "I was a fashion editor and writer, and Nikki worked as a graphic designer and art director. Living and working in New York the two of us would always go out together, but we never knew what drink to order. I would get the house red and Nikki the house white."

The duo discovered French rosé ("most likely at a fashion party," says Blumenthal), and it changed everything. "We became obsessed with the light peachy-pink color and refreshing taste and wanted to learn everything we could about the wine," explains Blumenthal. "At the time, I wasn't seeing a real future in my career and there was something very powerful about our newfound passion that I knew we had to pursue."

In August 2013, Blumenthal and co-founder Huganir started @yeswayrose and shared the brand's very first Instagram post. "The day of our first Instagram post was the day we became entrepreneurs," says Blumenthal. "Now we have one of the top rosé brands in the country."

So how did a magazine editor and a graphic designer find such success in the wine industry? "How does the saying go? Just do it!" says Huganir. "When we first had the idea for Yes Way Rosé, we knew nothing about how to start a wine company so we started with lifestyle products like tote bags, T-shirts and sweatshirts. We were able to build our brand that way, while taking the time to learn as much as possible about the wine business."

While taking the jump into becoming rosé entrepreneurs was a leap of faith, things have been methodically planned and brought to market. "We like to map out where we're going, to have goals and lead with a vision and purpose," explains Huganir. "That said, we always say we need to leave room for some magic to happen."

To escape the day-to-day grind of running a successful brand, both Blumenthal and Huganir have their own go-to outlets. "Generally, I unwind with a glass or can of crisp, chilled Yes Way Rosé!" says Blumenthal. "But also, I like to take hikes in the morning, play tennis, read a novel, and listen to music. Anything where I get to be without my computer or phone is very helpful for unwinding."

Huganir, who recently became a mom, says she makes sure to "find time to 'turn off' my work brain and be present with her. It's been a new challenge, but a super fun one."

But having a top-selling rosé takes a lot of effort and hard work — a task that Blumenthal and Huganir are certainly up for. "Our rosé is currently the number six rosé in the country, and our ultimate goal is to work our way to the top spot," Blumenthal shares. "Everything is in service of that so we're very focused on our core products: our signature dry rosé, the rosé cans, and our sparkling brut rosé, all of which are made in the south of France. First up, we have an exciting packaging refresh in the works for early next year."

As for what's next: "We hope the journey always leads us back to the South of France, our happy place where we make the wine," says Blumenthal. "We've worked very hard for the past 10 years to get to this place and now we want to focus on what we've grown with as few distractions as possible to make it even better."



Natalie Gee

It's truly a family affair for the Gee Beauty founder

Growing up, Natalie Gee and her sisters didn't spend a lot of time playing with toys. "I grew up with parents who were entrepreneurs," Gee tells Grazia USA. "Instead of playing with dolls, I set up a cash register and created imaginary businesses."

The early exposure to life as a founder made such an impact on Gee that she – along with her mother and two sisters – set off to create her own brand. A female-founded, family-owned multigenerational lifestyle and beauty brand, Gee Beauty was founded in Toronto in 2005; a second Miami location followed in 2011, with both locations offering high-tech results-driven skin treatments, bespoke brows and lashes along with customized makeup application. The retail shop features in-demand brands like Augustinus Bader, Biologique Recherche, Dr. Barbara Sturm, Dr. Lara Devgan and, of course, the brand's own eponymous line.

"I was always destined to have my own business," says Gee, who admits that the idea of owning and operating a business has changed so much. "What defined success 18 years ago was having people come into stores, see a product and give them an experience. But now so much is about connection — mostly thanks to social media and people's desire to connect."

Gee says the brand's success is about customers being able to relate to the founders — without any regard for age. "Customers can always find themself in one of us," Gee says, referring to her mother, Miriam, and two younger sisters, Celene and Stephanie. "We all represent a different lifestyle and look," says Gee. "Some women who are 30 look at Miriam and think 'wow, that's how I want to age'" while some older clients might turn to Gee and her sisters for a youthful reboot.

After years of discussing and dreaming about starting the business, the mother and daughters decide to make it a reality. "One day, I said enough of the talking and we sat at the kitchen table for two years mapping out the plan for Gee Beauty," Gee reveals.

Now, Gee and her team get to work with clients on all aspects of skincare and beauty, while showcasing their daily lives and adventures on social media. "We are really generous with what we put on social media, and how much of ourselves we share with followers," admits Gee, who can regularly be found at the Miami location chatting with clients and offering her advice and insight. "I have falling back in love with so many aspects of what I do."

Part of the journey for Gee Beauty has included the makeup line which is available at Gee Beauty locations as well as Joanna Czech and Knockout Beauty. "In creating the Gee Beauty makeup line, we were answering a call for ourselves," says Gee. "We wanted to make it easy for people to put on makeup that would take them all day from a meeting to the playground or dinner. We want people to embrace makeup like coffee and make it easy, accessible and all the time."

Gee acknowledges that makeup looks have evolved so much over the years. "I approach beauty as a lifestyle concept, there to emphasize our god-given features. For me personally, makeup has become a part of my routine and the more comfortable you get with it the better it gets. I truly feel that women can be empowered by doing their makeup. I want women to feel incredible when they wear a product on their skin, something that makes them feel amazing when they step out the door."



Sam Cutler

The Petite 'n Pretty founder is empowering a younger audience with age-appropriate beauty products

Sam Cutler's passion for all things beauty started a young age. "I have always viewed cosmetics as an outlet for individuality and self-expression," Cutler tells Grazia USA. "I remember my first-grade teacher applying thick coats of Chanel mascara and being mesmerized by her lashes."

A career in the beauty industry was the obvious path for the founder of Beverly Hills-based beauty line Petite 'n Pretty. "I knew that I wanted to work in the beauty industry, so I landed an internship at the MAC Pro store when I was 17," she says. "It was pre-influencer days, and we would work with incredible professional make-up artists by gifting them products and have them teach master classes. The following summer I interned for MAC in the PR department. It was so much fun, but I realized I wanted to be on the development side."

After graduation, Cutler landed her first corporate job working on the MAC Product Development team. She saw a gap in the market and the idea for Petite 'n Pretty was born. "With my experience working for these established brands, people would ask me for my recommendations on products for their younger kids, which I never had an answer for," Cutler shares. "The products weren't developed with age-appropriate ingredients and had tons of artificial colors or chemicals that I wouldn't let my own children use. I felt like there was this white space of opportunity in the beauty space to create quality products for tweens."

With 15 years of experience developing prestige beauty products under her belt, Cutler was no stranger to innovating and launching new concepts, having formulated some of the industry's favorite cult products. "I launched Petite 'n Pretty in the summer of 2018 to encourage young creatives to sparkle outside the lines while exploring, expressing, and embracing individuality with products developed just for them."

The leap from corporate life to entrepreneur established Cutler and her brand as the go-to for tween beauty, inspiring many to follow in her path. "I think being the 'first' in a category is always scary, but since we have launched, we have noticed that many more brands have launched with a younger demographic in mind," says Cutler. "Blending my background as a product developer and mother with the playful glimmer of my hometown of Beverly Hills translated into Petite 'n Pretty becoming the 'Gen-Z favorite' makeup brand." With Petite 'n Pretty continuing to grow, Cutler still sees lots of room for new opportunities. "We have a strong direct-to-consumer presence, but in-store is where our younger consumer is," Cutler explains. "That's why we sell our products in stores like Ulta Beauty and Neiman Marcus. Having that real-life retail presence is important to us, but most importantly, to our consumer base."

Being an entrepreneur can blur the lines between work life and personal life — but Cutler makes sure to take time for simple pleasures. "I feel like I end up spending a lot of time in my car, which feels common when you live in an area like Los Angeles," Cutler admits. "One of my favorite morning treats is picking up a coffee from Café Luxxe and listening to music on my way to work."

Cutler continues, "I really love what I do and hope to continue to grow Petite 'n Pretty beyond my wildest dreams, with a focus on some new categories. Our brand started out with an eye shadow palette and lip glosses, but now features skincare essentials. I hope that Petite 'n Pretty enters new categories such as hair and body. I feel like there is a lot of opportunity there."



Linda Harrison

How the director and CEO of the Newark Museum of Art is revamping the institution while creating stronger ties to the community

As the director and CEO of the Newark Museum of Art, Linda Harrison has taken on a major role: both to develop and communicate the vision of the museum and to strengthen and expand its ties to the greater Newark community, a vibrant urban city and the most populous in the state of New Jersey.

"At the Newark Museum of Art, our five-year plan calls for major transformation at this 114-year-old institution," Harrison tells Grazia USA. "In the next two years, we are aggressively working towards the launch of Museum Parc, a multi-use redevelopment project that not only includes outdoor art pavilions and a glass house, but also the development of 250 residential units, 20 percent of which will be affordable housing." This project, Harrison explains, "will not only transform the area of downtown Newark where the museum is – it's going to change the entire city. People will be able to live, work and grow in this city around Museum Park."

Harrison certainly has the pedigree and the chops to get the job done, after a long and esteemed career working in corporate America. "I got my start in Chicago working for Eastman Kodak Company and that's where I learned how to become an entrepreneur within a very corporate structure," says Harrison, who rose through the ranks within the company's management program. "I thought I had made it when I was promoted to senior vice president at Eastman Kodak and I was running a $300 million division. I got the corner office, and I was the big boss. But then I started to think, 'What else is there to do?'"

As it turns out, a lot. Harrison stepped away from a "safe corporate career" and moved to the world of nonprofit and cultural institutions. After a revolving door of failed leaders, Harrison became the executive director of the Museum of the African Diaspora in San Francisco. "I used my skills to turn the museum around and establish it as a profitable and culturally valid institution that was valued and cherished in San Francisco, a city with a global reputation for excellence in arts and culture," Harrison says.

Since being appointed as the director and CEO of the Newark Museum in 2019, Harrison — the first women of color to hold this position in the museum's history — has made it her mission to create space for everyone while unifying the Newark community through art and other programming. "Soon after I arrived at the Newark Museum of Art, I instituted a process called Design Thinking, which is an iterative method that encourages collaboration between designers and their colleagues," explains Harrison. "It's a process that I believed in and I wanted not just our executive team to be trained in it, I wanted our whole team to participate in it. It takes abstract concepts from idea to execution. It also brings diverse voices and opinions to the table and ultimately helps us come to consensus around the best approach for the museum. Over the last five years, I've seen this process empower our entire staff from the ground up and it's helped us bring our biggest ideas to life."



PHOTOGRAPHY WANG XU **EDITING** DUYUN AI
PRODUCTION AZIOF STUDIO
PRODUCER TEKI **PHOTOGRAPHY ASSISTANT** DING SONG **STUDIO/**
EQUIPMENT COMET STUDIO
DESIGN AMY WANG



OUT OF THIS WORLD

This season's newest crop of accessories will set your imagination on fire and dare you to dream

Opposite page: Bag by DIOR, dior.com.

This page: Bag by Moynat, monyat.com. Sandal by Christian Louboutin, us.christianlouboutin.com



Bag by CHANEL, (800) 550-0005.



Bag by Gucci, gucci.com.



Bag by Celine by Hedi Slimane, celine.com.



Boots by Louis Vuitton, us.louisvuitton.com



Bag by Bottega Veneta, bottegaveneta.com.



Bag by Fendi, fendi.com.



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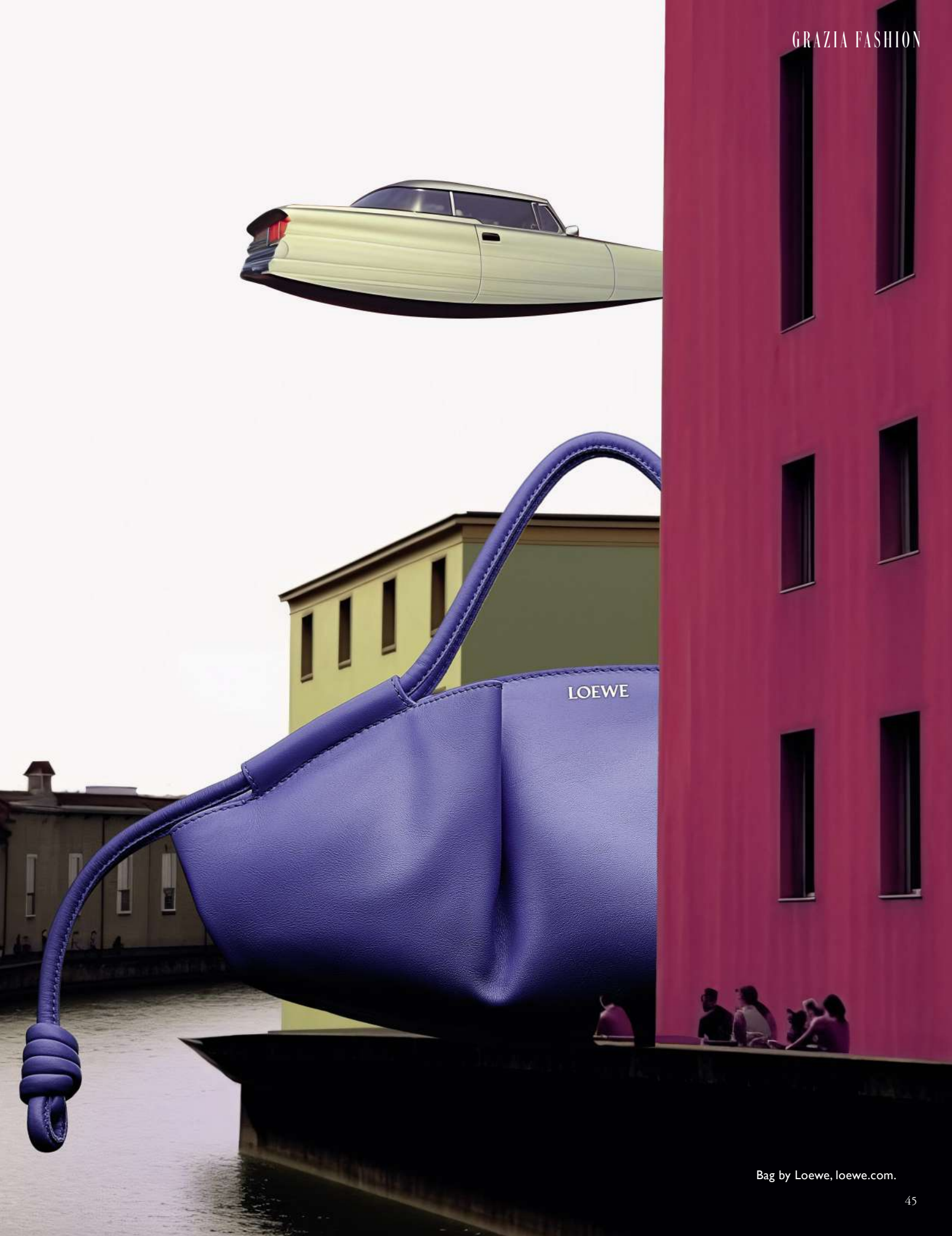

Bag by Loewe, loewe.com.





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Bag by Hermès, hermes.com.





Opposite page: Bag by Louis Vuitton, us.louisvuitton.com

This page: Bag by Burberry, burberry.com.



THIS PAGE: PM Bracelet in Yellow Gold, HERMÈS, hermes.com.

OPPOSITE: Schlumberger Fish Brooch in Yellow Gold with Diamonds and Pink Sapphires, TIFFANY & CO, tiffany.com.





BAMBOO BLING

These eye-catching creations become ever more alluring when inspired by the natural world

PHOTOGRAPHY VLADIMIR MARTI **STYLING** LAURA JANE BROWN



THIS PAGE: Margherita Necklace in White Gold with Diamonds, DAMIANI, damiani.com.

OPPOSITE: Possession Ring in 18k Rose Gold and 48 Brilliant-Cut Diamonds, Possession Ring in 18k Rose Gold with 81 Brilliant-Cut Diamonds, Possession Ring in 18k Rose Gold with a Brilliant-Cut Diamond, PIAGET, piaget.com.





Cactus Monolith Bracelet in Yellow Gold with Emeralds, Rubies and Diamonds, CARTIER, cartier.com.





THIS PAGE: Divas' Dream Peacock Tourbillon Lumiere Watch, BVLGARI, bulgari.com.

OPPOSITE: Serpent Bohème Watch with a Steel Bracelet, Mother-Of-Pearl Dial and Diamonds, BOUCHERON, boucheron.com.


BOUCHERON



THIS PAGE: Three Row Ring in Yellow Gold with Pavé Diamonds, Stax Five Row Ring in Yellow Gold with Pavé Diamonds, DAVID YURMAN, davidyurman.com.

OPPOSITE: Pois Moi Bangle in Rose and White Gold with Diamonds and Ruby, ROBERTO COIN, robertocoin.com.





Colour Dior Necklace in Pink Gold with Diamonds and Lacquer, DIOR FINE JEWELLERY, dior.com.



the HOT LIST

THIS SEASON'S TOP TEN MOST WANTED

EDITED BY SHELBY COMROE



I

Dive Into The Archive

GUCCI BAG, $2,890, GUCCI.COM

An icon reimagined: The Gucci Horsebit clutch was first introduced in Tom Ford's Fall/Winter 2003 collection. Twenty years later, the new Horsebit chain bag features extra large hardware and comes in padded leather, shearling, crystal, and contrast-leather variations. The bag can be worn by hand, on the shoulder, or as a clutch.



2

Glitch In The System

LOEWE DRESS, $2,900, LOEWE.COM

In his Fall 2023 collection for Loewe, Jonathan Anderson unveiled garments that appeared to be experiencing a digital glitch. The pieces looked as if they were emerging from a screen, their forms becoming beautifully blurred in the process. Anderson's visionary approach to fashion is nothing new; over the past decade, he has transformed the storied Spanish brand Loewe into a modern-day powerhouse. Hailing from Northern Ireland, Anderson began his career with a menswear label before taking the reins at Loewe. His tenure at the brand has been marked by his unique ability to merge tradition with avant-garde creativity. Fusing craftsmanship with innovation, he often challenges the conventional notions of what luxury fashion can be. This 'glitching' dress, reminiscent of a digital age artifact, stands as a testament to his distinctive design sensibility.

In 2021, Parfums Christian Dior appointed Francis Kurkdjian, as perfume creation director. He was tasked to reinvent the iconic J'adore fragrance, no small feat. "Respect tradition and dare to be bold," Christian Dior once said. Inspired by this sentiment, Kurkdjian spun J'adore into something familiar yet distinctly new. The perfumer has streamlined the heart of J'adore, spotlighting classics like rose, jasmine, and the sunlit ylang-ylang, conjuring an essence reminiscent of liquid gold. This isn't just about scent; L'Or de J'adore evokes the warmth of a sunbeam or the soft caress of a petal. And the attention to detail doesn't stop there—the legendary J'adore bottle gets a chic update, adorned with a subtle gold accent and a refined glass bead. In L'Or de J'adore, Kurkdjian has seamlessly merged the past and present, crafting a fragrance that's both classic and contemporary.



A Superstar Reimagined

L'OR DE J'ADORE, $170, DIOR.COM

3



4

Celebrating its tenth anniversary, the Max Mara Teddy Coat stands as a testament to an enduring fashion icon. Ever since its debut in 2013, it has found its place in the wardrobes of fashion-forward women, symbolizing not just playful glamour but also timeless elegance. Crafted with plush, camel-hued faux fur and a distinctive cocoon-cut, it embodies Max Mara's unwavering commitment to luxury and design. As part of the festivities, Max Mara introduces the special edition Sparkling Teddy Coat – a shimmering ode to the classic that we've all come to adore. A perfect way to celebrate a legacy of style.

Celebrating An Icon

MAX MARA COAT, $10,900, MAXMARA.COM

The fashion world has been buzzing with the "Balletcore" trend lately, as every designer tries their hand at creating the next viral ballet flat. Yet, amidst this flurry of trends, one shoe remains a true classic that stands the test of time. Enter CHANEL ballerinas, a style originally introduced by Karl Lagerfeld in Chanel's Autumn/Winter 1984 show. These flats have become a wardrobe staple for many. Inspired by Gabrielle "Coco" Chanel's two-tone sling-backs from 1957, these tweed flats with black toe caps have become a perpetual favorite.



5

Can't Beat The Classics

CHANEL BALLERINA FLATS, $975, (800) 550-0005

6



Indulge in pure luxury with Loro Piana. This meticulously handcrafted cape is the ultimate transitional piece as we head into fall. The sumptuous cashmere, paired with chic stitching along the hemline, defines perfection. This cape embodies the essence of versatile layering for those in-between weather days. Whether you choose to pair it with a T-shirt, a lightweight knit, or a cozy turtleneck underneath, you'll find endless styling possibilities with jeans, trousers, or even a dress. The options are truly boundless.

Lady of Luxury

LORO PIANA CAPE, $11,025, US.LOROPIANA.COM



7

World-Class Jewels

VAN CLEEF & ARPELS EARRINGS, VANCLEEFARPELS.COM

Embark on a journey through the enchanting world of "Le Grand Tour," the latest high jewelry collection from Van Cleef & Arpels. This collection is a vibrant celebration of wanderlust, with captivating stops in iconic destinations such as London, Paris, The Alps, Venice, Florence, Rome, Naples, and Baden-Baden. Among the collection's highlights, the exquisite "Carriera" earrings from "Le Grand Tour" stand out. Crafted with meticulous attention to detail, these earrings feature detachable pendants adorned with a dazzling array of elements: rose gold, white gold, emeralds, tsavorite, garnets, black spinels, white cultured pearls, and diamonds. These earrings pay tribute to the Venetian painter Rosalba Carriera (1675-1757), a member of the Rococo movement and originator of the taste for pastels in France in 1720.

The GO-14 Bag, one of Nicolas Ghesquière's earliest designs, earns its distinctive name from its runway debut in October 2014, marking the introduction of the women's artistic director at Louis Vuitton. Now, in 2023, it returns triumphantly, featuring a unique element: malletage, reminiscent of the brand's historical trunk craftsmanship. Versatility is a defining characteristic of the GO-14, offering options for shoulder, arm, or handheld wear. While the GO-14 isn't new, its plush leather aligns perfectly with the current trend of puffy-padded bags. It's available in various colors, ranging from classic black-and-white to more understated toasted shades, revealing its intricate textures. This bag is a must-have for fall.



Blast From The Past

LOUIS VUITTON BAG, $6,750, LOUISVUITTON.COM

8

Vacheron Constantin's latest Overseas model introduces a retrograde display, a nod to the brand's heritage. Sporting a six-sided bezel reminiscent of the Maltese cross and a blue lacquered dial, the watch marries iconic design elements with modern features: a precise moon-phase and a retrograde date. Established as an emblem of sporty elegance in 2016, this new edition is housed in a 41 mm steel case with the Calibre 2460 R31L/2 at its heart. This movement, visible through a sapphire caseback, boasts a 40-hour power reserve and requires moon-phase correction only once every 122 years. For adaptability, the Overseas model offers an interchangeable strap system, providing options in steel, calfskin leather, and blue rubber. In essence, the new Overseas model deftly blends Vacheron Constantin's esteemed watchmaking legacy with contemporary finesse.



Wrist Candy

VACHERON CONSTANTIN WATCH, VACHERON-CONSTANTIN.COM

9



10

Luxe Leather

ALEXANDER MCQUEEN TRENCH COAT, $10,900, ALEXANDERMCQUEEN.COM

Courtesy of Alexander McQueen's Fall/Winter 2023 collection is this luxe leather trench. With its deep, rich shade of purple, it stands out amongst a sea of neutral options, yet remains incredibly wearable. True to the brand's hallmark style, this coat showcases pronounced, expertly structured shoulders – a nod to the brand's legacy of crafting empowering silhouettes. While a trench coat remains a staple that every woman should have in her wardrobe, this purple leather option serves as a contemporary reinterpretation of a perennial classic.



Limelight Gala Precious
Watch, PIAGET, piaget.com.



Diamond Life

The passage of time becomes something to look forward to when these dazzling beauties are the ones marking it.

CREATIVE DIRECTION MARNE SCHWARTZ & DANÉ STOJANOVIC
PHOTOGRAPHY VLADIMIR MARTÍ **FASHION STYLIST** LAURA JANE BROWN
FASHION ASSISTANT IMOGENE LEGRAND **ART** KIMBERLEE KESSLER



Gem Dior Watch in Yellow Gold, Steel,
Malachite and Diamonds, DIOR, dior.com.



Ludo Secret Watch in Rose Gold with Diamonds
and Guilloché White Mother-of-Pearl,
VAN CLEEF & ARPELS, vancleefarpels.com.



Reverso One Duetto Watch in Pink Gold with Alligator Leather Strap. JAEGER-LECOULTRE. jaeger-lecoultre.com.



Big Bang Integrated Time Only King Watch in Gold Pavé, HUBLOT, hublot.com.



AquaracerProfessional 200 Red Watch,
TAG HEUER, tagheuer.com.



Hortensia Watch in Pink Gold with Diamond-Set Bezel and Dial with Pink Calf Leather Strap, CHAUMET, chaumet.com.



ROLL UP THE RED CARPET

With fashion in the spotlight thanks to a slew of Hollywood blockbusters and streaming hits, will stylists soon join writers and actors behind the picket lines?

WORDS CYNTHIA MARTENS

PHOTOS: HBO, GETTY



Left: Jeremy Strong plays the son of a powerful media mogul in *Succession*, a show that highlights the expensive but understated tastes of the ultra-wealthy – if you know, you know. Right: Sarah Jessica Parker's fashion choices in SATC revival *And Just Like That* are as flashy as ever.

FASHION and entertainment are engaged in an awkward little tango. On the one hand, the two have never been locked in a closer embrace. To wit: François-Henri Pinault, the head of luxury firm Kering, just snapped up a majority stake in the Los Angeles-based Creative Artists Agency, or CAA. Musician Pharrell Williams ascended to the throne as men's creative director for Louis Vuitton earlier this year. And Greta Gerwig's *Barbie* is now the biggest global Warner Bros. movie ever, having raked in more than $1.34 billion at the box office. Legions of millennial and Gen Z fans dutifully documented their pilgrimages to the cinema in various shades of fuchsia, including many who decided this was as good an occasion as any to engage in retail therapy.

It's a golden era for intellectual property branding at the movies. Ridley Scott's *House of Gucci* hit theaters in 2021, starring Adam Driver as Gucci heir Maurizio Gucci and Lady Gaga as his wife, Patrizia Reggiani, who was convicted in 1998 for ordering a hit on her husband. This year, Ben Affleck and Matt Damon's Artists Equity released *Air*, a film about the development of Nike's Air Jordan shoe. And hold your popcorn: *Ferrari*, a new sports thriller centered on Enzo Ferrari, just premiered at the Venice International Film Festival.

At the same time, the Writers Guild and SAG-AFTRA union strikes that kicked off last May and July, respectively, are still in full swing. Not since 1960 had the American writing and acting communities jointly walked off the nation's sets. Many of the issues at the heart of the labor dispute center on the streaming business model – which affects residuals, or the long-term payments negotiated by unions for airings after an initial release – and the increasing use of new technologies such as artificial intelligence.

Industry rumblings suggest fashion, hair, and makeup stylists are paying attention: Studio use of artificial intelligence could affect their future, too. They clearly play a significant role in the success and marketing of films and shows, but many of them – like writers and actors – are freelancers, pinballing from one gig to the next. Consider *Indiana Jones and the Dial of Destiny*, which came out in June and plays with the notion of time travel. According to Variety, over 100 artists at visual effects company Industrial Light and Magic spent several years on the project, relying on archival materials from previous Indiana Jones film footage, as well as various clay-cast models of Ford's head to de-age the actor using machine-learning equipment. Union actors have expressed concerns about the ways in which their image and voice may be used in the future, while writers have objected to the potential use of AI to cut costs in scriptwriting. What happens if studios decide to intensify use of technology in costuming?

Lauren Gurganous, a friend and striking writer who has worked on *30 Rock*, *Unbreakable Kimmy Schmidt* and *Girls5eva*, said costuming and makeup were a "huge part" of what audiences respond to in viewing movies and shows. "Writers only have so much space in a script to

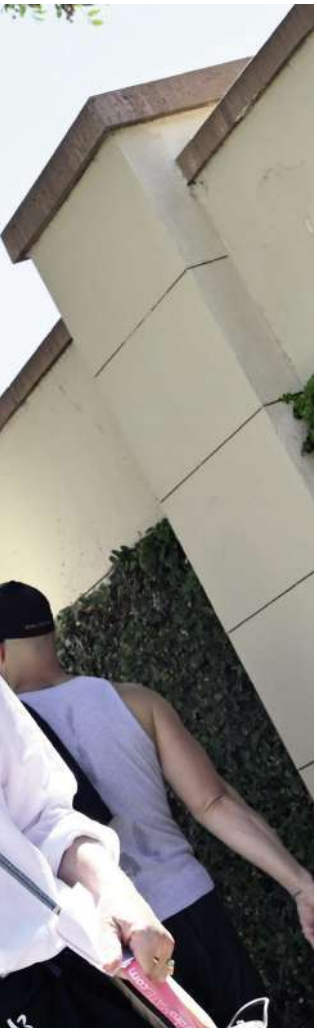






Clockwise from top left: Actress Allison Janney joins SAG-AFTRA union members on strike in July; Pharrell Williams, men's creative director at Louis Vuitton; scenes from *Succession* and *House of Gucci*.

PHOTOS: HBO, GETTY





convey a character's look. And even if we had the page space, most of us are wearing the same hoodie for months on end, so you don't want us weighing in too much anyway. Your costume and hair and make up departments take tiny character descriptions and, at an absolutely ludicrous pace, work magic to bring those people to life at a level you could have never dreamed in your brain. I'm always blown away by that," she said.

The impact of fashion on the success of streaming productions is undeniable. When Netflix released miniseries *The Queen's Gambit* in 2020, at the height of the COVID-19 pandemic, it spurred not only a renewed enthusiasm for chess, but also a collective swoon over actress Anya Taylor-Joy's Peter Pan collars and A-line skirts, selected behind the scenes by costume designer Gabriele Binder and later displayed in a virtual exhibit at the Brooklyn Museum. Similarly, actress Rachel Brosnahan's 1960s-inspired wardrobe from Amazon Prime's *The Marvelous Mrs. Maisel* was on display at Saks Fifth Avenue last April as part of a mile-long tribute to the show. Costume designer Donna

THE IMPACT OF FASHION ON THE SUCCESS OF STREAMING PRODUCTIONS IS UNDENIABLE



Zakowska penned a book, *Madly Marvelous: The Costumes of the Marvelous Mrs. Maise*l, in which she compared main character Midge's impressive array of colorful coats to "the equivalent of a superhero cape—transfiguring, protective, emotional armor that emboldens and empowers her as a character."

Most recently, the sly showcasing on HBO's *Succession* of "quiet luxury" has led some mid-tier brands to position themselves as "stealth wealth" starter kits for the masses. Fashion companies have also seized on the popularity of the show's cast in advertising. Brian Cox, the British actor who plays media scion Logan Roy, starred in a Fall 2023 campaign for Kith, while his co-star Nicholas Braun – the hapless yet cunning Greg – landed in a Father's Day campaign for Brooks Brothers.

Other HBO shows have provided more opulent inspiration. The second season of T*he White Lotus*, a show that gleefully presents a

cast of delusional tourists at a luxury resort – reportedly bumped U.S. Google searches for Sicily up by 50 percent, while also boosting the profile of costume designer Alex Bovaird, who told Vogue, "We kind of upped our game this season in terms of people dressing up and peacocking." Heidi Bivens, the head costume designer for teen hit *Euphoria*, published a book – *Euphoria Fashion* – about her micro mini-skirts, zip-up hoodies and strappy heels. Meanwhile, *And Just Like That*, the new *Sex and the City* reboot, displays luxury logos with abandon; is it a coincidence that a Canal Street crackdown in August led the New York City Police Department to seize $30 million in knockoffs? We'd have to ask costume designers Molly Rogers and Danny Santiago. All three shows, of course, spawned countless where-to-shop listicles.

The influence of entertainment on fashion is perhaps most explicit, however, in box office franchises, and recently, there have been a lot of them. Variety reported that 14 Mattel toy brands, including Polly Pocket and American Girl, are lined up to be the next *Barbie*. The







PHOTOS: HBO

FASHION COMPANIES HAVE LONG UNDERSTOOD THE VALUE OF HITCHING THEIR BRANDS TO STAR POWER

Marvel Cinematic Universe, populated by the likes of Spider-Man and Captain America, has unleashed its superheroes not just in theaters, but also on Asics shoes dropped in an exclusive with Kith. DC Comics lent its Gotham City glamour to Lanvin in Spring 2022, when models stomped out in Batman-inspired looks. And costume designer Ruth E. Carter won her second Academy Award for her work on Marvel's hit *Black Panther: Wakanda Forever*, in which she outfitted the cast in diverse duds from Hervé Léger, Iris van Herpen and Adidas. Now, with American show business on strike, there is increasingly an off-camera spillover effect in fashion. Artists, of course, are no strangers to side hustles, but the walkout is putting a strain on guild members' personal finances: One striking writer told NPR he was now earning a living by selling handcrafted snow globes on Etsy. To make ends meet, or at least keep their name out there, many





Clockwise from top left: Scenes from the hit series *Euphoria*; Margot Robbie as Barbie; scenes from the second season of *White Lotus*.



performers are weighing the pros and cons of front row appearances at global fashion weeks. Union rules prohibit members not only from performing in movies, but also from promoting them at film festivals or in puff pieces with the press. Technically, however, actors might be able to make a guest appearance at a boutique opening party – they just risk serious side-eye from the internet, not to mention incurring the wrath of their colleagues. It doesn't look great to be sipping prosecco at a Paris fashion junket while your fellow entertainers tug at the plastic on ramen noodle packs. SAG-AFTRA has even issued an ultimatum to social media influencers who are not yet union members but aspire to be: Accepting paid promotional gigs for big studios and streaming companies – or even posting fan content – is considered crossing the picket line and scuttles any chance of future union membership.

And yet, the shows must go on. Fashion companies have long understood the value of hitching their brands to star power. There are staffers whose entire job it is to finesse the relationship between brands and entertainers. Fashion brands, after all, are a complex distillation of aspirations and associations; as the designer and consumer marketing scion Walter Landor famously observed, "Products are made in the factory, but brands are created in the mind."

Fashion, like entertainment, sells "dreams, imagination, and sparkle," to borrow a phrase from *Barbie* – but there's a lot of hard work underneath the surface. This season, keep your eyes on the picket lines.



THE MIRROR HAS TWO FACES

In her new book of personal essays Black Friend, *provocative comedian, TV host, and writer Ziwe Fumudoh wants you to know that she is more than a two-dimensional character*

WORDS EMIL WILBEKIN **PHOTOGRAPHY** MARK SQUIRES **STYLING** J. ERRICO



Dress by Dior, dior.com; Tiffany & Co. Tiffany Victoria® Vine Drop Necklace in Rose Gold with Diamonds, Tiffany & Co. Schlumberger® Floral Leaves clip in 18k gold with diamonds, tiffany.com; Sandals by Roger Vivier, rogerviver.com.



It's New York Fashion Week, and the city is electric and buzzing with runway shows, influencer photo shoots, and celebrity sightings. It's September, the beginning of the New York social season, and there is no shortage of fancy parties, gatherings, galas, and gossip. It's a great time to be back outside — and to see and be seen.

Comedian, TV writer, and now author Ziwe Fumudoh is booked and busy. Her social and professional calendars are packed, and she seems to enjoy all the pandomonium. "I mean, fashion week is over for me. It's such a whirlwind experience," she says flatly. "But I'm really pleased with the events that I went to. I was lucky enough to do what I did during fashion week. I presented a couple of awards, and then I shot a bunch of covers. But yeah, it was great. I can't complain."

Some critics say that New York Fashion Week has changed and become more like a brand marketing circus featuring pop-up events, cavalcades of influencers, and VIP parties versus serious fashion shows filled with editors and buyers. "Unless you're like me and you find circuses fun," Ziwe quips. "Chaos is my favorite. It's my love language."

Outside of the island of Manhattan — in Forest Hills, Queens — in a parallel social universe is the U.S. Open, which is considered fashion adjacent. Like New York Fashion Week, the U.S. Open is cluttered with celebrities — the Obamas, Nicole Kidman, Spike Lee, Leonardo DiCaprio, Shonda Rhimes, Lil' Wayne, and the new rumored couple Kylie Jenner and Timothée Chalamet (making out in the stands). The other commonality between #NYFW and #USOpen is the presence of the iconic American Vogue editor Anna Wintour, who is literally holding court.

Many celebs were there this year cheering on a young Black woman who wasn't a fashion model but a talented and outspoken athlete. All eyes were on Coco Gauff, 19, the first American teenager to win the U.S. Open Championship since Serena Williams. It was Gauff's first Grand Slam.

Ziwe went to the U.S. Open, but unfortunately wasn't able to attend Coco's winning match because of her busy work schedule. "Shout out to Coco for being 19 and winning," she says enthusiastically. "I just am such a fan of hers. I think she is a star!" Without missing a beat, she adds: "I love that her grandmother was like one of the first people to go to an integrated school. And so [Coco] has this legacy of disturbance so to speak. Good trouble. I think that's really cool."

While Ziwe missed Coco's shining moment IRL, she was able to attend the men's final between Novak Djokovic and Daniil Medvedev. True to form, Ziwe caused her own media blitz and buzz that day. She and her friend, supermodel Emily Ratajkowski, were sitting in a private box right in front of actress and singer Lea Michele, star of the Broadway musical Funny Girl, and her husband.

"Lea Michele sitting behind Ziwe and Emily Ratajkowski at the US Open. I need a full breakdown of any & all interactions," Frank Costa, a Bravo producer, posted on X (formerly Twitter), receiving 26,000 Likes.

The seating caused quite a scene in the stadium and a stir on social media because of Ziwe's controversial interview nine months prior with Michele's former *Glee* co-star Amber Riley about alleged allegations of racism on the set of Ryan Murphy's hit television show. According to Page Six, Ziwe pressed Riley about Michele. "I think that she would probably say



This page: Top, skirt, gloves by Versace, versace.com; Shoes Saint Laurent by Anthony Vaccarello, ysl.com; Tiffany & Co. Tiffany HardWear Graduated Link Necklace in White Gold with Pavé Diamonds, Tiffany & Co. Tiffany Victoria® diamond vine circle earrings in platinum, small, tiffany.com.

Opposite page: Dress, bra, and scarf by Marc Jacobs, marcjacobs.com; Tiffany & Co. Schlumberger® Twenty Stone hoop earrings in gold with diamonds, Tiffany & Co. Schlumberger® Apollo Brooch in Gold and Platinum with Diamonds, Tiffany & Co. Schlumberger® Floral Leaves clip in 18k gold with diamonds, tiffany.com.

she doesn't see race," Riley said. "But everyone does."

According to BuzzFeed, the accusations began in 2020 when Michele spoke out in support of the Black Lives Matter movement after the murder of George Floyd. In response, Michele's former Glee co-star Samantha Ware commented about "traumatic microaggressions that made me question a career in Hollywood." Michele later posted an apology on Twitter.

Back at the tennis match. "It was such an interesting evening," Ziwe says, plainly referencing meeting Michele. "Yes, we spoke. It was iconic. She's an icon." When asked what she thought about that moment with Michele going viral, Ziwe responded: "Sorry, I didn't even see that. Let me Google that right now. Believe it or not, I don't Google myself, but hold on, let me search." The sound of nails clicking on her phone. "Oh, this is a lot. Page Six. The New York Post, the Daily Mail, BuzzFeed. Wow! Yeah."

In a New York minute, the former talk show host adds: "It would be a privilege to sit down with an American icon like Lea Michele. I saw her in *Funny Girl*, and she had an incredible voice. It would be a pleasure to talk to her on the record."

Ziwe is known for her blunt "woke" style of interviewing, questioning, and directly challenging everyone from Fran Lebowitz, Gloria Steinem, Drew Barrymore, and Rose McGowan among others about their relationship with, proximity to, and consciousness about Blackness. Michele would be a prime subject for Ziwe. As they say in tennis: Game. Set. Match.

Ziwe is a bit of a paradox — as evidenced by her self-reflective new book of personal essays entitled *Black Friend* (on sale October 17, 2023). "I think that the hardest parts for me to write were the moments when I am vulnerable," Ziwe explains. "I started writing this book and it was a little too heady and theoretical. It was really encyclopedic about pop culture, whether that's like Britney Spears performing, 'Oops, I Did It Again.' Or like the interview between Barbara Walters and Ricky Martin. James Baldwin and Maya Angelou's conversation about how success as an artist can really be to the detriment of art."

She continues: "I was reading this book and it's like how am I going to connect to an audience if I offer nothing of myself? And at the time, I was reading *All About Love* by bell hooks. And so what she did really well in that book of essays was she would talk about community and children and all these elements of love and then connect it to her personal experiences. And so I found myself really appreciating that in her book and, like, reverse engineering."

Ziwe had to practice unlearning to access her vulnerability. "You know, culturally I'm a Nigerian woman, like you're taught to never share anything about yourself," Ziwe muses. "Like you don't know what my favorite juice is, my favorite color, nothing. And



Dress and gloves by Dolce & Gabbana; Tiffany & Co. Tiffany Victoria® diamond vine necklace in platinum, Tiffany & Co. Tiffany Victoria® mixed cluster drop earrings in platinum with diamonds, Tiffany & Co. Tiffany Lock Bangle in White Gold with Full Pavé Diamonds, tiffany.com.



Dress by Oscar de la Renta, oscardelarenta.com; Briefs by ÉTERNE, eterne.com; Gloves by Oséree; Tiffany & Co. Tiffany Victoria® diamond vine necklace in platinum, Tiffany & Co. Tiffany Lock Bangle in White Gold with Full Pavé Diamonds, Tiffany & Co. Tiffany Victoria® band ring in platinum with diamonds, Tiffany & Co. Tiffany Victoria® diamond vine bypass ring in platinum, tiffany.com; Sandals by Gianvito Rossi, gianvitorossi.com.



Dress and thong by Gucci, gucci.com; Tiffany & Co. Tiffany Jazz™ earrings in platinum with South Sea cultured pearls and diamonds, Tiffany & Co. Brooch in Platinum and Yellow Gold with Pink Sapphires and Diamonds, Tiffany & Co. Tiffany Lock Bangle in White Gold with Full Pavé Diamonds, Tiffany & Co. Tiffany Lock Bangle in White Gold with Half Pavé Diamonds, tiffany.com.

to create a book that's worth its salt, I needed to share. And so that was probably the hardest element." Ziwe tackles issues that are deeply personal like "why I was self-conscious about my looks and why I felt like an ugly ducky growing up, like, first in public school in Massachusetts, and then in private school Massachusetts and how that affected me as an adult," she shares. "So over time, because of the books I read, I was able to peel those layers and really show part of myself that I was initially reticent about and still very reticent about. This book allows me to present my real self. It's deeply intimidating, but also really, hopefully, rewarding."

Living in this duality is nothing new for Ziwe. As a child she says: "I was really well-behaved and so my parents would get pulled aside at restaurants and told, 'Wow, your daughter is so quiet.' But then also I would make them watch me perform the *Hercules* soundtrack. [laughs] I'm a middle child, so I'm as much of a ham as I am an introvert. I think that's what the case is now," Ziwe says contemplating. "Maybe it's the reverse. Maybe I'm quiet in the house and out in public, but I definitely like to be alone to recharge. I was able to write a book."

Ziwe is processing this idea. "I think I've always been funny," she says, now more confidently. "I was voted class clown in high school. People who knew me growing up would not be surprised by my career track, even though it happened really organically. But I was always really funny. And the moment I knew when I had important things to say. Every single time I'd say something important, people would say 'Wow. That's important.' That's when I was like, 'Wow. I guess I have something important to say. People have not asked me to stop talking yet."

Ziwe's version of this Oprah formula is "half luck, half perseverance." It was during her junior year of college at Northwestern University where she was deeply attracted to satire. She applied for an internship at Comedy Central and was one of eight people chosen. Donald Glover was in the internship program so it seemed like a good idea. "It aligned with my interests, and it aligned with where I wanted to be professionally," she explains. "That sort of got me into a place where I understood that entertainment was just a bunch of people working at desks as opposed to what you see on TV. Suddenly it became really, really accessible. And I used that accessibility to intern at The Onion and, like, to start my own humor mag.

After graduation, Ziwe pursued the entertainment industry. She was inspired by Glover and Issa Rae, saying, "Obviously she started with her self-producing Awkward Black Girl, which sort of started the YouTube-to-television pipeline that I ultimately ended up following by doing Baited [on YouTube] and then IG Live and then Showtime." She is also a "vociferous" reader and read books by Tina Fey, Mindy Kaling, and Steve Harvey that served as her guide. She was a huge fan of Stephen Colbert and Jon Stewart who also had books coming out.

"Information is power to me," Ziwe says flatly. "I was one of those annoying young people that would email, email whoever, and say, 'Hi, I'm Ziwe, and I'd love to hear more about you, um, and your position. I would take those interactions really seriously and let those words mentor me as well."

"And then Oprah, obviously. Oprah's like a huge influence to me," Ziwe gushes. "I think that she really pioneered a form of sensational journalism with her work on the Oprah Winfrey Show. She is a cultural juggernaut in her influence in lifestyle as well as her interview in influence as a reporter." She continues: "What was really captivating about her is that she had such range as a reporter, so she could interview Tom Cruise and get really wild quotes and then talk to the mother of a serial killer about why her child was weird and also get really compelling quotes. And so I think that that is something that I definitely, like, refer to whenever I'm feeling lost as an interviewer. What did Oprah used to do? Oprah is a pioneer and she's opened many a door."

What Ziwe knows for sure is that she is excited that the book is done, gone to the printers, and not haunting her anymore with deadlines. She can now bask in the afterglow of telling the story of being a *Black Friend*.

"The title *Black Friend* sort of comes from this media trope where there's always like the sidekick next to the protagonist, and they talk a lot, right? They have all the good jokes. And they're some of the best characters, but you never really get a sense of them being more than two-dimensional. In public, I am very verbose, but you're always sort of connecting to an audience via me as a professional writer," Ziwe shares. "Like my job is to write down words and then hand them to someone else to say, or in my case the other work I've done for myself, like write down words and then sit in it and then filter it through a character."

Ziwe is now living her best multidimensional life. "Like even this week I am posing in Victoria's Secret, and then my New Yorker excerpt comes out tomorrow. Like, that is such a professional whiplash," she says deadpan. "So I find that to be really fun and, like, just a testament to how dynamic I can be as this artist. But, I take it a day at a time."

I BELIEVE LUCK IS PREPARATION MEETING OPPORTUNITY. IF YOU HADN'T BEEN PREPARED WHEN THE OPPORTUNITY CAME ALONG, YOU WOULDN'T HAVE BEEN LUCKY

OPRAH WINFREY



Dress by Fendi, fendi.com; Tiffany & Co. Ziegfeld Collection Pearl Wrap Necklace with Silver Clasp, tiffany.com; Sandals by Roger Vivier, rogerviver.com.

HAIR DHAIRUS THOMAS **MAKE-UP** CAMILLE THOMPSON **MANICURIST** JACKIE SAULSBERRY
PROP STYLIST MONTANA PUGH
PHOTO ASSISTANT DUNCAN MELLOR
STYLING ASSISTANT SHELBY COMROE
PROP STYLING ASSISTANT EMMET PADGETT
SHOT AT HOOK STUDIOS





Top, skirt and boots by Fendi, fendi.com.

SANTORINI'S SIREN CALL

Who says that the Cyclades are only for summer holiday? Why not pack up your fall fashions and get lost on the Aegean?

PHOTOGRAPHY VLADIMIR MARTI
STYLING ANNA CASTAN





This page: Coat by Tory Burch, toryburch.com.

Opposite page: Jacket, skirt and shoes by Moncler, moncler.com.


MON
MONCLER

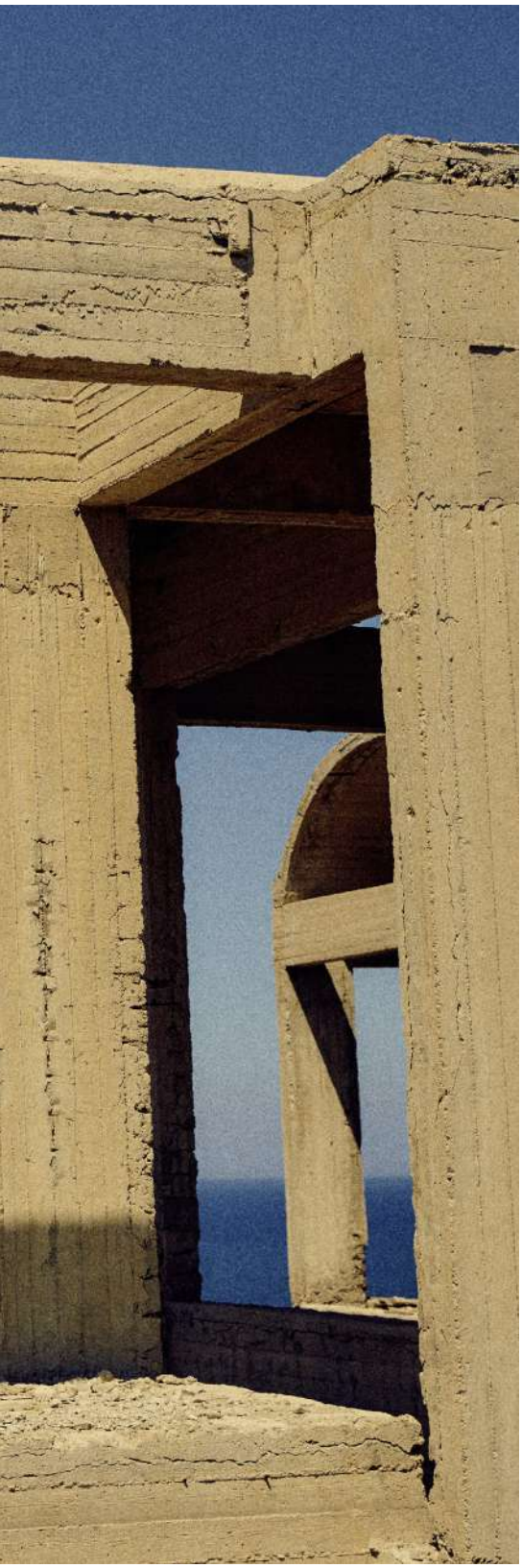




This page; All clothing and accessories by CHANEL, (800) 550-0005.

Opposite page: All clothing and accessories by Gucci, gucci.com.







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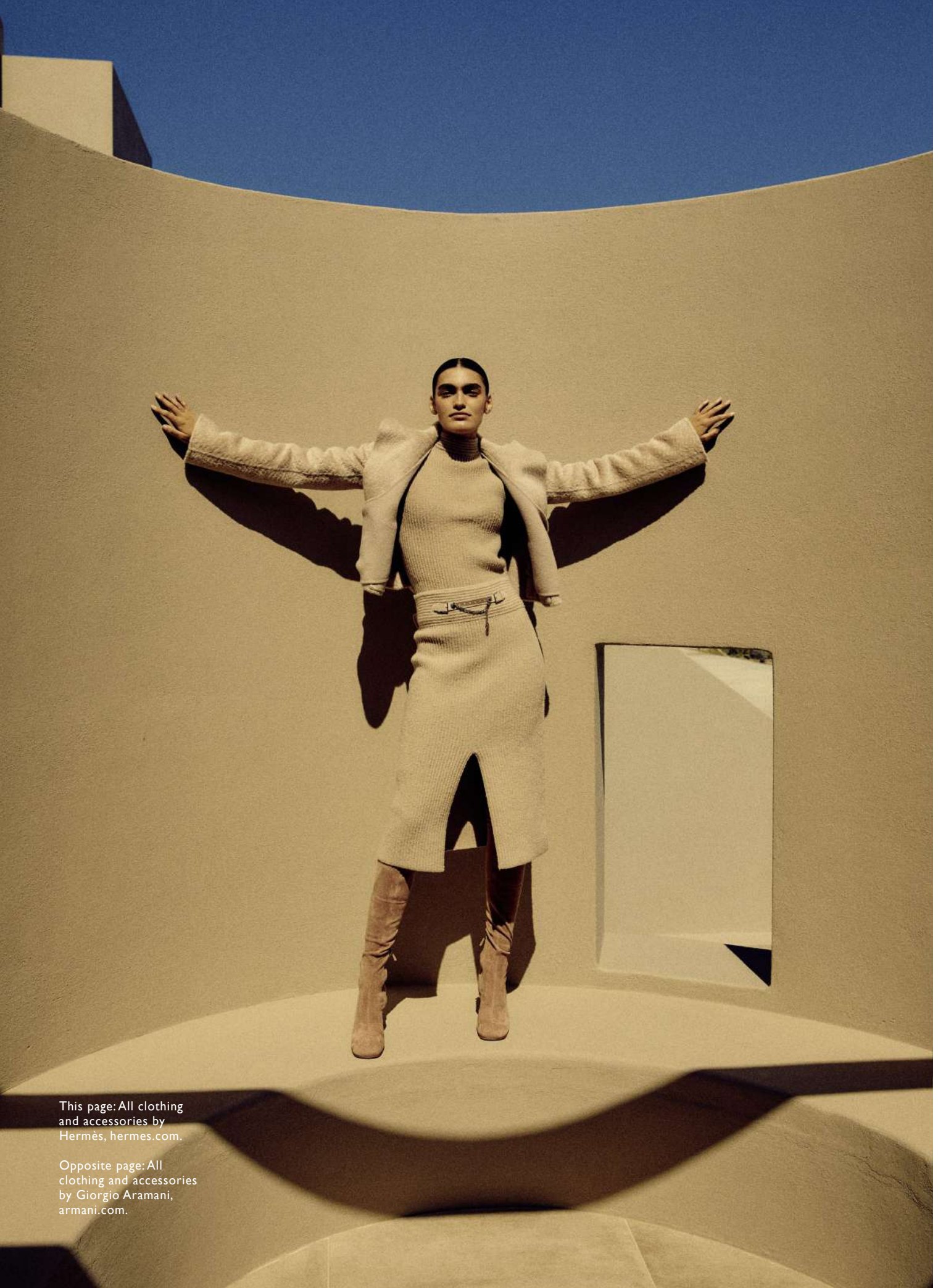


This page: All clothing and accessories by Hermès, hermes.com.

Opposite page: All clothing and accessories by Giorgio Aramani, armani.com.







Dress by Louis Vuitton, us.louisvuitton.com.

This page: Dress and top by Issey Miyake, us-store.isseymiyake.com. Shoes by Rochas, rochas.com.

Opposite page: Dress by Tom Ford, tomford.com.







All clothing and accessories by Dior, dior.com.



REIMAGINED CLASSICS

FROM SUITING TO SPORTSWEAR, AND EVERYTHING IN-BETWEEN, FALL FASHION HAS A FRESH NEW TAKE ON SIGNATURE SILHOUETTES

PHOTOGRAPHY META **EDITOR/STYLING** CHENGLIN **MAKEUP** ZOE **HAIRSTYLE** DAVID MODELS WAN YANAN, GU HAIZHU ORIENTAL BENTLEY, KATE (LACOCO) **PRODUCER** ASHLEY LEE (GROO) **DESIGN** HW **PRODUCTION ASSISTANT** SHUANGCI (GROO) **STYLING ASSISTANCE** FOR DAHAI, DUODUO, ANNA, HUGO



Coat by Louis Vuitton, us.louisvuitton.com.



Coat by Gucci, gucci.com.



Jacket and shirt by
Alexander McQueen,
alexandermcqueen.com.





Dress by Carolina Herrera, carolinaherrera.com.





Coat by Prada, prada.com.
Bag by Ferragamo, ferragamo.com.

Dress, top and gloves by Bottega Veneta, bottegaveneta.com. Eyeglasses by Lindberg, lindberg.com.





Coat by Ferragamo, ferragamo.com. Sunglasses by Bottega Veneta, bottegaveneta.com.





T-shirt, button-down shirt, hoodie, shorts and bag by Givenchy, givenchy.com. Pants by Sportmax, sportmax.com.



Coat, hot water bottle and bag
by Burberry, burberry.com.



Sweater, jacket and pants by Loewe, loewe.com. Bag by Balenciaga, balenciaga.com.



Dress and belt by ALAÏA, maison-alaia.com.
Hat by Burberry, burberry.com.
Shoes by René Caovilla, renecaovilla.com.



Coat by ALAÏA, maison-alaia.com. Earrings by Saint Laurent by Anthony Vaccarello, ysl.com



Collina Strada Fall/Winter 2021

CLUB GREEN



Celebrating 10 years of showing at New York Fashion Week, eco-pioneer Collina Strada's first book is your ticket to the revolution

WORDS ALISON S. COHN

After a summer of catastrophic global weather events and with a massive hurricane churning through the Atlantic during New York Fashion Week in September, the city felt like it had been transformed into a subtropical climate zone. No one seemed to know how to dress for the Spring/Summer 2024 shows when it was alternately 90-plus degrees and muggy or torrentially raining — or even what the ethics are of participating in one of fashion's biggest marketing moments when the planet is so clearly hurting.

Just before sunset at a rooftop farm in the Brooklyn Navy Yard, Collina Strada founder Hillary Taymour addressed the issue head on, sending models out in colorful slip dresses, cargo pants, and one-shoulder tops bricolaged together from bits of upcycled and regenerated fabrics. To the accompaniment of a rather-on-the-nose Oyinda song featuring the lyrics "Why are we here? / The earth is on fire," they strode purposely forward, smiles plastered on their faces, carrying copies of Taymour's new visual manifesto, *I Care a Lotta, I Wear Collina Strada*. Taymour also waved a copy aloft as she took her bow. The sky turned cotton candy pink, King Princess appeared to play a surprise set, and soon everyone was vibing. Many people stopped by the intern-staffed merch kiosk to grab a copy of the book

PHOTOS: © CHARLIE ENGMAN/COURTESY RIZZOLI NEW YORK



Collina Strada Fall/Winter 2023

I STAY HOPEFUL BY MAKING CUTE CLOTHES THAT A WOMAN CAN RULE THE WORLD IN

after the show. Welcome to Collina Strada world, where climate awareness, pretty dresses, and hope can coexist. Taymour's book, published this fall by Rizzoli, is a 232-page compendium of trippy imagery from her first 20 NYFW collections. (She originally launched Collina Strada in 2008 as an accessories label while studying fashion design at the Fashion Institute of Design and Merchandising in LA, and debuted her first ready-to-wear collection for Spring/Summer 2014.) Highlights include models transforming into kangaroos, tigers, and dolphins (Fall/Winter 2021) and sporting Isamaya Ffrench-designed animal prosthetics (Fall/Winter 2023). The title comes from another Oyinda song Taymour regularly plays during her fashion shows.

Co-created with Collina Strada's art director, Charlie Engman — who Taymour met via a Craigslist ad when she first moved to the city in 2010 — *I Care a Lotta, I Wear Collina Strada* explores how she made her now-signature cosmically dyed dresses and rhinestone-studded reusable water bottles a platform for social and environmental change. "I stay hopeful by making cute clothes that a woman can rule the world in," says Taymour, only half-jokingly. "I want to cry all the time, but I just try to know within myself that with what I'm doing, I'm hopefully inspiring someone else and helping in the way that I can."

Taymour's particular brand of environmentalism is welcoming and non-judgmental. For the uninitiated, her book includes a sustainability cheat sheet with helpful tips like "use deadstock," "be slow," and "perfect is the frenemy of good." Taymour would rather give you a vegan cookie covered in rainbow sprinkles than make you feel bad about having some pieces in your closet that aren't made from organic or recycled fibers. She prioritizes common sense and wants to encourage you to buy less, and more thoughtfully. "If there are two dresses on a rack and one is sustainable and one isn't, but the girl likes the other one, then that's the one she should buy," says Taymour. "She's going to wear it more and it's not going to go in the landfill."

Of course, Taymour thinks it's great if you want to wear her clothes. They're primarily made from upcycled materials including second hand T-shirts from Ghana and organic, biodegradable rose sylk derived from rose bushes. But at the end of the day, it's your decision. "You have to have an emotional connection to the garment itself, not because I'm slapping labels and green recycle signs all over it," she says.



Hillary Taymour



Collina Strada Pre-Fall 2023



Collina Strada Spring/Summer 2024

PHOTOS: © CHARLIE ENGMAN/COURTESY RIZZOLI NEW YORK. COLLINA STRADA/STEFAN STOICA ON BEHALF OF GORUNWAY



PAINT THE TOWN RED

SENSUAL DESIRE, CARNAL INFATUATIONS, PRIMAL INSTINCTS. RED FOR EVERY RHYME AND REASON.

PHOTOGRAPHY MATTIA GUOLO
STYLING ANNA CASTAN

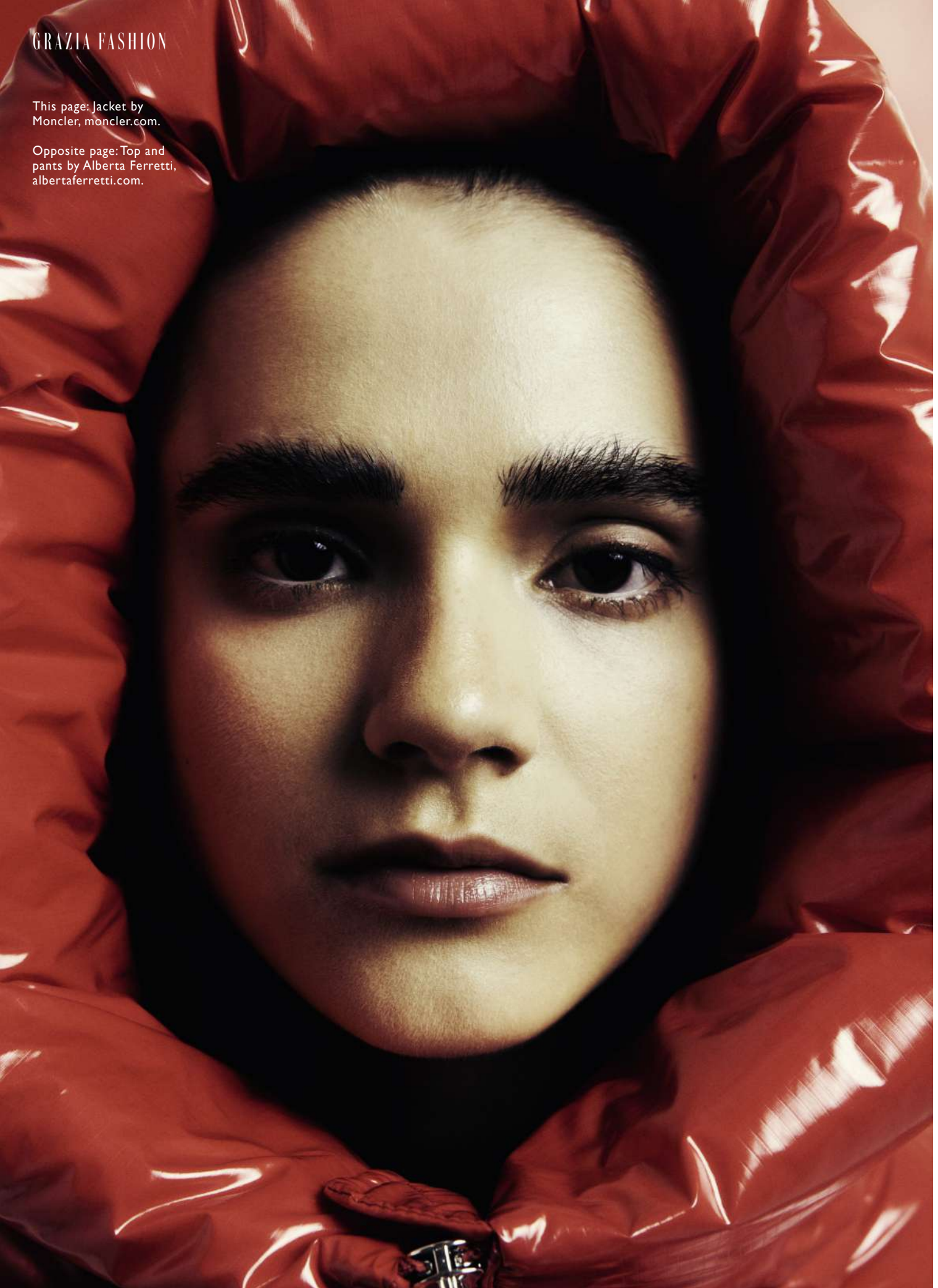


This page: Jacket, pants and top by Sportmax, sportmax.com.

Opposite page: Dress by Fendi, fendi.com.

This page: Jacket by Moncler, moncler.com.

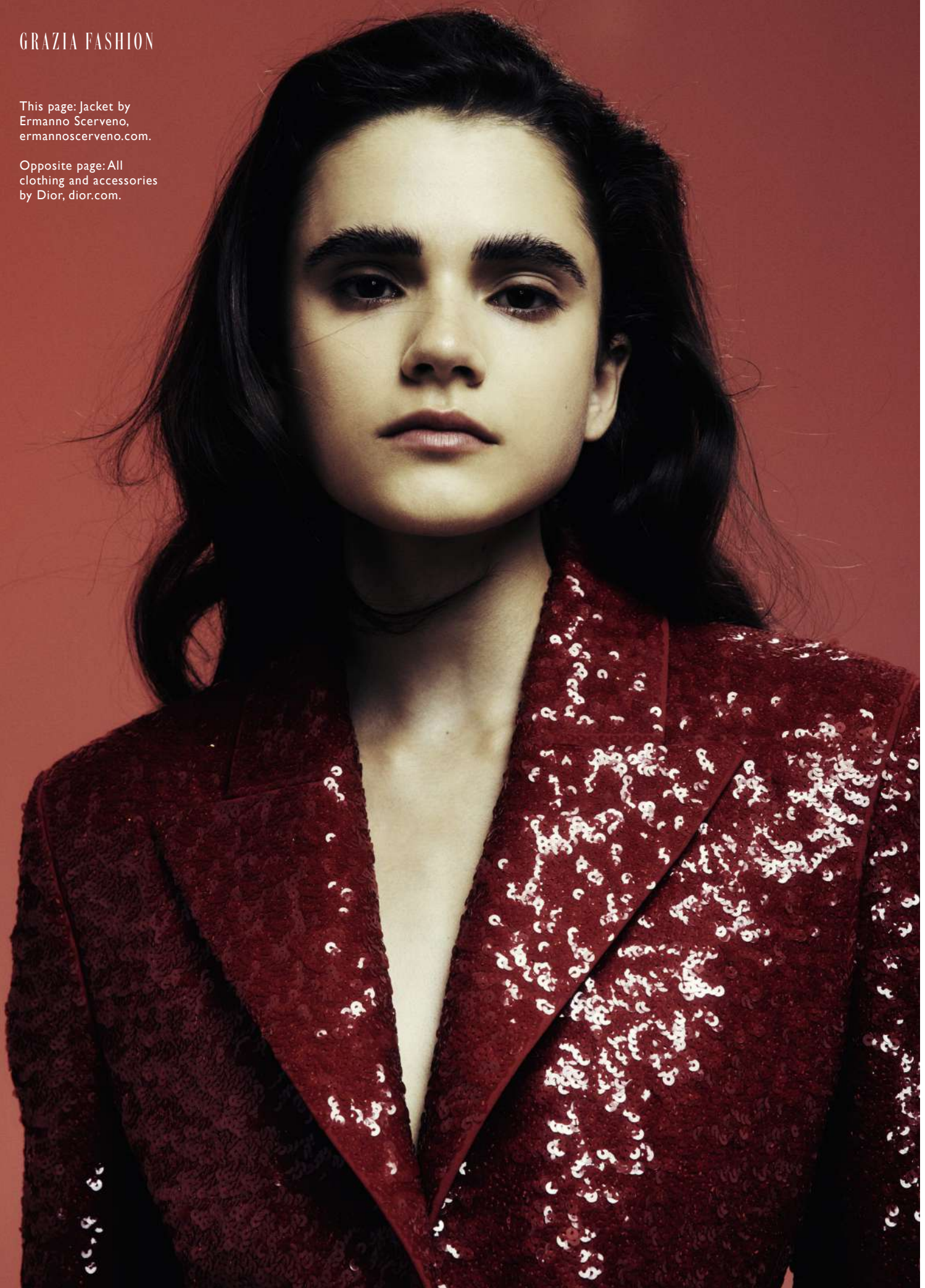
Opposite page: Top and pants by Alberta Ferretti, albertaferretti.com.





This page: Jacket by Ermanno Scerveno, ermannoscerveno.com.

Opposite page: All clothing and accessories by Dior, dior.com.









Dress by Philosophy by Lorenzo Serafini, philosophyofficial.com.

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Opposite page: All clothing and accessories by Gucci, gucci.com.





All clothing and accessories by Ferragamo, ferragamo.com.





This page: Dress by Missoni, missoni.com.

Opposite page: Dress by Loewe, loewe.com.





This page: Coat by TODS, tods.com.

Opposite page: Top and skirt by Balmain, us.balmain.com.

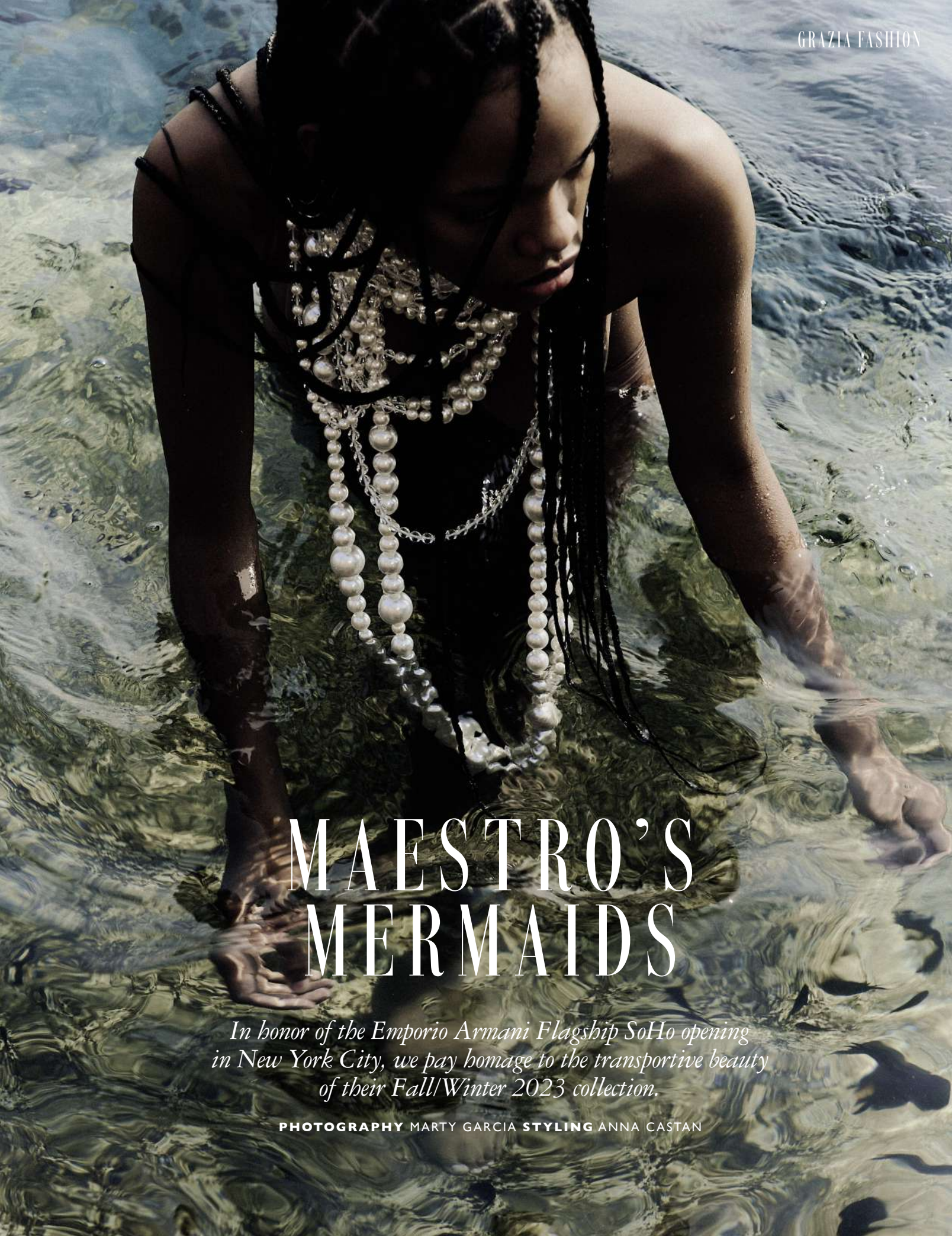






This page: Top, pants, and bracelet by Emporio Armani, armani.com.

Opposite page: Necklaces by Emporio Armani, armani.com.



MAESTRO'S MERMAIDS

In honor of the Emporio Armani Flagship SoHo opening in New York City, we pay homage to the transportive beauty of their Fall/Winter 2023 collection.

PHOTOGRAPHY MARTY GARCIA **STYLING** ANNA CASTAN



This page: Dress and bag by Emporio Armani, armani.com.

Opposite page: Top by Emporio Armani, armani.com.





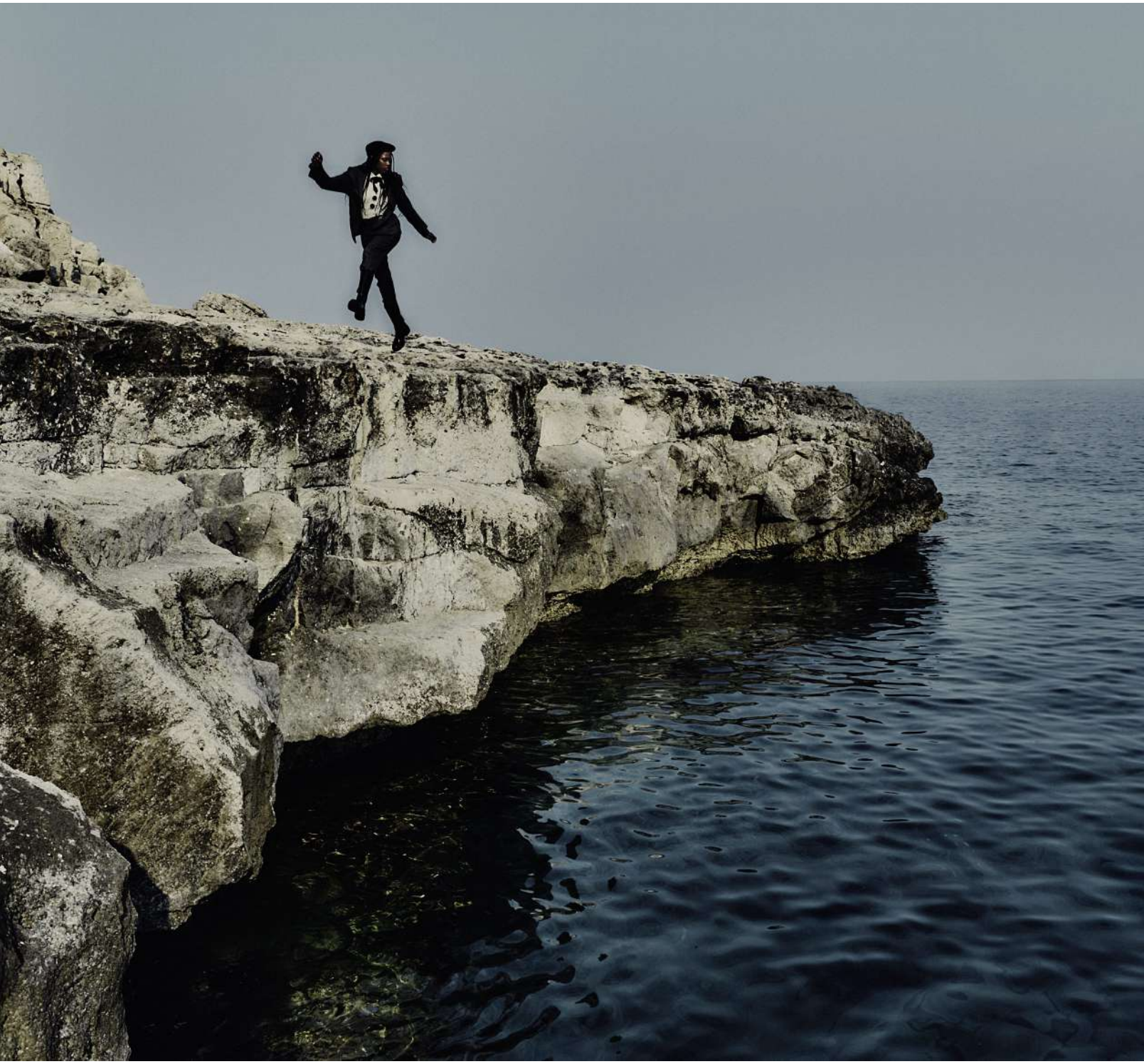






This page: Bag by Emporio Armani, armani.com.

Opposite page: Dress by Emporio Armani, armani.com.





This page: Dress and shoes by Emporio Armani, armani.com.

Opposite page: Jacket, shirt, pants, boots, and hat by Emporio Armani, armani.com.

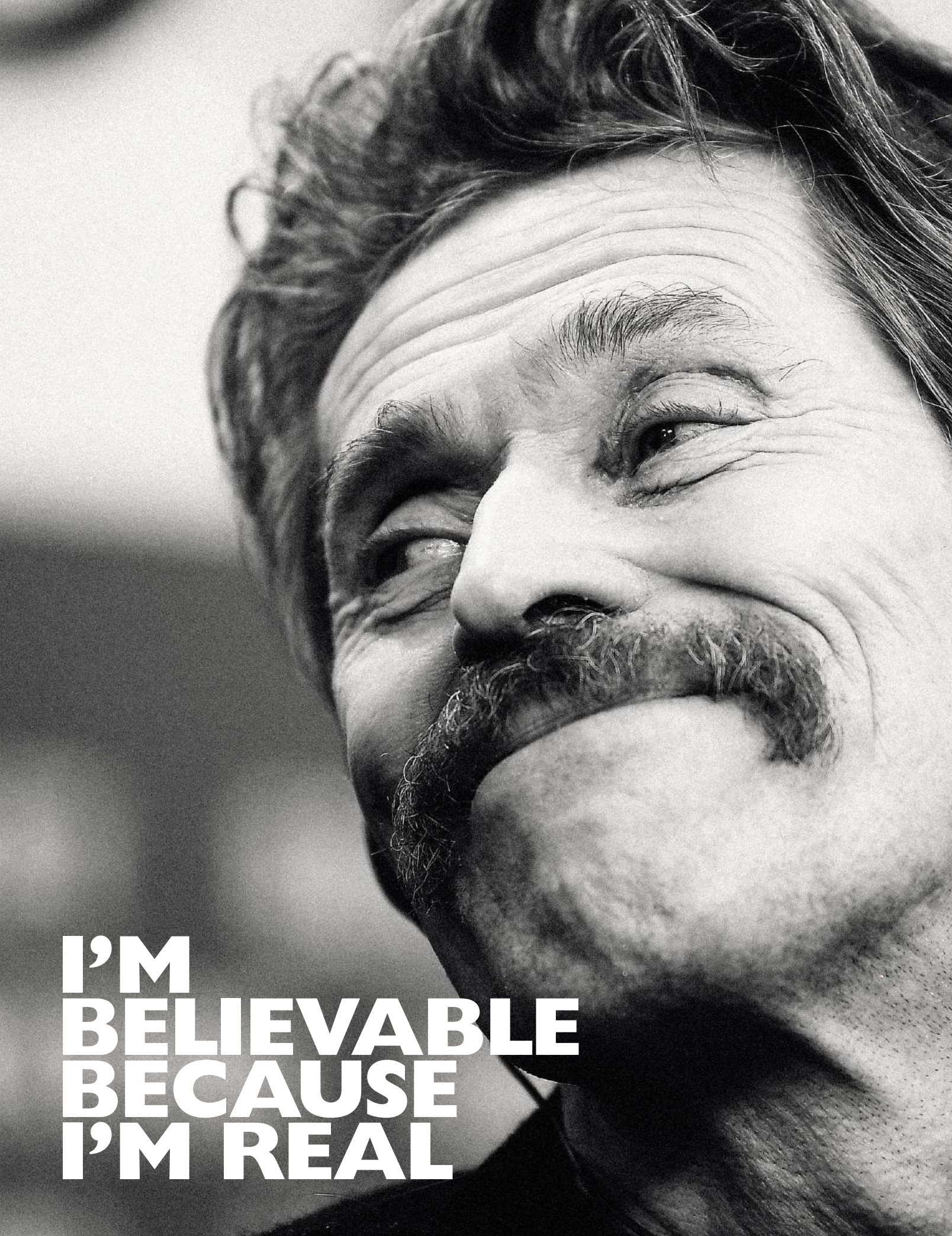

I'M
BELIEVABLE
BECAUSE
I'M REAL



PHOTO: GETTY

Director Sergio Leone called him "the face of Satan." He's played Jesus, Pier Paolo Pasolini and Vincent van Gogh. Most recently, he presented two movies at the Venice International Film Festival, including the surprising Poor Things*, in which he plays a scientist who brings a woman back to life. Willem Dafoe's strength lies in his ability to transform. Here, he explains how he always manages to disappear in his performances, revealing only the characters he plays.*

WORDS CLAUDIA CATALLI

That deep voice, the green eyes, the craggy face of a rockstar. Before us is Willem Dafoe, Hollywood's king of transformation, who is just as comfortable in blockbusters such as *Spider-Man: No Way Home* and *Aquaman* as he is in more complex auteur films.
His resume speaks volumes: no one else has played such a range of tormented and unforgettable characters. He has been the painter Vincent van Gogh, the writer Pier Paolo Pasolini, and even Jesus Christ. His portrayal of the scientist Godwin Baxter, who brings Emma Stone back to life in "Poor Things," was darker still; it will reach theaters in January and premiered at the 80th Venice International Film Festival. Reacting to Stone's character, Bella Baxter, critics immediately lauded the film as feminist, saying it changes the way we tell women's stories. Rarely before now had there been such convincing representations of female desire and sexuality, and it's the scientist played by Dafoe – a product of the highly chaste Victorian era – who resurrects Bella, albeit from a male perspective.





Frames from *Poor Thing* with Emma Stone (above) and *Asteroid City* with Adrien Brody and Edward Norton. Below: Willem Dafoe modeling for Prada back in 2012.



PHOTO: GETTY

The actor also gave a masterful performance in Wes Anderson's "Asteroid City," which reached theaters September 14. He was in Venice as part of the cast of Saverio Costanzo's "Finally Dawn," in which he plays American gallerist Rufus Priori; the film was selected to compete for the Golden Lion.

This interview with Dafoe took place right before Hollywood's actors and writers went on strike, which is why we couldn't ask him about his most recent projects. Fortunately, however, the actor was able to share many little-known facts about his career and his life in Italy. He is married to director Giada Colagrande and lives in Rome.

You have appeared in over 140 movies. How do you do it?

I still love my job as much as I did the day I started. Acting makes me feel alive.

When you're offered a role, what criteria do you use in deciding whether to accept it or turn it down?

I like to work with filmmakers who have a personal vision. I'm happy for them to use me as an instrument. I hide all traces of myself and let myself engage with the stories of the characters they ask me to play.

Do you do your own stunts?

I always pursue authenticity. I'm convinced that as an actor, you're only believable if you're real. So, if I can, I do everything that's required for a character. Physical training is an integral part of an actor's work and I'm a beast in that sense, I dive into the most reckless sequences. Don't get me wrong, I'm not saying this to be "macho," I'm just saying it as an actor who understands that the human body is a fundamental means of expression in this line of work.

What do you do when you're not working?

The truth of the matter is that work is my favorite hobby. I spend time reading scripts and daydreaming about my characters. I'm always busy.

You never stopped, not even during the pandemic?

No, I kept working. I'm not so much obsessed with work as with my passion, and I chose this





MY WORK TENDS TO BE INTENSE AND VISCERAL, SO THAT SOMETIMES I START TO LOOK LIKE THE CHARACTER I'M PLAYING

job precisely because it was everything I ever wanted to do. That's why after all these years I still wake up every morning with the same enthusiasm for what I do.

I know you practice yoga. Do you have any other tips for keeping energy and enthusiasm high?

Worry as little as possible about things you can't change.

Such as the passage of time?

For example, yes.

Doesn't the future of filmmaking worry you at all, given concerns about the impact of streaming?

I'm not against streaming platforms. On the contrary, they make art-house cinema and independent films more accessible to a lot of people around the world, and they allow us to view works that are unknown or impossible to find. But seeing a movie in the theater is something else; it's a shared experience with the stranger sitting next to you.

Is there anyone you feel obliged to thank for your success as an actor?

It's not easy for me to answer that question. I can say there are directors who believed in me and gave me the chance to show what I knew how to do.

For example?

Walter Hill, who gave me my first real studio experience. He cast me in my movie debut, "Streets of Fire," and allowed me to experience a variety of fun stuff on set. When he offered me the chance to shoot a western 40 years later [Editor's note: *Dead for Dollar*], I accepted immediately, and discovered that neither of us had changed.

And your friend Wes Anderson?

With him I have a hard time calling it "work," because beyond admiring what he does, I like spending time with him. His form of cinema is very close to an artisan craft. It's impossible to get bored with a director who is so full of creativity and talent.

They say your meeting with the Italian director Sergio Leone didn't go so well.

I was a big fan of his movies, until one day he came to the press presentation of *The Last Temptation of Christ* and said, referring to me: "This is not the face of our Lord, this is the face of Satan!" Let's just say that his comment left me with feelings that aren't exactly positive.

When you're asked to take on a historical character, such as Jesus, Pasolini or van Gogh, how do you approach the task at hand?

I immerse myself in the study of their lives and works, not with the goal of imitating them, but to pay tribute to them, with great humility. My work tends to be intense and visceral, so that sometimes I start to look like the character I'm playing. People are surprised and tell me: "You know, you really look like that person!"

You even started painting to play van Gogh.

Painting was essential to tell his story, so I learned how to do it and honed my skills. I always enjoy exploring new means of expression.

What stayed with you about Pasolini?

His poetry, his cinema, his visionary nature, and political reflections. They're something that still inspires me to move forward, and I find that they're a motivating force for everyone, anywhere in the world.

What remains of these great geniuses today?

The brilliance of their art, their love for culture, that existential mix of impatience and passion, the restlessness expressed in an unfulfilled dream of returning to simple and sacred things. The example they set in knowing how to follow many different paths and be comfortable both with the cultural elite and kids off the street. But most of all, the ability to scandalize people while also inspiring them and making them think.

TRANSLATED FROM THE ITALIAN BY CYNTHIA MARTENS

PLAY IT AS IT LAYS

Clean cuts, solid colors and a '70s flair. We look, once again, to writer Joan Didion for inspiration of both substance and style.



PHOTOGRAPHY ARTON SEFA **STYLING** NINO CERONE



Dress by Prada, prada.com.



All clothing and accessories
by Versace, versace.com.



Jacket, shirt and pants by Gucci, gucci.com.
Sunglasses by Prada, prada.com.



Dress by Chloé, chloe.com. Boots by CHANEL ,(800) 550-0005. Necklace by Celine by Hedi Slimane, celine.com.



Jumpsuit and top by CHANEL, (800) 550-0005.Shoes by Christian Louboutin, us.christianlouboutin.com. Necklace by Celine by Hedi Slimane, celine.com. Sunglasses by Tommy Hilfiger, tommyhilfiger.com.



All clothing by Marciano by Guess, marciano.com. Boots by Roger Vivier, rogervivier.com.



Suit by Karl Lagerfeld, karl.com. Shirt by Marina Rinaldi, us.marinarinaldi.com. Boots and necklace by Celine by Hedi Slimane, celine.com.



All clothing by Emporio Armani, armani.com.



Suit by Stella McCartney, stellamccartney.com. Sweater by Luisa Cerano, luisacerano.com



All clothing and accessories by
Celine by Hedi Slimane, celine.com.



All clothing and accessories
by Miu Miu, miumiu.com.



Dress and headpiece by Giorgio Armani, armani.com.



I Can Buy Myself Flowers

The seductive allure of nature is always in style

PHOTOGRAPHY ESRA SAM **STYLING** ANNA CASTAN


Dress by Antonio Marras,
antoniomarras.com.



Top, skirt, and boots
by Alberta Ferretti,
albertaferretti.com.





Top, skirt, and boots
by Ferragamo, ferragamo.com.


Dress, briefs, and gloves by
Dsquared2, dsquared2.com.





Top, skirt, belt and boots by Max Mara, us.maxmara.com.


Coat by Miu Miu,
miumiu.com.



Dress and cape by
Moschino, moschino.com.



Top, skirt and shoes by
Sportmax, sportmax.com.



NOT HER FIRST RODEO

AS FASHION CREATES A STABLE OF HORSE GIRL MUST-HAVES, ACTUAL RANCH PROS HAVE SOME QUESTIONS.

WORDS FARAN KRENTCIL

SARAH MILLER was confused. The thoroughbred horse trainer was on a European vacation—a far cry from her working farm in rural Virginia—and couldn't wait to visit the equestrian fashion mecca Hermès. Miller watched as a woman grabbed a $1,800 blanket, whipped out her credit card, and announced to the Berlin boutique that it was for her mare.

"Of course, I was intrigued!" Miller says. "It's a small industry. Maybe I knew the horse! But when I asked the woman what kind she had, she totally froze up. She was like, 'Um, a brown one.' A brown one?! Come on." When Miller introduced herself as an actual horse pro, the woman admitted the purchase wasn't for her animal—it was for her couch. "I guess that's a good thing," Miller says. "A horse would not enjoy an Hermès blanket. It would be a real waste of money."

Miller had stumbled into the middle of fashion's current rodeo obsession, where function rides sidesaddle to form, and everyone wants to be part of the mane event—but sometimes



PHOTOS: GETTY

The Mane Event: Model Nnyawurh Chuol walks the Stella McCartney Fall/ Winter 2023 show in Paris.





Best in Show: Cowboy boots on catwalk attendees in Paris and Copenhagen.

only on Instagram. "It started with Yellowstone, of course," explains ranch owner Abby Hirschi, who runs near-daily corrals at the Rock Branch Horse and Cattle Company near the Shenandoah Valley. "We'd never had a show like *Mad Men* that made our lives into must-see TV. It really started a stampede for the clothes."

To be fair, fashion has long been lassoed by the allure of the American West. (See also: the Midwest, South, Southwest, Northwest... basically, any wide-open space you can say you're "from" without ever having to go back there once you grow up.) And many luxury labels have a legit claim to riding vibes. Hermès began as a harness maker in 1837; Stetson began making riding hats 28 years later. By the time Ralph Lauren reined in his take on cowboy chic in the 1980s, the mythical freedom of heritage on horseback had firmly branded itself on fashion's flanks, with Dior launching its famous saddle bag in 1999 and Stella McCartney making Chloe's famous horse print dress in 2001. Around the same time, former farm girl Luella Bartley named her buzzy debut fashion collection, "Daddy, I Want a Pony." Her opening model was a former Brazilian teen trail rider named Gisele Bündchen.

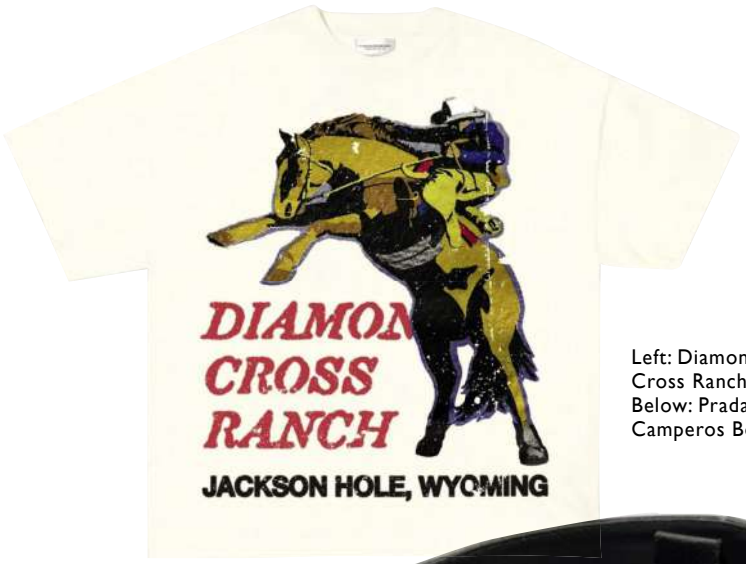
Besides the Rio bombshell, many other fashion muses have been hot to trot. Goddess Edie Sedgwick was a California horse girl at her father's ranch before hoofing it to Max's Kansas City; supermodel Christy Turlington was scouted by a modeling agent while competing at a horse show in Miami. Ali Michael was a Texas showjumper before becoming a face of Calvin Klein, and even Bella Hadid was on the junior Olympic track for horseback riding before mounting a catwalk instead.

I ACTUALLY LOVE SEEING MODELS ON HORSEBACK, AS LONG AS THEY CAN ACTUALLY RIDE ... KENDALL JENNER IS A VERY ACCOMPLISHED HORSEBACK RIDER. SHE'S PART OF OUR COMMUNITY

But lately, the rodeo-to-runway pipeline is getting very crowded. Cowboy boots are becoming so ubiquitous on runways that even decidedly un-horsey brands like Prada and Givenchy make them; they've also given rise to a "coastal cowgirl" trend that combines the beachy netted dresses and ocean-bleached cutoffs of the *Outer Banks* cast with the weathered hats and carved leather belts of the *Brokeback Mountain* costume trailer. (The trend has nearly 200 million views on TikTok; by contrast, "only" 115 million people watched the 2023 Super Bowl.) Sales spiked so much at the cheeky Western footwear brand Paris Texas that this March, the label got acquired by the Brazilian mega-firm Arezzo & Co. for a whopping $27 million. Meanwhile, Chanel's couture show ended with Princess Charlotte Casiraghi of Monaco galloping past front row guests like Margot Robbie and Pharrell on her own Andalusian steed. (His name is Kuskus, and actually, random-woman-in-Hermès, he is a brown one!)

Currently, hair dye searches for "cowgirl copper"—a maple red shade made popular by model Emily Ratajkowski—are up 50 percent in Google's trend database. And of course, perennial horse girl Stella McCartney had seven ponies at her Fall 2023 catwalk show; models walked through barn muck past them. Now Kendall Jenner rides bareback through McCartney's fall fashion campaign. She is naked except for faux-pony skin boots and a matching purse.

"I actually love seeing models on horseback, as long as they can actually ride," says Rose Brown, whose family ranch breaks colts and wild mustangs that come from across the American Southwest. "Kendall Jenner is a very accomplished horseback rider. She's part of our community. She grew up doing it and it's clear she would never put the horse or anyone else in danger.



Left: Diamond Cross Ranch Tee
Below: Prada Camperos Boots



She loves the horse and the horse loves her. That's fine!"

"Honestly, I think posing on a horse like that looks like a blast," echoes Miller. "I wouldn't change a thing. Kendall Jenner and Stella McCartney are real riders. It's more the girls in Nashville who wear barn gear to brunch, but it's spotless. You can tell they've never been to a barn in their lives. My friends and I always have a giggle when we see them." Adds Hirschi, "In the beginning, everyone wanted to wear cowboy boots, and that was fine. It was fun! But then I started seeing influencers from Austin and Miami sponsored by {rodeo} gear companies even though it's clear they've never raced or even rigged their own tack. And I was like, 'Wait. How is this happening?'"

Staud x Wrangler

PHOTOS: GETTY





Long may she rein: Horses at the Renaissance tour (above) and Charlotte Casiraghi at Chanel's Spring 2022 Couture show

The answer, in part, is Beyoncé. When the queen of basically everything began her sold-out Renaissance tour, stylist Shiona Turini created a series of show-stopping "disco cowboy" looks by Gucci, Alexander McQueen, and PatBo, which the pop icon wears while dancing on a mirror-encrusted horse sculpture. The effect paid homage to the '80s ballroom scene created by LGBTQ+ community leaders, along with Black rodeo riders and ranchers whose contributions to the American West and cowboy culture have long gone unacknowledged.

The effect was cool as hell, and it was also deep with meaning. By fusing gay iconography and Black history into the notoriously white, conservative, Bible Belt mindset that often anchors ranching communities (and certainly drives their political votes), Beyoncé and her image-builders are saying the quiet part out loud: Riding culture and rodeo events may not have always welcomed those outside the mainstream, but they're part of the community patchwork that makes Western-wear look so good… sometimes literally.

For instance, when Hailey Frederiksen became Miss Rodeo America in 2022, the Colorado roping queen chose to spotlight Fenty Beauty, the inclusive shade brand created by Rihanna and a team of Black beauty moguls, as she reigned across the Rocky Mountain rodeo circuit. "I swear by this stuff," she vowed in her first official beauty video after winning the crown.

"It's been my go-to since I started competing [as a rodeo queen] three and a half years ago. It lasts through any weather. It is my number one." As the Southern rodeo circuit picks up this fall, barrel-racing women can sport a pair of daisy-embroidered boots from Genia Lee, a 40-year-old Mississippi native whose small business is the only cowboy cobbler owned by a Black woman in America. There's also been a push on social media to make the horse girl aesthetic more inclusive—a mission that's dear to Canadian rider Jen Spencer. On her popular Instagram channel @BlackEquestrians, she champions the rise of cowgirl style ("fashion and horses—what more do you need?!") as long as it includes *all* the cowgirls.

According to Hirschi, true "cowgirl chic" should also reflect the reality of working with horses. "If you want to wear a cowboy boot, it shouldn't have a zipper," she says. "That's going to damage your tack." Hirschi doesn't mind the bedazzled and floral-embroidered boots by cool-girl labels like Ganni and its untouchable older sister The Row. "Rodeo queens wear embellished cowboy boots all the time. It's part of the culture and it's wonderful." But if you're going to buy them, try to opt for American-made footwear that's already supporting the small family farms and ranches that uphold key slabs of the country's economy. Some to try: The female-founded label Miron Crosby, the Montana-based Babione Wilson, and the Dallas brand Kat Mendenhall—the cobbler makes entirely vegan versions of her grandpa's favorite rodeo boots. There's also Lucchese, the heritage boot brand that's been a cowboy sole mate since 1883. Experienced riders and ranchers favor them; so do Texas-bred designers like Brandon Maxwell, who collaborated with the label for his 2018 collection and made custom pairs for Karlie Kloss and Gigi Hadid.

As for "cowgirl" denim, American Eagle is a popular pick, thanks to its bootleg cut that actually accommodates a proper cowboy boot and spurs. Rodeo riders like Rookie Cowgirl of the Year Kortnee Solomon favor Wrangler's Riding Jean, which features a higher waist and wider leg, when training and competing, though the brand's Cowboy Cut jeans is preferred while doing stable duty because it can be tucked into a Blundstone boot when mucking stalls or hauling feed. To merge the spirit of the rodeo with her homeland of Rodeo Drive, Hollywood princess Sarah Staudinger of Staud recently collaborated with Wrangler, too, on a line of blue jean basics that "are timeless but feel fresh." They are modeled by a woman with—yes—"cowgirl copper" hair.

EVERYONE WANTS TO BE PART OF THE MANE EVENT—BUT SOMETIMES ONLY ON INSTAGRAM

Speaking of hair, the longtime beauty myth that Mane 'n' Tail horse shampoo—a formula created at the Straight Arrow ranch in rural New Jersey circa 1970—still holds sway. Celebrities like Kim Kardashian and Sarah Jessica Parker are reportedly fans of the strengthening spray and conditioner… as are ranchers, cowgirls, and horse trainers around the country. "It really does work," says Miller. "I also use some skin cream that's meant for the horses when I need a cut or blemish to heal quickly," she says, "but you can only get it from a horse vet."

So the stable gates can still gatekeep some things in Horse Girl World… but some barns are taking the reins back from the fashion scene, and making their own merch to ride the trend. At Diamond Cross Ranch in Jackson Hole, Wyoming, designer Kirby Lindley—a former Miss Teen Texas who's now married to 4th generation rancher Luke Long—creates graphic tees, knitwear, and work shirts based on her own daily stable gear. Pieces cost $48—$98, and Lindley is *fine* if you wear her pullovers without pulling your quivering body onto an actual horse. "But you *should* sometime," she says. "It's so fun."

PHOTOS: GETTY



BUSINESS AS UNUSUAL

What does "office attire" look like when you don't need to go to the office anymore? In our post-pandemic, working-from-home world, designers have reconceptualized modern-day suiting.

PHOTOGRAPHER JIMMY FONTAINE **STYLIST AND CREATIVE DIRECTION** KAREN LEVITT AT ART DEPARTMENT LA



From left: Suit, shirt, tie and shoes by Alexander McQueen, alexandermcqueen.com; Earrings by Justine Clenquet, justineclenquet.com; Jumpsuit, shirt, tie and shoes by Alexander McQueen, alexandermcqueen.com; Earrings by STUDIOCULT, studiocult.co; Dress and shoes by Alexander McQueen, alexandermcqueen.com; Earrings from Paumé Los Angeles, paumelosangeles.com.



This Page: Jacket, skirt, top, belt, shoes and gloves by Saint Laurent by Anthony Vaccarello, ysl.com; Metal necklace by Rare Romance, rare-romance.com; Pearl necklace and earrings from Paumé Los Angeles, paumelosangeles.com.

Opposite page:Coat, shirt and tie by Dolce & Gabbana, dolcegabbana.com; Hat by Eugenia Kim, eugeniakim.com; Watches by Girard-Perregaux, girard-perregaux.com; H. Moser & Die, h-moser.com.




Fragile



From left: Dress by Monse, monse.com;. Earring by STUDIOCULT, studiocult.co; Sneakers by adidas, adidas.com; Shoe fringes by Marcia Lacher at themillineryshop. Etsy.com; Socks and gloves from Paumé Los Angeles, paumelosangeles.com; Jacket, top and skirt by Monse, monse.com; Earrings by Justine Clenquet, justineclenquet.com; Shoe fringes by Marcia Lacher at themillineryshop. Etsy.com; Gloves from Paumé Los Angeles, paumelostangeles.com.





All clothing and accessories by Prada, prada.com.





From left: Dress by Sukenia, sukeina.com; Necklace by Rare Romance, rare-romance.co; Shoes by T.U.K., tukshoes.com; Shoe fringes by Marcia Lacher at themillineryshop. Etsy.com; Top and skirt by Sukenia, sukeina.com; Earring by Rare Romance, rare-romance.com; Ear cuff by MAM, mamoriginals.com; Shoes by T.U.K., tukshoes.com; Shoe fringes by Marcia Lacher at themillineryshop. Etsy.com; Dress by Sukenia, sukeina.com; Hat by Esenshel, esenshel.com; Earring by STUDIOCULT, studiocult.co; Hand ring by MAM, mamoriginals.com; Shoes by George Cox X Loverboy, charlesjeffreyloverboy.com.



From left: Dress by Off___White, off–white.com; Key chain by Bond Hardware, bond-hardware.com; Earring by STUDIOCULT, studiocult.co; Sneakers by Nike, nike.com; Shoe fringes by Marcia Lacher at themillineryshop.Etsy.com; Dress by Off___White, off–white.com; Cross body belt by Bond Hardware, bond-hareware.com; Shoes by T.U.K., tukshoes.com; Shoe fringes by Marcia Lacher at themillineryshop. Etsy.com.


CLASSIFIED
TRASH
Tape
INSURANCE
SMALL
Sharpies
SMALL
Ink



This page: Skirt by Marc Jacobs, marcjacobs.com; Earrings by STUDIOCULT, studiocult.com.

Opposite page: All clothes and shoes by Thom Browne, thombrowne.com; Hats by Esenshel, esenshel.com; Hand ring by MAM, mamoriginals.com; Earring from Paumé Los Angeles, paumelosangeles.com.





This page: All clothing and accessories Schiaparelli, schiaparelli.com.

Opposite page: Jackets, shorts, bag and ring (as broach) by CHANEL,(800) 550-0005; Hat by Red September. Collar by Bootzy Couture, bootzycouture.com; Earring by STUDIOCULT, studiocult.com; Glasses from Paumé Los Angeles, paumelosangeles.com.







From left: Top, skirt, tie and boots by Valentino, valentino.com; Earring by Justine Clenquet, justineclenquet.com; Coat by Valentino, valentino.com; Earring by STUDIOCULT, studiocult.co; Gloves from Paumé Los Angeles, paumelosangeles.com.

PHOTO ASSISTANTS GREG AUNE AND MIKE DEROSA **STYLIST ASSISTANTS** CHARDONNAY TAYLOR, RYAN JACOBS, SHENEQUE CLARKE **MAKE UP** BY THEO KOGAN AT ART DEPARTMENT USING DIOR BEAUTY **MAKE UP ASSISTANT** TARINA MEADERS **HAIR** JENNI IVA WIMMERSTEDT AT PARADIS NYC USING BUMBLE AND BUMBLE **HAIR ASSISTANT** VANESSA VEREA **NAILS** FRANCES LIANG USING JINSOON ABSOLUTE BLACK **SET DESIGN** BETTE ADAMS FOR MHS ARTISTS **SET DESIGN ASSISTANTS** EMMET PADGET AND BELL **PRODUCTION** AGPNYC **PRODUCTION COORDINATOR** SASHA ERNST **CASTING** KATYA CHERNETSOVA **MODELS** SHELBY AT UNITE UNITE, AYELEN SONG AT REMADE MANAGEMENT, GEO AT ONE MANAGEMENT STUDIO: HOOK STUDIO **SPECIAL THANKS TO THE WYTHE HOTEL**



Jacket and pants by Sacai, sacai.jp; Harness by Vex Latex, vexclothing.com; Shoes by Marc Jacobs, marcjacobs.com; Bag by Bond Hardware, bond-hardware.com; Earrings from Paumé Los Angeles, paumelosangeles.com.


TECH

Clothing and accessories
by TODS, tods.com.



ENDLESS SUMMER

While the fall season is in full swing, let us never forget that divine summer holiday.

PHOTOGRAPHY ESRA SAM **STYLING** ANNA CASTAN





Clothing and accessories by Emporio Armani, armani.com.



Clothing and accessories
by Dolce & Gabbana,
dolcegabbana.com.





All clothing by Etro, etro.com.





All clothing by Missoni, missoni.com.



All clothing and accessories
by Prada, prada.com.



All clothing and accessories
by Fendi, fendi.com.



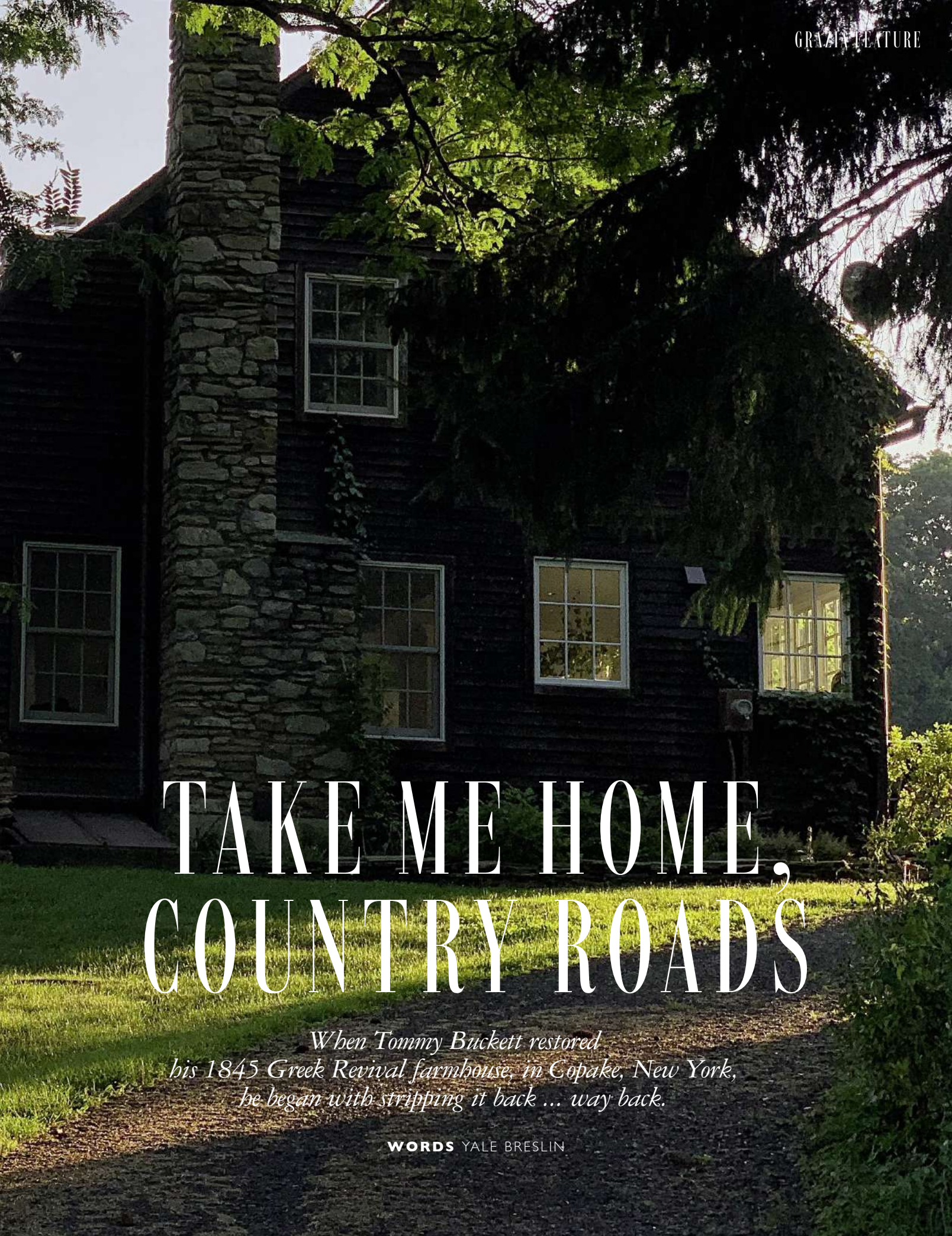

All clothing and accessories by Versace, versace.com.





All clothing by Chiara Boni, chiaraboni.com.





TAKE ME HOME, COUNTRY ROADS

When Tommy Buckett restored his 1845 Greek Revival farmhouse, in Copake, New York, he began with stripping it back ... way back.

WORDS YALE BRESLIN



IT'S OFTEN SAID, THE BEST PART ABOUT LIVING IN NEW YORK CITY IS … LEAVING IT. Temporarily putting the rat race behind you and escaping to a locale that offers all things that the concrete jungle doesn't: greenery, sweeping landscapes, calm, and the opportunity (and space) to dream. For in-demand hairstylist Tommy Buckett (and his fashion editor housemate), their goal was a sense of serenity. They recently purchased a house in Copake, New York, that was modeled after a 1845 farmhouse that sits directly across the valley, mimicking the historic one it faces on the other side of the valley. Best part? It's a short drive from where they live in the Big Apple. Their mission was as grand as it was simple: Restore a unique property away from their city lives to help balance the chaos and noise of their complex professional schedules. And it makes sense. They've been friends for over 15 years, so they knew what they were getting themselves into. Their home, aptly called High Meadow Tree Farm, is nestled atop nine acres on a serene country road, directly across a tree farm with majestic views of the Taconic Range and valley as its background.







Their three-bedroom "countryside treasure," as they call it, was completely restored while still preserving the structure and history of the farm. Their first step? "We just stripped it back. Way back. We slapped white on the walls and bleached all the wood and the floors to create a blank canvas," he says. "This allowed us to create an entirely fresh start." Here, we tour their unique abode and learn about their restorative (and handy) process and why working with a best friend has been their best endeavor yet.

How did you come to this idea of buying a property outside of the city?

I grew up in a small town in Michigan surrounded by nature and wilderness. Living in NYC for 20 years, I craved that. I wanted a simpler way of living on weekends and somewhere I could refocus. My housemate and I grew up very similarly. We had the same idea of what peace and quiet was and to share this with your best friend is great.

Can you tell me a little bit about the structure?

There was one owner before us. High Meadow Tree Farm was built to mirror a house that sits directly across the valley. It's an 1845 Greek Revival farmhouse. What's amazing is that we sit across the valley directly across from the house that we are copied from, so we are mirroring each other.

What are some of the key details that are important to the home?

The thing that I love the most is that there are windows everywhere – about two or three to one wall. We don't have window treatments and it's so nice to take it all in year-round and see the seasons change. We look outside at the tree farm on one side and we see a corn field on the other. There's nothing better than the sweeping views of this magical tree farm perched on a hill above it. It really defines each season and the view is stunning.

What drew you to this property?

For me, it's the views of the mountains. It reminds me of the Blue Ridge Mountains in Virginia.

What did you do to transform it?

We just stripped it back. Way back. Lots of white paint. Gallons and buckets. (laughs). We refinished the floors and we took down all the cabinets in the kitchen and put in open shelves and new appliances. We also changed all the lightning fixtures around the house and sourced all new furniture. And, I can't forget, we gardened – a lot. It's been very much on a budget, which makes it so great.





It just proves you don't need a lot of money for something to be beautiful.

What's it like working with a friend on this project?

It's very lucky we have the same taste in interiors. There wasn't a lot of fighting or combative conversations. We were on the same page with what the house needed. We've gotten quite handy also. We find ourselves YouTubing projects and figuring out a way to do it. We're very lucky. It was a great laugh to be honest. The tree farm – The High Meadow House – is a love letter to someone very special that we lost along the way. It's a living love letter, and it has been great therapy. And we never get bored of blasting records in the middle of the night and trying paintings on of all the different walls.





The property is breathtaking. What inspired the aesthetic?

I think the interior design is white paint (laughs). We wanted it clean and simple. There's a shaker style to it with a bit of a 1970s vibe. Golden colors and warm tones with textured fabrics and pillows. We wanted the home to feel comfortable and cozy and not too fussy. When it gets too precious, you don't want to use it as much. For instance, the custom yellow shade of kitchen cabinets. We call it "Tawny Biscuit". We just wanted things that were lighter and more fun.



The whole point is for it to be comfortable. If something spills, it's not the end of the world. Throw it in the wash and move on.

I've heard lots of people talk about the community in Upstate New York. It seems to be really special. What's it like?

We used to stay with a group of friends who bought a house together, so we really fell in love with the community long before getting this house. Being here so often, you got to bump into your neighbors more and really got to know the people around you. In Copake, there are tons of age groups from young to older to retirees. It's been a really lovely community.

What do you feel like when you're away from the city?

Simply, I feel like I can breathe. It feels like returning home to myself. Living here reminds me of how my memories of childhood were. It's exactly how I remember them feeling.

Do you have a favorite part of the home?

Hands down, it's the tree swing, for sure. Right now, we have a fresh batch of trees. When we first bought it, it was full of Christmas trees but now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it's more leafy. The leaves just blow and shudder in the summer breeze. I also love the kitchen because it's really special to me. People will sit around the fire while someone else is cooking. It's quite a lovely way to spend a fall evening. There's also light at all times and the light changes from the morning to afternoon to evening. I think it's important that you take in the light and take the time where you can just relax and enjoy it. It changes and you see the seasons change. Spring buds into summer leaves into colors of the fall. It's all around you and you aren't covering it up.

What do you want people to feel when they're inside your home?

Comfortable. And at ease. But also, it's more of what they can hear: the frogs, the breeze and the corinthian bells.

Anything else you'd like to do to the house? Or, is it done?

I mean, I always have a restoration bug. I do this in the city and in Copake. I love to renovate. I love the process of ripping things out and seeing it all go back up. I would love to do the upstairs bathroom and I would love to add a large stone patio on the front with a pergola. There are always things you want – but right now – I'm very content with how the house is.





Dress designed by Clare Waight Keller, Spring/Summer 2016

PHOTOS: JEWISH MUSEUM, NY

BIG MOOD



This fall, New York's Jewish Museum presents the first major museum show on Chloé's path-breaking founder Gaby Aghion

WORDS ALISON S. COHN

Blouse designed by Hannah MacGibbon, Resort 2009



Gaby Aghion in sculptor Céline Chalem's studio, ca. 1980 (left) and Chloé Fall/Winter 1958 fashion show at Brasserie Lipp.

There's something so quintessentially French about the girlish insouciance of Chloé from the billowing silk pussybow blouses to the wild horse prints and sweet broderie anglaise. Even the name sounds like that of some inimitably chic Parisienne who knows her Hélène Cixous from her Luce Irigaray. The Chloé woman is above all smart, cool, and worldly. She's a woman very much like the six female creative directors who have helmed the label over the past quarter century: Stella McCartney, Phoebe Philo, Hannah MacGibbon, Clare Waight Keller, Natacha Ramsay-Levi, and Gabriela Hearst.

With the exception of Ramsay-Levi, none of the house's recent creative directors are themselves French (Hearst is Uruguayan American, and the others are British). Perhaps most intriguingly, neither was Chloé founder Gaby Aghion, who died in Paris in 2014 at age 93—at least not initially. A Jew born in Alexandria, Egypt, she immigrated to Paris in the aftermath of World War II and launched Chloé in 1952. Aghion named her label after a friend, Chloé Huysmans, claiming that she liked the elegant roundness of the letters and the youthful femininity the name conveyed.

This fall, the Jewish Museum presents "Mood of the Moment: Gaby Aghion and the House of Chloé," open through February 18, 2024, the first major museum show on the French maison. It tells the forgotten story of Aghion's Jewish roots and the pivotal role she played in defining the fashion industry as we know it today. The exhibit follows the museum's recent shows on two path-breaking Jewish



Jumpsuit designed by Phoebe Philo, Fall/Winter 2003

PHOTOS: JEWISH MUSEUM, NY; CHLOÉ ARCHIVE, PARIS



Shirt designed by Stella McCartney, Spring/Summer 2001



"Angkor" dress designed by Karl Lagerfeld, Spring/Summer 1983



Coat designed by Martine Setbon, Fall/Winter 1990



Blouse designed by Gabriela Hearst, Fall/Winter 2021

PHOTOS: JEWISH MUSEUM, NY

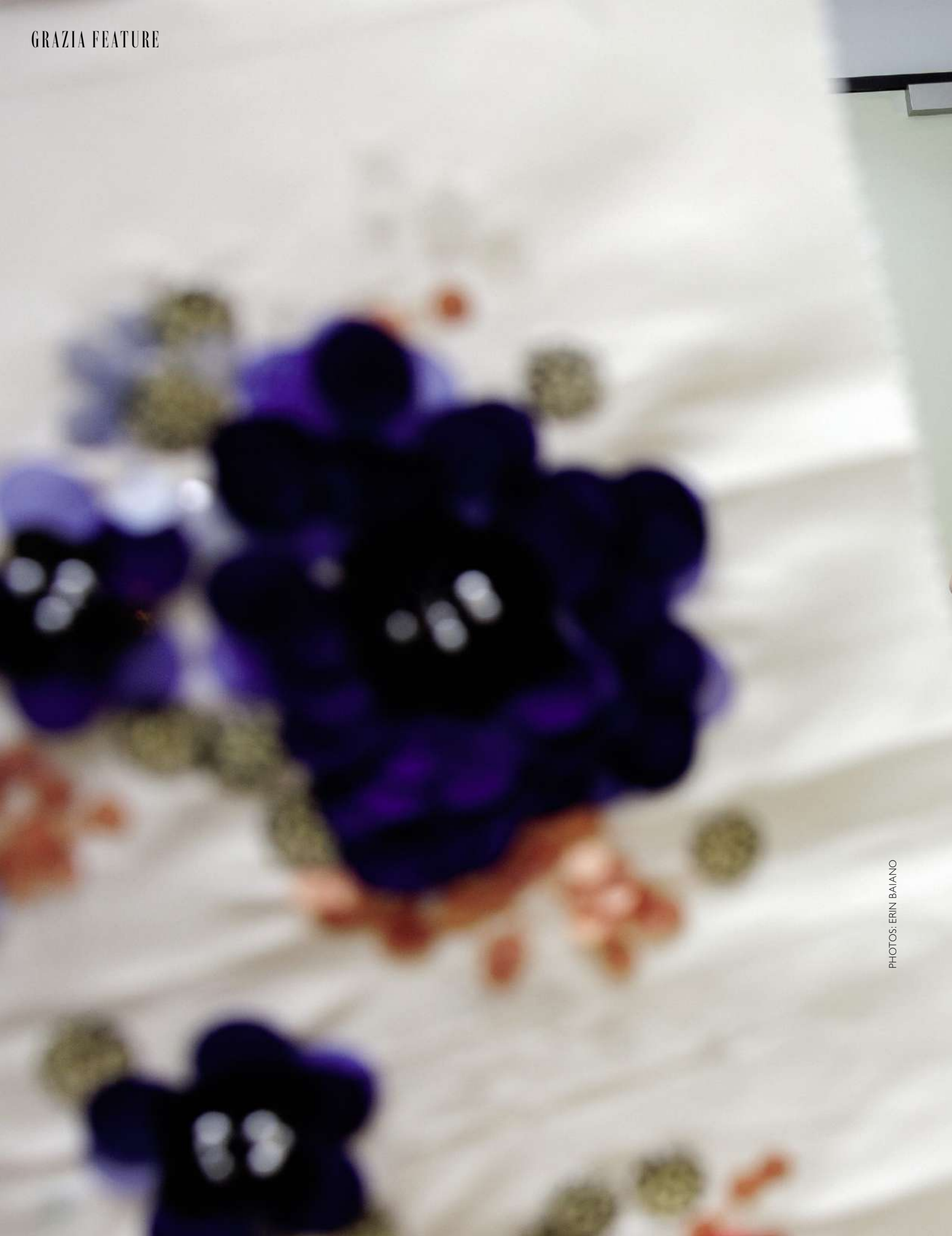


Dress designed by Natacha Ramsay-Levi in collaboration with Rita Ackermann, Fall/Winter 2020

creatives: cosmetics entrepreneur Helena Rubinstein and Downtown Gallery founder Edith Halpert, an early champion of modern art icons like Georgia O'Keeffe and Jacob Lawrence. "She's a visionary woman who changed the course of history," says director emerita and exhibition project director Claudia Gould on why she selected Aghion for the final installment of this trilogy.

Through personal photos, "Mood of the Moment" charts Aghion's early years in Egypt and her arrival in Paris, where her husband established an art gallery and the couple were soon welcomed into the Left Bank intelligentsia. Although Aghion had long been interested in fashion and the cafés where she and her friends hung out were only a couple of miles from the haute couture ateliers on Avenue Montaigne, her bourgeois bohemian milieu might as well have been light years away from the hidebound world where couturiers like Christian Dior and Cristóbal Balenciaga created made-to-measure garments for high society. Nearly a decade before Yves Saint Laurent launched his prêt-à-porter label, Rive Gauche, Aghion began staging fashion shows over croissants and café au lait at her favorite Saint-Germain-des-Prés haunts like Café de Flor and Brasserie Lipp. Models strolled between the tables in order to emphasize the easy movement of little dresses she sold off the rack in nearby boutiques and which were inspired by the lightweight fashions she had worn growing up. "Chloé was always ahead of its time, and the work is actually just very elegant and simple," says Gould. Aghion was the first to admit that she wasn't a great designer. But she was excellent at defining house codes that resonated with progressive modern women and surrounding herself with a talented design team who could help her riff on them. The house's longest standing collaboration was with Karl Lagerfeld, who joined the house in 1964 and became its face until he left for Chanel in 1984. The exhibit features nearly 150 garments, including representative examples from each of Chloé's designers, including a Karl Lagerfeld violin dress, a Stella McCartney banana print T-shirt, and a Phoebe Philo jumpsuit.

The final room in the exhibit is dedicated to the most iconic of all Chloé codes, the pussy-bow blouse (Aghion herself always wore one with a black skirt), and features 50 iterations in soft shades of cream, milk, honey, and gold. The blouses haven't been steamed, which is an intentional choice so they look as though a woman just took them off. "When you untie the bow there's a little crinkle," says Gould. "It shows you've lived in it."



PHOTOS: ERIN BAIANO



DREAM TEAM

New York City Ballet rings in its 75th anniversary with new costumes by Carolina Herrera creative director Wes Gordon.

WORDS ALISON S. COHN

The list of designer collaborators for New York City Ballet's annual Fall Fashion Gala reads like the ultimate fashion Rolodex. Carolina Herrera, Raf Simons, Dries Van Noten, Virgil Abloh, and Sarah Burton are just a few of the 30 names who have designed costumes for the annual celebration of dance and fashion over the past 12 years and whose work is celebrated in a new Rizzoli monograph titled *New York City Ballet: Choreography & Couture*.

This month, as part of the company's yearlong 75th anniversary celebration, current Carolina Herrera creative director Wes Gordon has lent his hand to the company's costume shop for a special edition of the fall gala to celebrate NYCB's co-founding choreographers George Balanchine and Jerome Robbins, fashion, and

Wes Gordon fits a new costume design for George Balanchine's Who Cares? on Tiler Peck, 2023





I LOVE DANCE AND I LOVE NEW YORK

WES GORDON



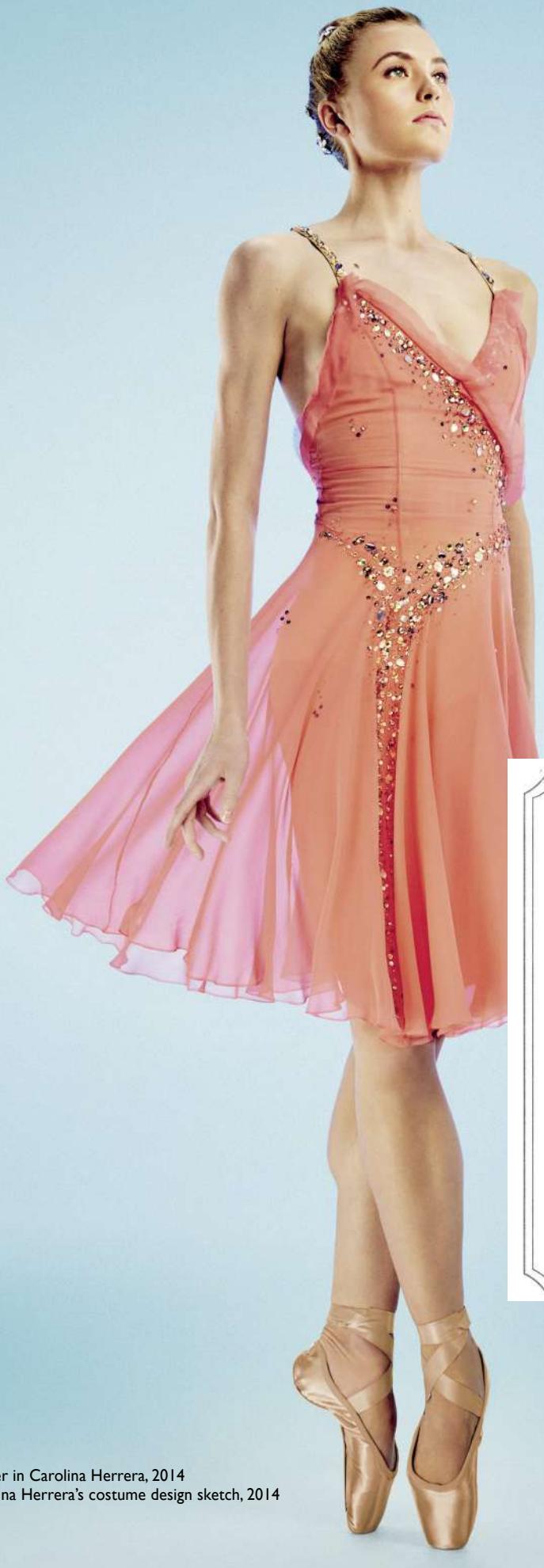
Clockwise from top left: Wes Gordon's sketches for his new costume designs, 2023; Judith Fugate and Robert La Fosse performing George Balanchine's *Who Cares?* in the original costumes by Karinska, 1989; Marc Happel and Wes Gordon discussing fabric options, 2023

New York City. "I love dance and I love New York," says Gordon. "I'm so proud to be a New Yorker and to show during New York Fashion Week. New York City Ballet is such a crucial part of our cultural community, so to be a part of its anniversary celebration is really an honor."

Balletomane and fashionista Sarah Jessica Parker, a vice chair of the NYCB Board of Directors, premiered the Fall Fashion Gala in 2012 with an evening dedicated to Valentino Garavani. But the relationship between dance and fashion at NYCB goes much further back: Balenchine's daily walks past the Van Cleef & Arpels window displays on Fifth Avenue famously inspired one his most iconic works, *Jewels*, a 1967 ballet in three acts featuring dancers dressed as emeralds, rubies, and diamonds. For the gala performance on October 5, Gordon designed new costumes for another of Balanchine's beloved ballets, *Who Cares?*, a 1970 work in which George Gershwin standards like "I Got Rhythm" and "Embraceable You" serve as the basis for syncopated group dances and balmy, romantic duets.

Past editions of the Fall Fashion Gala have featured new commissions from up-and-coming choreographers, and NYCB's director of costumes Marc Happel pretty much gave designers working on those shows carte blanche. Some of their designs were pretty unconventional, like Zac Posen's tutus cantilevered at surprising angles, Christopher John Rogers's voluminous neon forms, or Palomo Spain designer Alejandro Gómez Palomo's deconstructed tailoring covered in 800,000 Swarovski crystals.

The gala performance of an excerpt *Who*





PHOTOS: ERIN BAIANO, PAUL KOLNIK, PARI DUKOVIC

Miriam Miller in Carolina Herrera, 2014
Right: Carolina Herrera's costume design sketch, 2014



Mimi Staker in Zac Posen, 2019



Christopher Grant in Alejandro Gómez Palomo for Palomo Spain, 2022





Mimi Staker in Sarah Burton for Alexander McQueen, 2014

PHOTOS: PARI DUKOVIC

Cares? marks the first time the company asked a designer to redesign the costumes for an existing Balanchine masterpiece and with that came certain parameters from the trust that oversees the legendary choreographer's creative legacy. Karinska, the Oscar-winning costume designer who led NYCB's costume shop from 1964-1977, created the work's original designs. Her ballet bodices with layered short skirts worn by the female principal dancers, were given a refresh by Tony Award-winning production and costume designer Santo Loquasto in 2013. "It was about adhering to the original colors, silhouettes, and shapes, but with a modern twist," says Gordon of his design process.

Happel's assessment: "The costumes very much have Wes's stamp of elegant simplicity, with really beautiful details." Gordon has extended the classic *Who Cares?* silhouette in a dance dress largely made from stretch poly crepe in

I'M ALWAYS HOPING THAT ALL THESE SPEEDING TRAINS WILL END UP AT THE STATION AT THE SAME TIME

MARC HAPPEL

dreamy shades of blue, pale, peachy pink, and a darker fuchsia. His designs feature a longer skirt with opaque panels that open to reveal godets of pleated tulle when the dancer spins. They also feature delicate sequin and paillette embroidery by Finesse, an Indian embroidery atelier that Carolina Herrera herself introduced Happel to when she collaborated with NYCB on the 2014 gala.

Creating such intricate costumes is, itself, an impressive feat of stagecraft. "It's all happening in different places: The pleating is done here in New York, the embroidery is happening in Mumbai, and then the actual dresses are being cut out and constructed here in our costume shop," says Happel. "I'm always hoping that all these speeding trains will end up at the station at the same time."



The Lady D-Lite bag, Maria Grazia Chiuri's riff on the iconic Lady Dior bag, combines House heritage with House modernity. Seen here, embroidered with the newly introduced Plan de Paris motif – inspired by Dior archives – centered around the Maison's historic address on Avenue Montaigne. The front features a Christian Dior Paris signature while the D.I.O.R. charms in pale gold-finish metal embellish and illuminate the silhouette.

A PRESTO!

PHOTOGRAPHY VLADIMIR MARTI
CREATIVE DIRECTION & STYLING MARNE SCHWARTZ



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