





LOUIS VUITTON





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THE BEAUTY ISSUE

BEAUTY IS OFTEN discussed in aesthetic terms: the outward beauty of a person or a place as a physical or phenomenological attribute. But the relationship we have with beauty is frequently much more internal and the way we perceive it exceedingly ephemeral. There is the beauty in a moment, in an emotion or a realization. There is the shock of unexpected beauty, of surprise, delight, and discovery. There is beauty in self-expression, in confidence, in ritual, in upheaval, in learning to let go. There is also a beauty in experience, in who we've been and who we might become. Each season, fashion offers us new propositions and paradigms for beauty, new reflections and representations, new ways of seeing and being. So do Instagram and TikTok, in their vast, perpetual swirl. Our conceptions of beauty are never fixed. What we hold up as beautiful is rarely much more than a snapshot, a single frame in an infinite series of them. This issue looks at the way we collect, sort through, and make sense of those images and instincts-both the ones that are handed to us and the ones we dream up on our own. It explores beauty not as a thing we observe or possess but as a process of finding out who we are, what we want, and what inspires us at every stage of our lives. HB

CHRISTY TURLINGTON BURNS

Photograph by ETHAN JAMES GREEN Styling by CARLOS NAZARIO

Shearling coat and floral lace bodysuit, SAINT LAURENT BY ANTHONY VACCARELLO. Possession open-hoop earrings, PIAGET.









DIOR









Lock by Tiffany

A timeless icon inspired by a brooch from 1883.

An expression of love's enduring protection.

With love, Since 1837 TIFFANY&CO.





The Sixteen Stone ring by Jean Schlumberger

A feat of ingenuity and technical artistry designed in 1959.

An expression of love's nurturing forces.

With love, Since 1837 TIFFANY&CO.









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HARRY WINSTON

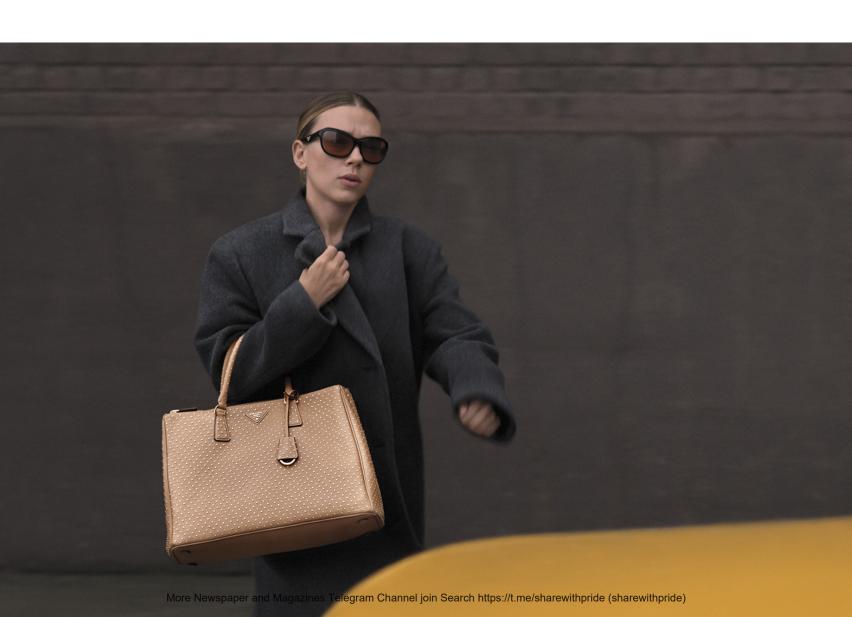


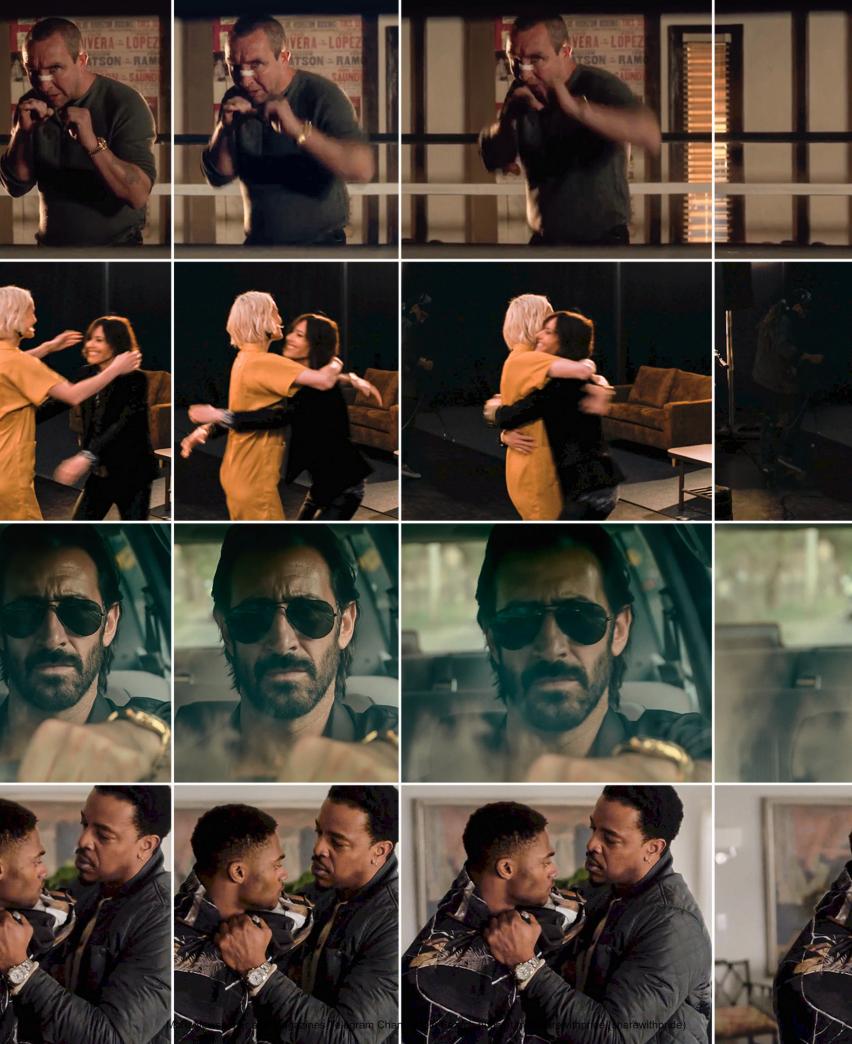
SCARLETT JOHANSSON / GALLERIA BAG A FILM BY JONATHAN GLAZER





PRADA













EVERY HERO NEEDS AN ALLY

On screen, heroes come in all shapes and sizes. Yet they walk a similar path. One that promises to be tough. One that may cause them to waver and doubt, but will provide them with all the tools they need to weather any storm and best every rival. Allies of the rarest kind that will instill confidence and help them reach their mark. And if this tale feels so familiar, it may be because the screen is but a mirror, revealing the hero in all of us.

#Perpetual



OYSTER PERPETUAL DAY-DATE 40









Van Cleef & Arpels

Haute Joaillerie, place Vendôme since 1906







Lucky Spring collection
Between the Finger™ ring
and pendant, rose gold, carnelian,
onyx and white mother-of-pearl.







BRUNELLO CUCINELLI PARFUMS



THE FUTURE BELONGS TO THOSE WHO CAN DREAM

AVAILABLE AT
NEIMAN MARCUS AND SAKS FIFTH AVENUE

BIOCERAMIC MOONSWATCH COLLECTION

MISSION TO THE SUN



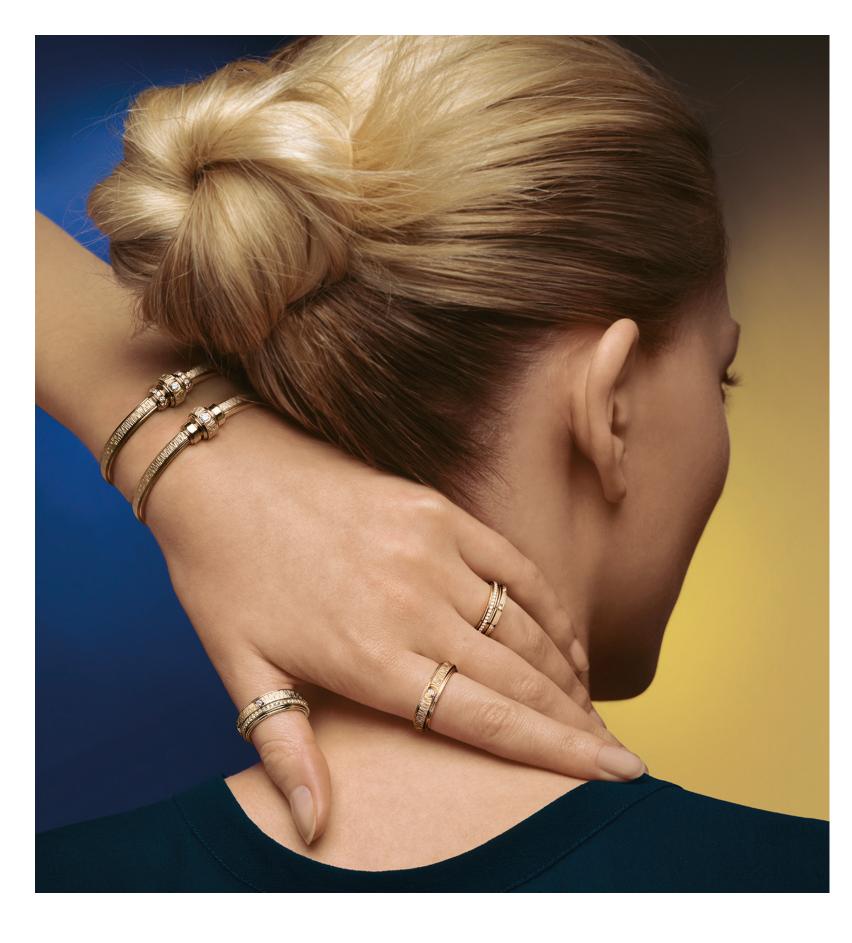
Ω OMEGA swatchin

BIOCERAMIC MOONS WATCH COLLECTION

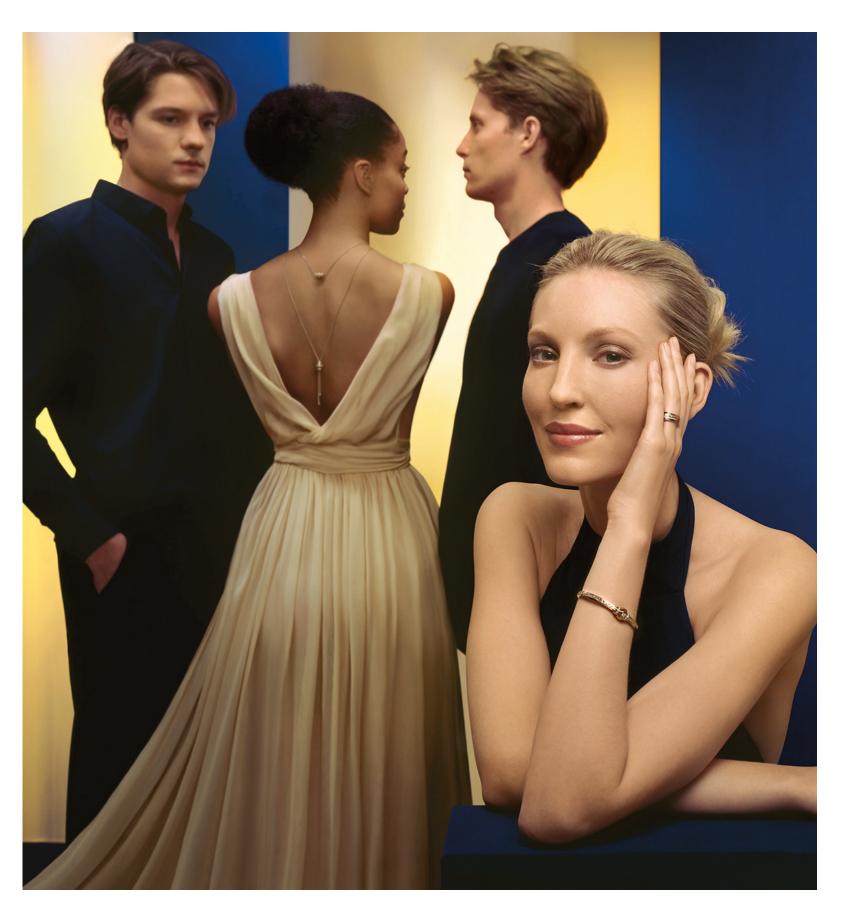
MISSION ON EARTH



Ω OMEGA swatch



Possession Jewellery



Ella Richards with Sascha Von Bismarck, Orson Richards and Kesewa Aboah by Brigitte Niedermair.

PIAGET

Maison of Extraleganza since 1874

EDITOR'S LETTER

On FINDING BEAUTY



Left, from
"Higher Ground":
Balenciaga 52nd
Couture dress,
bow belt, and
Tank Top Opera
Pump bodysuit.
Buccellati cocktail
ring. Below,
Jane Fonda and
Marc Jacobs:
Their own clothing
and accessories.



26





omething about Marc Jacobs has always represented the dream of fashion to me. I remember sneaking into one of his shows at the Puck Building in New York when I started out as an assistant. I always loved going to his old store on Mercer Street, which seemed like the epicenter of cool. I couldn't afford much, but everything about it—from the cast of characters who worked there to the people who passed through—just seemed like a world I wanted to be a part of. And the clothes! The clothes were dreamy. One of my early splurges was a red cashmere hat—a luxe version of Jacques Cousteau's signature beanie. To this day, I still wear that hat. It remains one of my favorite purchases of all time.

It's amazing to me that Marc, who is celebrating his 40th year in fashion, continues to do what he does at such a high level; he's a designer whose collections still fill me with joy and someone who always opens our eyes to seeing beauty in different ways.

BEAUTY IS the subject of this issue—and one we're constantly examining (and reexamining) across all our platforms. Our cover stories in this issue, featuring supermodels Anok Yai and Christy Turlington Burns—photographed by Ethan James Green and styled by Carlos Nazario—offer portraits of two women who have helped define what's considered beautiful in fashion but have also made conscious efforts to not let that define how they see themselves.

"When I was younger, I thought that beauty was something you could attain more of," Yai, 26, tells our features director, Kaitlyn Greenidge. "But I've realized that beauty is more of an essence that you have inside of yourself as a woman."

"My mother is probably the first person that I was like, 'Oh, that's beauty,'" says the 55-year-old Turlington Burns, who over the past 14 years has devoted herself largely to the issue of maternal health through her nonprofit, Every Mother Counts. "My mom didn't ever even think about augmenting herself or changing herself in any way," she explains to our executive editor, Leah Chernikoff. "I don't do any of those things either."

The relationships we each have to beauty throughout our lives is a topic we will continue to explore this month in a new digital package that unpacks the various attitudes and anxieties unspooling across social media around aging, from the hand-wringing over the skincare-obsessed tweens on TikTok to the legacy of face filters. (It's been a decade of them already!)

Elsewhere in this issue, artist LaToya Ruby Frazier and legendary labor organizer Dolores Huerta discuss the roles that advocacy and community play in their work, and Jane Fonda, who is no stranger to activism, opens up about her quest to keep oil companies from drilling near at-risk communities in California.

All of these stories are reminders to me that beauty is also very much about the way we bring people together and what we choose to put out into the world.

Which brings me back to Marc Jacobs. "You do it for those transcendent moments of joy," he tells Steff Yotka, who profiles him in this issue. "I'm really lucky that even though they're few and they're far between, those transcendent moments of joy keep coming." And that itself is a thing of beauty.

05/24 BAZAAR







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

INTRODUCING THIS ISSUE'S MUSIC DIRECTOR

MAYA HAWKE

FEATURED TRACKS



"BREATHING SONG"
Samia



"INDIANA" Adrianne Lenker



"AM I TOO BLUE" Lucinda Williams



"POWERFUL MAN"
Alex G



"THE VALLEY" Ethan Gruska

5.



6. "KILL ME" Al Menne

7. "PAPA WAS A RODEO" The Magnetic Fields

8. "PORNSTAR" Renny Conti

9. "DAUGHTER" Loudon Wainwright III

10. "BLOODY MOTHER FUCKING ASSHOLE" Martha Wainwright

> 11. "I'M EASY" Keith Carradine

12. "HARD DRIVE" Evan Dando

13. "I SPENT MY LAST \$10.00 (ON BIRTH CONTROL AND BEER)" Two Nice Girls

14. "LOVE ON MY BRAIN"

Jim Ford

15. "I WON'T HURT YOU"
The West Coast Pop
Experimental Band

16. "LAMINATED CAT"

Jeff Tweedy

17. "DON'T TELL OUR FRIENDS ABOUT ME" Blake Mills

18. "WHY CAN'T I?"
Liz Phair

Listen to Maya Hawke's full playlist exclusively on Apple Music.



"I get to know MYSELF better through MUSIC and the world better through acting," says MAYA HAWKE. "Those things FUEL each other beautifully."

The *Stranger Things* star, who recently appeared in *Maestro*, voices the character of Anxiety in Pixar's *Inside Out 2*, which hits theaters in June. Hawke, though, has been making music and writing poetry with her dad, actor Ethan Hawke (her mom is Uma Thurman), since she was a kid. On May 31, she will release her third album, *Chaos Angel*, a collection of intimate, lushly layered songs anchored by Hawke's diaristic lyrics, which explore the ways we learn from upheaval and heartache. "This record is about recontextualizing things I thought were mistakes and recontextualizing

the ways in which relationships ended and what came of them," she says. For this issue, Hawke curated a playlist around the theme of beauty, choosing songs that have resonated with her due to their directness and candor. "There's nothing more beautiful to me than honesty," she explains. Along with Samia's "Breathing Song" and Adrianne Lenker's "Indiana," Hawke included "Am I Too Blue" by folk-rock icon Lucinda Williams. "I saw her in concert last year and she was still recovering from a stroke," Hawke says of Williams. "Her resilience, her energy, and her voice are all beautiful." ARIANA MARSH

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HIGH JEWELRY

New York Houston London Paris Hong Kong

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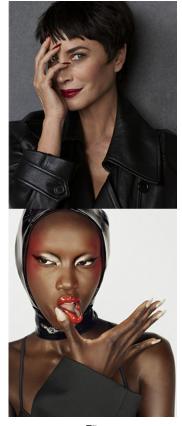
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From top, on Turlington Burns: Loewe jacket, \$6,450; loewe.com. On Yai: Dolce & Gabbana jacket, \$3,945, and bra, \$485; 877-70-DGUSA. Noel Stewart headpiece; noelstewart.com. Center left: Van Cleef & Arpels Astérisme bracelet; 877-VAN-CLEEF. Center right: Marc Jacobs clothing and accessories. Right: Giambattista Valli Haute Couture hooded cape; giambattistavalli.com. Jean Paul Gaultier Haute Couture by Simone Rocha corset dress; fashion@jpgaultier.fr. Armani Privé shoes; armani.com.



78. CHRISTY TURLINGTON BURNS 86. ANOK YAI



COVERS

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CHRISTY TURLINGTON BURNS Story by Leah Chernikoff Photographs by Ethan James Green Styling by Carlos Nazario

ANOK YAI
Story by Kaitlyn Greenidge
Photographs by Ethan James Green
Styling by Carlos Nazario

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OUT OF THE ORDINARY Photographs by Sebastian Lager Set design by Rafael Medeiros

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Story by Steff Yotka
Photographs by Grace Ahlbom
Styling by Clare Byrne

124. ARCHIVE Richard Avedon, September 1961



On the Turlington Burns cover: Saint Laurent by Anthony Vaccarello shearling coat, \$13,500, and floral lace bodysuit, \$1,850; 212-980-2970. Piaget Possession open-hoop earnings, \$4,950; piaget.com. To get her look, try Diorshow Iconic Overcurl mascara in Black (\$33), Diorshow 24H Stylo in Pearly Bronze (\$34), Dior Forever Natural Bronze Glow (\$55), Dior Forever Glow Maximizer in Rosy (\$45), and Dior Addict Lip Maximizer in Shimmery Spice (\$40). All, Dior. On the Yai cover: Dior vest and skirt; 800-929-DIOR. Tiffany & Co. rings, from the 2024 Blue Book Collection; tiffany.com. Earring, her own. To get her look, try Teint Idole Ultra Wear Care & Glow Serum Foundation (\$57), Hypnôse Drama Mascara in Excessive Black (\$33), Hypnôse 5-Color Eyeshadow Palette in Smokey Chic (\$65), L'Absolu Rouge Drama Matte Lipstick in Mademoiselle Lupita (\$35), and Juicy Tubes Lip Gloss in Pure (\$25). All, Lancôme.









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WHY DON'T YOU...?

The Month in CULTURE and STYLE

1 CATCH

THE GREAT GATSBY ON BROADWAY

Directed by Marc Bruni, with a book by Kait Kerrigan, this bold new musical stage adaptation of F. Scott Fitzgerald's great American Jazz Age novel stars Tony nominees Jeremy Jordan as the titular Gatsby and Eva Noblezada as Daisy Buchanan.



4 SCENT

YOUR LAUNDRY

Luxury fragrance and skincare brands like DedCool, Maison Francis Kurkdjian, and Dr. Barbara Sturm are all coming for your spin cycle with new detergents featuring their own fresh signature aromas.



THE NEW RYAN GOSLING

On May 3, the actor returns in David Leitch's big-screen reboot of the 1980s TV series The Fall Guy as down-and-out daredevil Colt Seavers, who takes a job working as a stuntman on a film directed by his ex-girlfriend (Emily Blunt). But when its star, Tom Ryder (Aaron Taylor-Johnson), goes missing, Colt sets out to find him in order to save the movie (and possibly the day).





5 FALL FOR

"MICKALENE THOMAS: **ALL ABOUT LOVE"**

Thomas's first major international touring exhibition kicks off on May 25 at the Broad in L.A. The show takes its title from a book by the late, legendary critic bell hooks and explores the way Thomas's art both challenges and upends antiquated notions of Black female identity, sexuality, beauty, and power.



3 GO LONG AND SHORT

Make shorts an evening staple by teaming a dressy pair with a long, lightweight coat for a dash of breezy, leg-lengthening drama. Keep things quietly luxurious in black and white à la Max Mara, or opt for a duster in a bold pattern or bright color for extra oomph, as seen at Etro and Gucci.



6 FXPI ORF

DETROIT'S LITTLE VILLAGE

On May 18, Detroit gallery Library Street Collective will inaugurate a new cultural arts district in the city's East Village neighborhood. The development will include a number of new exhibition and performance spaces, a public library, a sculpture garden dedicated to the late artist Charles McGee, and a skate park codesigned by Tony Hawk.



7 CRACK UP

AT NETFLIX IS A JOKE

After a yearlong hiatus, the streamer's signature comedy festival returns May 1-12 with shows at numerous venues around L.A. Taylor Tomlinson, Kumail Nanjiani, Michelle Buteau, Sarah Silverman, Ali Wong, and David Letterman are all slated to perform.





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B A Z A A R \mathbf{T} \mathbf{H} \mathbf{E}

MARKET MEMO: Fishnet Dresses





PROENZA SCHOULER



GABRIELA HEARST



BLUMARINE

Cucinelli dress, \$4,495; shopBAZAAR.com (SRZ).

jenny-bird.com. Marli New York Life bracelet, \$11,000; marlinewyork.com.



SWAROVSKI

B A Z A A R \mathbf{E}

MARKET MEMO: Colorful Wide-Leg Trousers







FASHION EDITOR: JACLYN ALEXANDRA COHEN. MODEL: BENTE OORT, *BAZAAR* FEBRUARY 2022 ISSUE; LIBERTINE RUNWAY: DAN LECCA; ALL RUNWAY: COURTESY THE DESIGNERS; STILL LIFE: RICHARD MAJCHRZAK/STUDIO D. (SS) = BUY ON SHOPBAZAAR.COM

MAX MARA



shopBAZAAR.com (SBZ). Lapointe pants, \$1,250; shopBAZAAR.com (SIZ). ME+EM pants, \$385; meandem.com.

From left: Brunello Cucinelli ribbed T-shirt, \$1,395; shopBAZAAR.com (W). Polo Ralph Lauren sweater, \$248; ralphlauren.com. Miu Miu top, \$1,750; shopBAZAAR.com (RK).

PORTRAIT MODE

Glam ROCKS



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Gucci hooded sweatshirt, \$3,900; gucci.com. Jennifer Behr head wrap; jenniferbehr.com. Chopard Red Carpet Collection drop earring, Haute Joaillerie Collection stud earring, and L'Heure du Diamant Collection hoop earring; 800-CHOPARD.

Magnifying POWER

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Above: From Missoni's Spring 1973 collection. Below: Kate Moss in Missoni's Fall 1996 runway show.



Missoni cover-up dress, \$1,260; shopBAZAAR.com (SBI).

The Spring 1997 runway

Left: From Missoni's Spring 1987 collection

Pattern RECOGNITION

$The \ {\tt ENDURING} \ all ure \ of$ MISSONI's signature MOTIF

In 1953, the husband-and-wife duo of Ottavio and Rosita Missoni opened a small knitwear workshop in Gallarate, Italy. But it would be almost a decade before they would develop the colorful zigzag pattern that is now emblematic of the brand that bears their name, Missoni. At the time, Raschel machines—invented in the 19th century to produce three-dimensional textiles—were used to make shawls in a lightweight fabric that had a texture somewhere between a knit and a weave. By using a number of different yarns, the Missonis created a multicolored chevron pattern that they debuted on the runway in the mid-1960s. The jagged stripes in contrasting tones would soon become a hallmark of the house, appearing on sweaters, skirts, scarves, and accessories. Since then, the zigzag has been on Missoni's runway every season, and it appears prominently in the current beachwear collection. Designed by creative director Filippo Grazioli, it features the signature pattern on viscose swimsuits, tiered maxi dresses, and matching separates rendered in both muted and vibrant palettes-instantly recognizable, eminently versatile, and exceedingly modern. HB



Rosita Missoni and her daughter, Angela, 1968







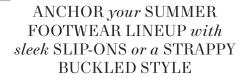
GIORGIO ARMANI SANDALS, \$1,395; ARMANI.COM.

STEP Up





CHANEL THONG SANDALS, \$950; 800-550-0005.



\$50; SHOPBAZAAR.COM (SBZ).



MAX MARA SANDALS, \$860; MAXMARA.COM.







JIMMY CHOO SANDALS, \$850; SHOPBAZAAR.COM (SIV).



HERMÈS SANDALS, \$830; HERMES.COM.

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The BUZZ



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Esquire.com/mensjewelry









DIAMONDS FOR ALL THE TIMES YOU'VE HAD OUR BACKS



SHOPPING LIST: Spring Staples



Clockwise from center: Max Mara coat, \$2,790; maxmara.com. Prada top, \$1,170; prada.com. Max Mara handbag, \$1,890; maxmara.com. Loewe boots, \$1,200; shopBAZAAR.com . Max Mara skirt, \$795; maxmara.com. Stetson cowboy hat, \$160; stetson.com. Max Mara sunglasses; maxmara.com. Swarovski hairpin, \$350; swarovski.com. Prada knit, \$2,800; prada.com.

YOUR PERIOD PADS CALLED





FOR BLADDER LEAKS OISE KEEPS YOU THAN PERIOD PADS



Artist LATOYA RUBY FRAZIER and activist DOLORES HUERTA on finding PURPOSE, the nature of POWER, and why AMERICA is worth FIGHTING for

aToya Ruby Frazier's photographs document the challenges and inequities faced by people across America's heartland but also serve as calls to action to help address them. Born in 1982 in Braddock, Pennsylvania, a once-bustling steel town near Pittsburgh, Frazier began capturing the profound toll that years of deindustrialization, economic devastation, and environmental abuse had taken on her community while she was still a teenager. Since then, she has continued to create images and videos that provide an intimate window into the lives of her subjects, often spending months and even years with them at a time.

The new exhibition "LaToya Ruby Frazier: Monuments of Solidarity," which opens on May 12 at New York's Museum of Modern Art, surveys nearly 25 years of the artist's practice. For the show, Frazier has reimagined some of her best-known bodies of work, which explore the health-care inequities facing Black working-class communities in the Rust Belt, the water crisis in Flint, Michigan, and the impact of the closure of a General Motors plant in Lordstown, Ohio, in a series of large-scale installations. Each one is what Frazier refers to as a "monument" to the people she has photographed and features first-person testimonials from the individuals who appear in the images.

A new body of work in "Monuments of Solidarity" spotlights the legendary organizer and activist Dolores Huerta, whom she photographed in California last year. Now 94, Huerta began, in the mid-1950s, to advocate on behalf of the migrant farmworkers in her own hometown of Stockton, California. In 1962, with fellow labor leader and Civil Rights pioneer Cesar Chavez, she cofounded the National Farm Workers Association, which eventually became the United Farm Workers labor union. Huerta would go on to play a pivotal role in the 1965–1970 Delano, California, grape strike and boycott, which brought nationwide attention to the exploitation of farmworkers. Ultimately, her efforts helped more than 70,000 such employees in that state gain basic rights such as access to bathrooms and drinking water while on the job, as well as higher pay, protection from harmful pesticides, and funded health-care plans.

In the decades that followed, Huerta worked alongside Gloria Steinem to champion intersectionality in activism; campaigned for women to get elected at the local, state, and federal levels; organized voter-registration drives and health clinics; and fought against racism and police brutality. In 2003, she founded the Dolores Huerta Foundation, a community-building nonprofit that organizes and develops leaders at the grassroots level. It will break ground on the Dolores Huerta Peace and Justice Cultural Center in Bakersfield, California, this year.

Frazier and Huerta reconnected recently to discuss the intersections and confluences of their work and why creating meaningful change is a lifelong endeavor.

LATOYA RUBY FRAZIER: There is a portrait of you that I saw while looking through the archives of Walter Reuther, who was the president of the United Automobile Workers [1946–1970], at Wayne State University in Detroit. You were at a march with Robert F. Kennedy in Delano, California, in 1968. Then I came across other images that connected John F. Kennedy and Robert F. Kennedy to Martin Luther King Jr. and Walter Reuther and [the late Civil Rights activist and U.S. Representative] John Lewis. I just thought how shocking it was for me, being born in the 1980s, to never have been taught about the work that you and others like you did in school. We didn't learn about your contributions to the labor movement in U.S. history or in our economic classes. That image lit a fire under me to then want to go to the former United Farm Workers headquarters in Delano.

DOLORES HUERTA: I want to thank you for even thinking about farmworkers. During the pandemic, there was a lot of talk about essential workers—the health-care workers, the auto workers, the policemen, and the firemen—but hardly anybody talked about the farmworkers. They do all of the hard work that keeps everybody in our society fed. So many farmworkers died during the pandemic because they didn't get the type of support that they needed.

LRF: It's my belief that if U.S. history celebrates industrial capitalists and politicians, then surely we must and can honor workers and their descendants—in particular, activists who diligently fight for workers' rights and human rights and civil rights. That's a real message in the MoMA show—and in my work and practice and >



"If we want real DEMOCRACY, if we want real CHANGE, then we have to do it through UNITY and SOLIDARITY."

LATOYA RUBY FRAZIER

Left: LaToya Ruby Frazier, photographed by Sean Eaton

Right: LaToya Ruby Frazier's
Dolores Huerta Standing in
front of Harvey Wilson Richards's
Photograph of Grape Pickers,
Farm Workers, Community
Members, and Supporters on their
340-Mile Peregrinación (Pilgrimage)
from Delano to the Steps of
the State Capitol in Sacramento,
March-April 1966, in the Exhibit Hall
at the César E. Chávez National
Monument (Nuestra Señora Reina
de la Paz), Keene, CA, 2023

"If we LOOK
BACK on
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DOLORES HUERTA



IN CONVERSATION









Above, far left: Dolores Huerta Surrounded by Family Members at Segrue Road and Myrtle Avenue, Lamont, CA, 2023. In front: Imani Chavez-Niccolls. Second row (left to right): Lucier Naga Citialin, Omari Chavez-Niccolls, Dolores Huerta, Lori de León, Gabriel Rodriguez. Third row (left to right): Noelia Citialin, Vanessa Tincopa, Ana Alicia Huerta, Juana Chavez, Camila Chavez. Back row (left to right): Reville Niccolls, Ricardo Chavez, Dr. Fidel Huerta, Maria Elena Chavez. Center left: Marilyn Moore, UAW Local 1112, Women's Committee and Retiree Executive Board (Youngstown Sheet and Tube Co., Lear Seating Corp., 32 years in at GM Lordstown Complex, Assembly Plant, Van Plant, Metal Fab, Trim Shop), with her General Motors company retirement gold ring on her index finger, Youngstown, OH, from The Last Cruze, 2019. Center right: Grandma Ruby and Me, 2005, from The Notion of Family, 2001-2014.

Far right: Shea Brushing Zion's Teeth with Bottled Water in Her Bathroom, Flint, Michigan, from Flint is Family in Three Acts, 2016-2017.

daily living. That's an intrinsic value for me. We know that famous image, *Migrant Mother*, that was created by Dorothea Lange [in 1936 at a farm labor camp in Nipomo, California, when she was hired by the federal Farm Security Administration to travel across the U.S. and document migrant farm laborers to help assess the effects of government programs]. The photograph has Florence Owens Thompson in it with her children, but when I looked at it as a teenager, what I actually saw was a structure of power. The government sits at the top, the corporation is second, the commissioned photographer is third, and the sitter, or the subject, is fourth. I've been trying to invert that power structure, and this monument [in "Monuments of Solidarity"] for you, for your family, for your children, and for your grandchildren does exactly that. You and your family are speaking in the first person through your own testimonies about the history of labor and what you have sacrificed for this country.

DH: I owe a lot of my community involvement and civic participation to my mother, Alicia Chávez. She was an entrepreneur and worked two jobs until she was able to save enough money to start her own business. She had a restaurant before World War II. That's when one of her Japanese friends was sent to an internment camp and asked my mother to take over her business, which was a hotel. She also set up the first Hispanic chamber of commerce in Stockton and was involved in voter-registration drives. She was very charitable and paid for some of my friends to go to Girl Scout camp. But I never knew that until after she passed away. Often women believe that we can't get involved in civic life and movements because we have a family life. But women need to know that it's not only okay but also our responsibility to get involved. Our families will survive. **LRF:** In my research, in looking at what I viewed as an oversight of your contribution to labor history, what drew me to it was the Delano grape strike and boycott. That strike, historically, is the most diverse organized strike to ever happen across the country. It was happening in major cities all around the U.S. There were Black, white, Latino, and Asian people involved and so many different activists and organizations believing in what you and Cesar [Chavez] were saying. It was a major triumph to stop the inhumane treatment of farmworkers, so it inspired me. It made me hold myself accountable. That is what I'm trying, as an artist, to visually convey to this generation. If we want real democracy, if we want real change, then we have to do it through unity and solidarity.

DH: Before I was an organizer, I was a teacher. I'd met this great organizer named Fred Ross Sr. During the Depression, he was recruited to become the manager of the farm labor camp that was set up in Arvin, California, which is where parts of *The Grapes* of Wrath were filmed. I was fortunate enough to go to a meeting with Mr. Ross, and I learned his method of grassroots organizing, which involves meeting in people's homes and making them understand that they have power. Many of my relatives thought I was crazy to give up my job to start being an organizer of farmworkers. But it was the greatest decision I ever made because I learned how to develop my organizing skills and used them to build a union and go to New York to organize the grape boycott. We had farmworkers go to all of the big cities: Chicago, Houston, Philadelphia. They spoke to labor unions, churches, and any community groups that would listen to get people to picket stores and support the boycott....If we look back on history, the big political changes we have made happened because we all came together, especially young people. Photographers, of course, are a part of that process. If we think about the end of the Vietnam War, it was the images that brought people's attention to the injustices our country was committing. That helped solidify and activate the movement.

LRF: How can youth today take these same concerns about living and working conditions in the U.S. in 2024 to impact legislation? DH: There are so many jobs that are disappearing, and people are not really getting a sufficient wage to live on for the jobs that remain. Workers in America are not being respected as they should be. We all sit down to eat a meal and never think about the farmworkers and the people who process the food, who put food on our table. We have to change that, so that workers can be respected and compensated for what they do. We have a lot of catching up to do. LRF: One of the other purposes of this monument is to highlight your foundation. Can you talk about some of your programs?

your foundation. Can you talk about some of your programs? **DH:** Through the Dolores Huerta Foundation, we vaccinated about 12,000 people against Covid-19 in *(Continued on page 122)*



V O I C E S

AS TOLD TO

JANE FONDA vs. Big OIL

The actress and activist on her MISSION to stop OIL COMPANIES from drilling near vulnerable California COMMUNITIES, with an unlikely pair of GOVERNORS—one current, one former—on her side

in New York, and since then I've lived all over the country—in Atlanta, Montana, New Mexico—and that doesn't include all the places I've lived temporarily on movie sets in the U.S. and around the world. But after I bought my current house in Los Angeles a few years ago, I made the choice to put down roots here and was surprised to find a real comfort in the idea that this is where I am going to live until I die. California is my home.

California is an incredibly diverse and culturally rich place, but one that has already been impacted profoundly by the climate crisis, with the unprecedented (and near-apocalyptic) fires, floods, storms, and weather we've experienced in recent years. It is also among the top oil-producing states in the country. Because of the amount of drilling that happens here, almost three million Californians live near oil wells—a disproportionate number of them people of color. The pollution created by those wells affects air quality and can cause birth defects, heart disease, respiratory illnesses, and aggressive cancers. The oil industry refers to the areas near wells as "sacrifice zones"—as if there were an acceptable human or environmental cost associated with drilling for oil.

The people in these communities have been fighting back, though, by seeking restrictions on drilling and pushing for legislation to safeguard their health and well-being. In 2022, California governor Gavin Newsom signed into law Senate Bill 1137, which demanded that the wells inside or near areas where people live be made safe and issued a ban on new wells being drilled within 3,200 feet of communities. It created the single largest health and safety buffer against Big Oil in any oil-producing state in the country.

However, as soon as the bill was signed, the oil companies began trying to overturn it. They spent tens of millions of dollars campaigning and gathering signatures for a referendum, which will be on the ballot in this November's election. It's an egregious attack on both democracy and people's health—and one that I and many other Californians are intent on stopping.

In March, I participated in a press conference alongside Governor Newsom, a Democrat, and former California governor Arnold Schwarzenegger, a Republican. We gathered in L.A. at a soccer field in Ladera Heights near the Inglewood Oil Field, which is the nation's largest urban drill site. If you've ever flown into LAX, you may have noticed the Inglewood Oil Field on your way into town and wondered, *Are those actual wells?* Unbelievably, yes, they are.

Our press conference was a show of unity in this effort to do what's right for California and its citizens. The world feels so divided, but Governor Newsom went to great lengths in his remarks to stress that public health shouldn't be a partisan issue. He recalled how President Richard Nixon, a Republican former congressman and senator from California, helped create the Environmental Protection Agency and pass the Clean Air Act of 1970, while another Republican president, Ronald Reagan, helped establish the California Air Resources Board in the late 1960s, while he was still governor of California. Californians, he added, have already seen what happens when we don't respect Mother Nature. "You have to believe your own eyes," Governor Newsom said. "This planet is heating up. It's choking up. It's burning up. We have simultaneous droughts and rain bombs happening over and over and over again—lifestyles, places, traditions being completely eliminated."

I'VE BEEN A CLIMATE ACTIVIST for years, so this isn't my first attempt at partnering with David in a battle against a Goliath. But it is the first time I've had a Terminator on my side. Former governor Schwarzenegger—or Arnold, as I call him—reminds me of one of those Republicans of the past who weren't afraid to go against their party when it meant upholding their core values. He believes in protecting the environment and people's health. From the lectern, he invited oil-company executives to try living within 3,200 feet of an oil well. (He offered that his office had conducted some research, and—big surprise—none of them currently do.) "They're coming back with the same trick and the same dialog. There will be no difference," Arnold said. "They will be terminated again."

I also had the privilege of introducing Nalleli Cobo, a 23-year-old environmental activist who grew up just 30 feet away from the oil wells in South Central Los Angeles. Nalleli, who began protesting the drilling as a preteen, recalled the devastating effect that living near those wells had on her life and health: As a nine-year-old, she was forced to sleep sitting up so she wouldn't drown in her own blood from severe nosebleeds; at 19, she was diagnosed with reproductive cancer that required a hysterectomy. But Nalleli campaigned to get that rig near her family's home shut down—and succeeded. "Clean air is a basic and fundamental human right that has been denied to us," she said. "The oil industry has no place in our backyards, in our democracy, or in our future. Let us prove to the oil industry that they do not have that power."

We've got our work cut out for us. Big Oil has deep pockets. But our plan is to come out swinging with some big names and big money of our own. In May, we're collaborating with Christie's and the famed gallerist Larry Gagosian on a special auction in New York to raise money for the Campaign for a Safe and Healthy California (cavsbigoil.com). The auction will include (Continued on page 122)



Jane Fonda, below, at the March 22 press conference in L.A near the Inglewood Oil Field, which is the largest urban drill site in the U.S. Fonda was joined at the event by California governor Gavin Newsom and former California governor Arnold Schwarzenegger, pictured at right, as well as environmental activist Nalleli Cobo.





e/sharewithpride (sharewithpride)



CINCHED WAISTS are all over the runways, but the silhouette is less about cutting an HOURGLASS FIGURE (and appealing to the male gaze) than FEELING a sense of POWER and CONTROL

LATELY, I'VE BEEN ruthlessly cinching my waist. The obsession started with a leather jacket from Phoebe Philo's rabidly awaited first collection; the coat takes a viciously sharp turn at the drop waist, creating a 90 degree angle at the midsection. Inspired, I found a butter-soft double-breasted vintage leather jacket with a belt on eBay. When I tied the belt at my midsection, using a grip so tight that I launched my spleen into my esophagus, the bottom portion branched out into a severe peplum and I cut a Coke-bottle figure. For the record, I've never felt better.

I don't feel constricted when my waist is tightly cinched. The jacket's clutch around my torso transforms my most banal tasks into militant missions. I feel a glimmer of Grace Jones in her waist-sculpting leather jackets as I stomp through the supermarket with linebacker shoulders, hunting for fiber-packed cereal. I march to the subway with my whittled midsection like a bootleg Alaïa Amazon, making the stroller-laden Park Slope, Brooklyn, my very own Fifth Avenue. It's almost as if the jacket demands a destination; there's purpose in every step. I've never felt so womanly. I've never felt so in control. I've never felt so sensual. I'm like an urban wasp, ready to sting.

n the Spring 2024 runways, others were in tune with Philo's predilection for the hourglass shape. At Schiaparelli Haute Couture, Daniel Roseberry churned out a black vinyl dress that was sucked in at the belly button, subversively adorned with a Ruth Bader Ginsburg crochet collar. In her final collection for Alexander McQueen, Sarah Burton drew the eye to the midriff thanks to dramatically nipped coats and blazers. Fast-forward to Fall 2024: I spotted a subtle concave shape in a denim jacket from Tory Burch, and at Bally, creative director Simone Bellotti showed skirts with a V shape cut from the waistline down to the navel.

We've been living in the binaries of online viral fashion for too long: clout ➤



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MAIN SQUEEZE

starter packs, trends like "quiet luxury," and "cores" that spawn microtrends like "lovecore" (Valentine's Day themed?) or "Barbiecore" (uh, dressing like Barbie). There's no room for self-expression within typecast boxes. There's nothing to feel in a "core" generated by the internet. The return of the waist has something to do with wanting to feel again.

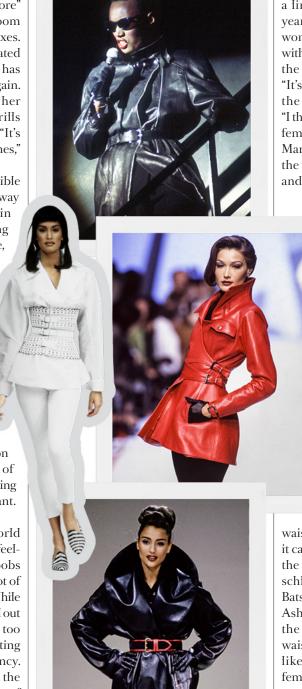
Writer Nicolaia Rips has traded her baggy tomboy pieces and girlhood frills for cinched Yohji Yamamoto blazers. "It's like you're getting a hug from your clothes," she says.

Rips isn't alone; in fact, the incredible feeling of a swaddled midsection goes way back. "There's a thing with women in dressing that is very tactile and feeling based. It's haptic," says Michaela Clarence, a postgraduate researcher at the Victoria and Albert Museum in London. "In 18th-century English fashion, you can feel that relationship between your skin and the clothing, and that kind of forced relationship I think makes you feel as though you are wearing something with a purpose." There were no doubt, ahem, organ-kneading constrictions that came with the corset, a garment made with the male gaze in mind.

Now, the yesteryear garment has gone on to symbolize self-expression—a form of liberation for women who are now choosing to highlight their body the way they want.

When I feel my core, I feel the world around me. This is a far different feeling than attempting to show off my boobs (I have none) or my tush (okay, I have a lot of that) as I desperately tried to in my 20s. While I had no control if my padded bra popped out or my skirt accidentally shifted up a bit too high, there is something about highlighting my waist that makes me feel more agency. "It is that internal relationship between the physical dress and the emotional sense of who you are and what you're wearing, what you feel like, what you look like together that combines," Clarence notes.

For many designers, the waist is, quite literally, central to their designs. Jackson Wiederhoeft of the label Wiederhoeft, the high priest of corsets made in New York, mentions that in art school, one of the most



Clockwise from top: Grace Jones in 1978, Claude Montana Fall 1992, Azzedine Alaïa Fall 1991, Azzedine Alaïa Spring 1992

important things he learned about shape and form came from the Venus of Willendorf, a limestone carving that's about 29,500 years old. It is a pint-size statue of a naked woman whose voluptuous body is spilling with curves. From the back side of the statue, the waist has a distinctive V-shaped line. "It's the first piece of art centered around the feminine shape," says Wiederhoeft. "I think it's no exaggeration to speak on iconic feminine artistic archetypes like the Virgin Mary or something where there is a baby at the waist. It is the focus of so much artistic and intrinsic value."

London designer Dilara Findikoglu has

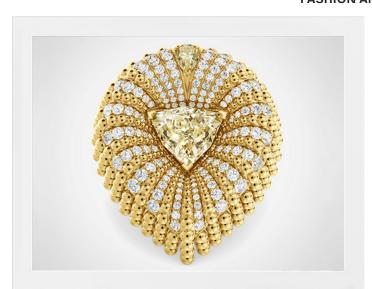
become known for her alluring corsets, worn on their own or sometimes fused with T-shirts. For Findikoglu, much of her sensuality stems from her center. "It comes from the core. It comes from the inside," she says. She waxes poetic about a documentary she was watching on YouTube that focused on Cleopatra and how the ruler used her prowess to make political moves. "It's quite fascinating because we carry so much power in ourselves, and sometimes I'm overwhelmed with what I can do in one person's body as a woman that men can't. I'm in sync with that core inside me."

Dressing to show off your waist doesn't have to look or feel dramatic; it can be a subtle tug here or there. Visually, the waist pulls what could otherwise be a schlumpy look together. Batsheva Hay of Batsheva, who has been churning out Laura Ashley-style dresses for some time, offers the transformative example of adding a waist. Her dresses don't hang on the body like paisley sacks; instead, they have a feminine bite. "The waist is what originally appealed to me about the prairie dress. It's like a piece of cotton you can throw in the washing machine, but it has a waist," she says. "Just that shape...it's like suddenly you feel fancy and sexy."

Hay has a point: If I didn't tie my jacket, I'd just be dragging around the city in a leather bag. Instead, I'm fully in control, every cinch of the way. HB



FASHION AND CULTURE



FORCES OF NATURE De Beers has taken inspiration from the enchanting landscapes of Africa and the animals that roam them for the house's latest high-jewelry collection, Forces of Nature, which also nods to the London-based jeweler's ongoing land-conservation efforts on the continent. It includes a series of eight one-of-a-kind, transformable solitaire diamond rings.

De Beers Forces of Nature Lion jacket ring; debeers.com.

HENRI MATISSE AND ELLSWORTH KELLY AT FONDATION LOUIS VUITTON

Beginning May 4, Paris's Fondation Louis Vuitton will host concurrent exhibitions on the late artists, with one show dedicated to the genesis of French painter Matisse's iconic piece The Red Studio (1911) and another a retrospective of American Kelly's groundbreaking work across a range of mediums.



ALL FOURS. BY MIRANDA JULY

July's new novel is centered on a 40-something semifamous artist in L.A. who decides to road-trip to the East Coast for a two-week-long writing retreat. But 30 minutes into the drive, she spontaneously exits the freeway and checks into a

motel in nearby Monrovia. She remains there for the duration of her time away, calling her husband periodically to check in on their child and relay fictitious details about her trip as she attempts to find sexual and personal fulfillment outside of her roles as a wife and mother. (Riverhead)



In her raw memoir, Hanna chronicles her journey from a tumultuous childhood marked by abuse to cofounding the pioneering '90s feminist punk band Bikini Kill in Olympia, Washington, at a time when the American underground

music scene was rife with sexism. Hanna also dives into her friendship with Kurt Cobain, her marriage to Beastie Boy Adam Horovitz, fronting the electro-rock act Le Tigre, the riot grrrl legacy, and what it means to be an artist, activist, and avatar of a movement. (Ecco)



The supermodel and the beloved Danish fashion brand have collaborated on a capsule of draped dresses and coordinating pants. The pieces, available in various fabrics and colors-from a burgundy mesh (pictured here) to a gray suit check and a heavy brown knit-are meant to evoke a sense of empowerment. "This collection is designed to capture the feeling of embrace, of safety, of care," Elsesser says.



EXHIBIT. BY R.O. KWON

Kwon's sophomore outing hinges on a chance meeting between two women at a party. Jin, a married photographer, encounters Lidija, a prima ballerina on hiatus from her company after suffering a mysterious leg injury. Instantly taken by each other, the women

talk through the night, with Jin telling Lidija about an ancestral curse that, if not kept a secret, will supposedly cause Jin to lose everything. But as the two grow closer, Jin begins to wonder about the true nature of the curse-and if Lidija plays a part in it. (Riverhead) HB

Hidden TOKYO



etting to know Tokyo now is less about big skyscrapers and the neon-lit frenetics of Shibuya Crossing and more about small hidden places where one person makes a few things really well. That was the lesson of Wim Wenders's latest film, Perfect Days: Even though the main character lives in one of the most energetic cities in the world, his life is profoundly analog. This appreciation for all things precious and retro is so bona fide in Tokyo that a vintage bookshop like Eureka gets as much street cred as the speakeasy Bar Nightingale. The cultish boutique Visvim General Store, opened two years ago by designer Hiroki Nakamura in several refurbished 1970s-era residences surrounding a meticulously designed garden, showcases brands like Indigo Camping Trailer, a clothing collection that aims to "possess a warmth and character" and that is made with natural dyes. Cafés inspired by traditional teahouses, like **Higashiya**, are the height of fashion.

Many of the latest noteworthy destinations are embracing a "slow aesthetic." After a successful career in New York and London, the Michelin-starred chef Yoshinori Ishii returned to Japan to open his dream project last year: Auberge Tokito, an intimate, innovative Japanese restaurant with a Zen-like garden and four spacious guest rooms, each with a private open-air bath. "I spent 20 years overseas introducing the beauty of Japan's artisanal culture to people," Ishii says. "I re-recognized that Japan is a treasure in this fast-changing world, so I returned to Tokyo to open a small place where I can continue to work with my hands." The latest of the hipster **Trunk** hotel collective is a seven-story building with 20 rooms and five suites overlooking the expansive, leafy Yoyogi Park. It's one of the coolest places to stay in the city; guests have to ring a bell to be let inside its serene interior. And while two of Tokyo's newest properties—Hotel Toranomon Hills and Janu Tokyo—are relatively big and are located in sparkling high-rises, each invested in world-class interior designers who are passionate about natural materials. Both hotels commissioned artists and artisans from around the country to fill their spaces. Signe Bindslev Henriksen, the Danish cofounder of Space Copenhagen, which designed Hotel Toranomon Hills, says, "We really tried to respect the Japanese aesthetic and the way they celebrate the small details and moments-especially now, when many of us are searching for meaning in our surroundings, because we are moving too fast." Even Tokyoites head to Kurkku Fields, a sustainable farm, restaurant, and retreat about an hour's drive away that is also home to an art park and an underground library. It was dreamed up by music producer Takeshi Kobayashi in an effort to showcase a slower, more self-sufficient lifestyle. Guests can stay on the 74-acre property at Cocoon, which has six curved cabins with living roofs and a shared communal kitchen and sauna. HB



RICHARD MAJCHRZAK/STUDIO D. STYLING: DEIDRE RODRIGUEZ.

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SPOT ON

hen I was a child, visiting family in Korea was a cause for unbridled excitement. That all changed one summer when my grandmother took me and my cousin Sangyoon to her local salon to get our hair permed. I was eager to match my cousin, whom I adored, mostly for the fact that she was older than me. At the salon, a slight woman bowed to my grandmother and surveyed us. She immediately gasped. "What happened to her face?" I turned to my cousin, curious, only to find that everyone was staring at me. "What's wrong?" Alarm lifted my voice high.

"She's American," my grandmother said. "They don't mind freckles over there."

The hairdresser shook her head. "We have lightening creams." We can make her look like a true Korean."

My cheeks turned hot in reaction to this stranger's disapproving gaze. As my grandmother waved off the woman's protests, I looked at my cousin, a "true" Korean who had never left the country. Her skin was spotless, unblemished. I studied the others in the room-strangers getting their hair clipped, streaked with white paste, pressed in foil, heated by helmets. All were clear-complexioned, unfreckled.

That afternoon, as my hair was coiled and clipped, I scorched with shame. All year long, I had been looking forward to this trip. I was tired of the taunting at school about my lunches, my eyes, my roasted-barley tea. In Korea, everyone would understand me intuitively, I thought. I had been excited to hear only my Korean name-Hana-and to slip on this other half of me.

After that day, I examined everyone's faces intently. My mother and aunts wore thick foundation that smoothed over any blemish, even in the humid summer heat. My grandmother lamented her brown spots. Sang-yoon and her friends made sure to stay out of the sun. The currency of beauty infiltrated daily talk: "Look at that movie star," my aunt would say, awed, and I would turn to see a spotless face. The message was clear: To have freckles was to be imperfect. To be imperfect was to be ugly. To be ugly was the worst thing that could happen to a girl, a woman.

This aversion to freckles wasn't limited to Korea. When I returned to the United States, my favorite novel, Anne of Green Gables, took on a heavier weight. Red-haired, gangly-limbed Anne proudly claims she can dream her freckles away. Early on, she ponders, "Have you ever imagined what it must feel like to be divinely beautiful?" As an insecure preteen, I fixated on what was left unsaid. A few summers later, I discovered beauty stories in teen magazines. The instructions always started with full-coverage foundation. Blend until you have a smooth canvas. All over the country, girls were told to paint on masks, so hideous were their natural faces.

As the years passed, I watched with alarm as my freckles spread. They refused to remain relegated to my nose and cheeks, slowly encroaching upon my eyelids and then my chin. In some places, the freckles amassed, fusing into a blob. Throughout the years, I would hear admonishments that my freckles were a flaw: "There are lightening creams, you know." "Have you been wearing sunscreen?" "If only you could get them removed."

By the time I was in college, my insecurity had morphed into a resentment of those who held me to this standard of beauty. I became defiant. When my mother casually claimed my freckles were ugly, I shook her off. So what if I didn't look like a "true" Korean? So be it. I basked in the sun, calling on my speckles to create a constellation across my face.

One summer after college, at an outdoor food market in Brooklyn, a vendor pulled down his sunglasses as he handed me a hot dog covered in brisket. "Are your freckles real?"

"What do you mean?" I asked, laughing. "How could they not be?" "There are so many. I thought maybe you drew them on. Don't get me wrong," he said, sliding into a compliment. "They make you stand out, not like the other Asian girls." Was he negging me? I was tempted to snark back. Yet in the back of my mind, a small voice wondered, why would anyone want to draw on freckles when they were considered ugly?

In the BACK *of my* MIND, *a small voice* WONDERED, WHY would anyone WANT to draw on FRECKLES when they were considered UGLY?

The funny thing is, that vendor was prescient. With the rise of social media, the tide began to turn and the boundaries of what is considered beautiful has started to broaden. Freckle filters appeared on Instagram and Snapchat. Famous people posted "no makeup" photos, their cheeks dappled. The past few years have seen freckles become a coveted attribute, drawn onto the faces of runway models, influencers, and A-listers. New products, like PHreckles by Pseudo Labs, Freckle Pen by Lime Crime, and Freck OG by Freck Beauty, appeared on shelves at Sephora and Ulta. Now, you can even get semipermanent freckle tattoos.

I observed this proliferation of pro-freckle beauty products with bemusement. To expand our definition of beauty is a net positive. But a twinge inside me makes me hesitate: There's a fine line between self-love and being manipulated by a market eager to churn out new products for our consumption. Is it really radical acceptance if you have to add on freckles to create the perfect "no-makeup makeup" look?

A year ago, as we were brushing our teeth in the bathroom, my then-two-year-old son noticed my freckles for the first time. "Why face dirty?" he asked, innocent and curious. How interesting, his word choice, the assumption of a flaw. He tried to wipe my cheek. "They're freckles, and they don't rub off. I think they're beautiful," I quickly added. He stopped, his finger on my chin. "Boo-tiful," he agreed with a smile. How easy to create a new narrative.

I forgot about that moment entirely until last week, when he beckoned me to the mirror. "Umma! I look like you." He pointed to himself with a grin. I bent down to see on his sweet, perfect cheek a brown freckle, announcing itself, proudly, hello. HB



FRECKLED FACES Sheer skin tints allow natural freckles to show through, while new pens create faux spots or enhance the ones you already have. The author (pictured at top left) and celebrities like Emma Stone, Rashida Jones, and model Adwoa Aboah (below, from left) all champion their natural pigmentation. Meghan Markle even made headlines in 2018 for letting freckles peek through her makeup on her wedding day. Makeup artist Patrick Ta accentuated Suki Waterhouse's speckles with a swipe of berry-pink blush.



TECHNOLOGY

The DYSON Dynasty

How a British VACUUM CLEANER company has almost single-handedly TRANSFORMED the way we DRY our HAIR and become one of the BIGGEST, HOTTEST LUXURY BRANDS in beauty

traight off a red-eye flight from New York to London, I stare out of my taxi window and watch as the view turns to the countryside—specifically Malmesbury, England, the home of Dyson's U.K. office. I explain to my driver that I'm in town to preview a new product: the at-the-time unreleased Supersonic Nural hair dryer. "My wife loves her Dyson hair dryer!" he exclaims. "Everyone in England has a Dyson vacuum in their home."

This devotion isn't attributable just to the proximity to the Dyson offices; we're equally obsessed with the brand stateside. You can find Dyson products at the Well New York or Barry's (the latter is equipped with the brand's hair dryers and air-purifying fans) and in luxury hotel rooms (like at the Equinox Hotel or Waldorf Astoria Beverly Hills). Social media is flooded with enthusiastic Dyson reviews. Why are these elite hair tools, which have a hefty price tag of \$429 and up, everywhere—and how did Dyson go from vacuum tech to the darling of the beauty industry?

First, a little background: Founder and chairman James Dyson launched his company in 1993, after becoming increasingly frustrated with the vacuum options on the market. His solution was the world's first bagless cyclonic vacuum, which could be cleaned easily, without constantly changing filters. But it wasn't until 2016—decades after producing smarter vacuums, air purifiers, and heaters—that Dyson made his first foray into hair tools.

 $\hbox{``VACUUM CLEANERS}\ are\ great$ for CONVERSATION at DINNER PARTIES, but people get much more EXCITED about BEAUTY PRODUCTS," says James Dyson.

"Hair is a wonderful category to be in because there are so many problems to solve," Dyson tells me in his sunlit corner office, designed in the minimalist, functional style we've come to expect from the brand. "The complexity of hair is what makes creating in the space such fun."

Since the introduction of Dyson's first-ever styling tool, the Supersonic dryer, the company has continually come out with more energy-conscious, better-for-your-hair tools, including the viral Airwrap multistyler in 2018, the Corrale, a cordless flat iron, in 2020, and the Airstrait, a combo dryer and flat iron that simultaneously straightens and dries hair using focused airflow instead

of hot plates, in 2023. Now, eight years after first entering into beauty, Dyson is going back to its roots with the launch of the Supersonic Nural, the next generation of its first dryer.

"It was a wonderful surprise," Dyson says of the brand's success within the hair category. "Vacuum cleaners are great for conversation at dinner parties, but people get much more excited about beauty products."

Salon stylists quickly adapted to using Dyson tools but reported issues with cleaning the filter of the original Supersonic an integral part of a well-oiled hair dryer. The brand took feedback from pros and launched the Supersonic r-an ultralightweight, easy-to-clean, salon-only dryer-at New York Fashion Week this year. And feedback from consumers went straight to the development of the Supersonic Nural, the brand's newest innovation and most advanced hair dryer to date.

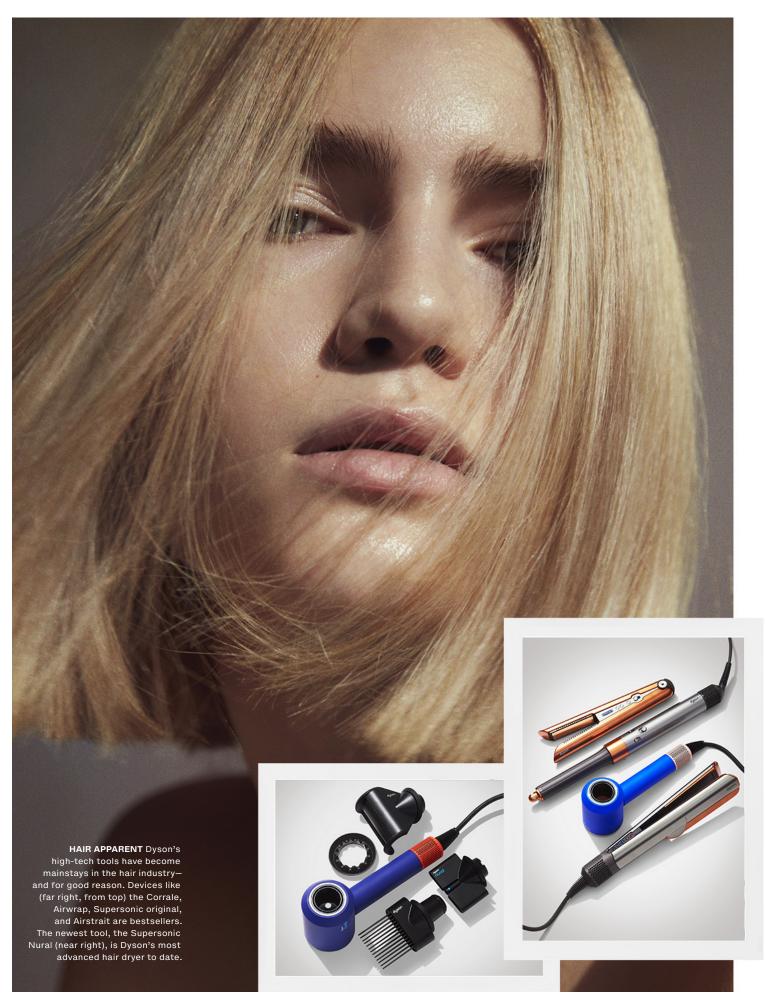
"We don't just rely on market research," Dyson explains. "Everyone at Dyson, from the engineers to the designers, uses our products, so new innovations often start as a problem that a team member personally wants to solve."

The Nural is a smarter iteration of the Supersonic. One of the biggest changes Dyson made was the creation of scalp-protect mode, which reduces heat as the tool moves closer to your head. There's also a new sensor that recognizes which attachment is in use and switches the speed and heat accordingly, plus a pausedetect feature, which shuts off the heat when you put it down. Even the Supersonic Nural attachments are more advanced; adding to the brand's repertoire of specialized attachments is a new diffuser designed to dry and enhance both curls and waves.

After chatting with Dyson, I realize the boom isn't just the result of a company known for its vacuum cleaners wanting to cash in on the multibillion-dollar hair-care industry. Everyone from the engineer who talks to me about hair follicles for a good half hour to one of the brand's color specialists (Dyson has a whole team dedicated to perfecting the unique color combinations of every product) seems wholly immersed in moving the future of hair forward. This is what sets Dyson apart from its competitors in the hair-tool space. While a handful of popular dupes of Dyson's tools have popped up, the company remains 10 steps ahead by investing in innovative and scientific research.

When asked about his legacy, Dyson says, "If you were to remember me, I hope it is as someone who was trying to bring new technology into the world to make people healthier and more beautiful. That would be lovely." HB

DPPOSITE PAGE, MODEL IMAGE: AUGUST; STILL LIFE: RICHARD MAJCHRZAK/STUDIO D



Can Skincare Make You HAPPIER?

f you're looking for an excuse to invest in more skincare, consider this: "The ritual of a regular self-care routine can improve mental health as a form of mindfulness," says Blair Murphy-Rose, a dermatologist based in New York City.

Neuraé, a new skincare brand rooted in neuroscience, aims to do just that by buoying spirits not just through the ritual of applying creams but via the products themselves. Developed by Sisley executives Philippe and Christine d'Ornano with the brand's laboratories. Neuraé's debut line is designed to make you both look and feel better starting from a cellular level. "Can we influence the link between skin cells and emotional aging?" asks Christine d'Ornano.

Neuraé is backed by more than 10 years of clinical research prioritizing three key neuromodulators that facilitate communication between the cells of the brain and the skin: neuro-ingredients, the actives said to encourage positive signals from the brain while minimizing negative ones; neuro-textures, which refer to products' unique sensorial feel; and neuro-fragrances, the functional scents that can help balance your mood and impact your skin. Neuraé also utilizes the adaptogen red ginseng, the anti-inflammatory Eperua, and skullcap, an extract derived

from a flowering plant and used for hundreds of years as a mild relaxant and anxiety reducer, among other applications.

"If a user finds a product's scent calming and relaxing, then potentially, as they are smelling it and putting it on the face, their facial muscles will relax," says Rachel Herz, a neuroscientist and author of *The Scent of Desire*. Herz concedes that while the pleasing scent of a product alone is not enough to deliver long-term changes to your appearance, unless combined with skincare actives, it may provide an added, albeit temporary, boost.

The three pillars of Neuraé's product line are the Joie, Énergie, and Sérénité collections. Each one features a moisturizer and a fragrance roller to help enhance your mood, plus a rebalancing Harmonie serum. The hydrating serum is a standout, with an elegant texture and a zippy scent that make skin feel fresh.

Experts say that more research is still needed on the effects

of topical neuro-ingredients. "There's growing interest in the potential mood-boosting effects of extracts like skull-cap and Eperua, although direct evidence linking these ingredients to enhanced emotions is still emerging," says New York City plastic surgeon Lara Devgan. "Many skincare ingredients have soothing properties that can indirectly contribute to a sense of well-being by improving skin health."



From left: Neuraé Joie the Emulsion (\$170), Harmonie the Serum (\$195), and Énergie the Emotion Booster (\$65).

BAZAAR

gle, and Serenite collections. Each one features a moisturizer the Serum (\$195), and Energie the Emotion Booster (\$6



CHRISTY TURLINGTON BURNS

The SUPERMODEL will ALWAYS be in FASHION. But her FOCUS is FIXED on a better FUTURE for MOMS EVERYWHERE.

Story by LEAH CHERNIKOFF

Photographs by ETHAN JAMES GREEN Styling by CARLOS NAZARIO

spy Christy Turlington Burns before she sees me. She's curled up on a couch in a common area of the open-plan TriBeCa, New York, offices of Every Mother Counts, the nonprofit she founded 14 years ago to make pregnancy and birth safe for women across the globe. At a glance, Turlington Burns, 55, looks like anyone else wrapping up a workday: eyes fixed on her laptop, immersed in her work. She's dressed, well, for a Tuesday at a nonprofit job, which is to say nothing is too fancy or precious: high-waisted camel-color pants, a floral blouse, flats. Her hair is pulled back in an easy bun, and she has on not a stitch of makeup.

It's a picture of Turlington Burns that belies the fact that she is also not just a model but one of *the* supermodels, mononymously enshrined in fashion history alongside a select few peers like Linda, Naomi, and Cindy. In the '90s, that rarefied group ushered in a new era of fashion and radically altered the industry in their wake. George Michael's "Freedom! '90" video, in which that particular foursome all appeared, was the turning point: It took fashion out of its exclusive Parisian salons and smashed it, irreversibly, together with pop culture. The supers, as they became known, were covered in the press with the same breathless rapture as movie stars.

But I get the sense that this is how Turlington Burns prefers things now: low-key, no frills, all the better to focus on the advocacy work that has propelled her since the birth in 2003 of her daughter, Grace, with her husband of almost 21 years, the actor and director Ed Burns. Turlington Burns hemorrhaged following Grace's birth, prompting her to focus her work on improving maternal-health outcomes. To date, Every Mother Counts has

helped to support more than 1.5 million women, families, and health-care workers and invested more than \$42 million in raising awareness and developing community-led solutions. Though she still models—this cover of *Harper's Bazaar* marks her 14th for the magazine—she is highly selective about which jobs she takes. "I can do a day here and there," she says. "But then, two days, I'm like, 'Too much. It's too much."

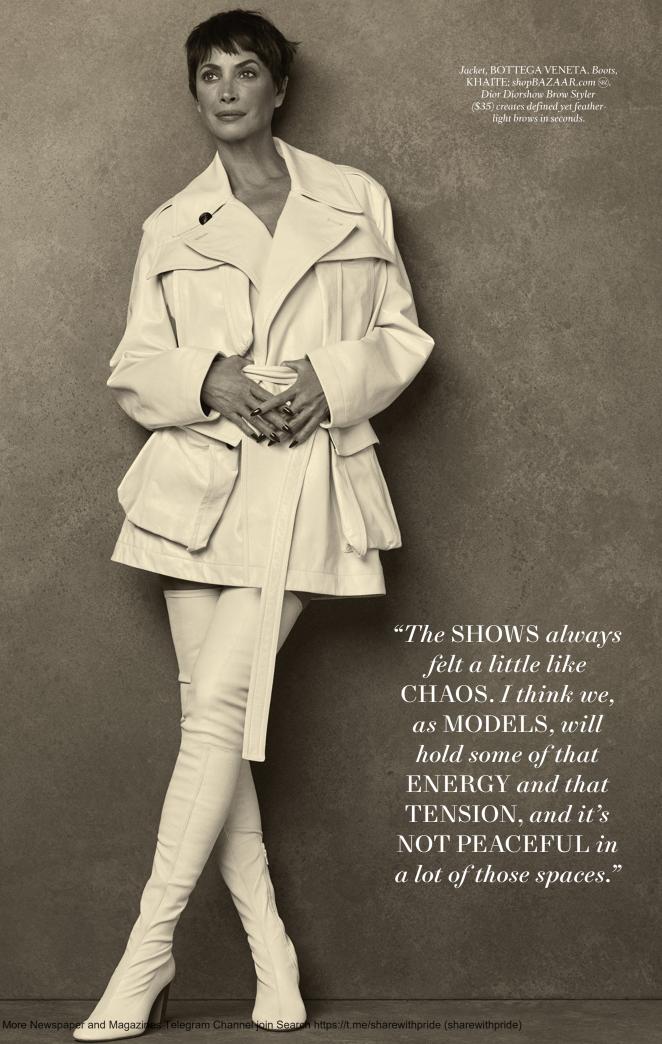
It's "too much" because it can cut into the work Turlington Burns does with Every Mother Counts; it's too much because she is a mother of two—Grace, now 20, and son Finn, 18—and, as she says, "postpartum is forever"; and perhaps it's too much because Turlington Burns's practical, down-to-earth nature is often at odds with the drama-filled fashion industry, which she has somehow managed to navigate on her own terms for four decades.

In a glass-walled meeting room appointed with a couch, a comfy chair, and a coffee table, Turlington Burns recounts attending one of her son's high school basketball games where the opposing team passed around a nude photo of her from an old shoot as a heckling tactic. "I was surprised it hadn't happened sooner," she tells me. "But at the same time, I was like, 'This is so rude!' "The incident turned into a "bigger thing" once the school got involved. "All I wanted to do was disappear," she says, growing more animated. But she quickly returns to an even keel: "I don't feel embarrassed about anything," she explains. "Regretting things is a waste of time."

It's a story that's somewhat emblematic of Turlington Burns's relationship with fashion now, which might be characterized as having an arms-length embrace of it. It is not an overstatement to say that she is one of the most successful and beloved models >



Bodysuit, skirt, cuffs, gloves, and pumps, ALAÏA; shopBAZAAR.com 🖘.







Slipdress, MICHAEL KORS COLLECTION.



Dress, CELINE BY HEDI SLIMANE. Ring, BRENT NEALE.

of our time. Turlington Burns made history when she signed an exclusive contract with Calvin Klein at 19 to launch the fragrance Eternity; she did her last campaign for Eternity two years ago. She doesn't particularly like walking in fashion shows—and notes that she's walked in only three in the past decade: for Marc Jacobs when she was 50 and, more recently, for Ralph Lauren and Pucci. "The shows always felt a little like chaos," she recalls. "I think we, as models, will hold some of that energy and that tension, and it's not peaceful in a lot of those spaces."

But whereas some of her contemporaries have remained fixtures of the industry, still enamored of and part of the glamour of it all, Turlington Burns has never felt beholden to or caught up in it. In 1994, at the height of her early success, she stopped modeling to attend NYU, eventually graduating cum laude. "I feel lucky to have the option [to model]," she says. "It's still my livelihood. I don't take a salary here [at Every Mother Counts] because that doesn't feel right, but this is my main job."

Her remove also reflects her disposition. "I'm a shy person, actually," Turlington Burns admits. "I like a quiet set. If I hear any dance music or techno music, I want to flee. I feel it in my bones, like, ugh," she says, her face wrinkling at the thought.

here's music on set inside the Red Hook, Brooklyn, studios for this story's shoot, but it isn't techno. (She does not flee.) True to low-key form, Turlington Burns arrives solo, a fairly unprecedented move for a cover star. I watch as she poses before Ethan James Green's camera in a backless knit Alaïa bodysuit reveal-

ing a not-insignificant amount of side boob, then see the images pop up on a nearby monitor. It's like a magic trick: Oh, right, *there* is a supermodel. She lights up the frame in a way that is singularly captivating, which is all the more remarkable against the backdrop of a constant deluge of filtered selfies.

"Christy is the most classic beauty," Turlington Burns's friend (and fellow supe) Cindy Crawford says. "She's the only one of us that the Met used as a mannequin. She has the type of beauty that would be described as beautiful in any century."

If you scan the comments of any recent clip of Turlington Burns that has been posted to YouTube—appearances on morning shows and on various panel discussions promoting the work of Every Mother Counts or last year's Apple TV+ documentary series *The Super Models*, which reunited the supers and charted their course to domination—that kind of reaction to Turlington Burns's beauty is par for the course. There is an aura of awe that surrounds it.

In contrast, Turlington Burns has a preternatural ground-edness that she attributes in part to her mother, Elizabeth, who accompanied her when she started modeling at 14. Partly, it's "just who I was," she says. It allowed her to weather the aforementioned chaos of the runways and also protected her from an industry notorious at the time for preying on vulnerable young women. "Being a person who is quiet and studies people, I think I learned how to not stand out. My mom never said, like, 'Oh, here's how you're going to protect yourself.' I think I just really paid attention, honestly."

Turlington Burns does credit her mother with shaping her perception of and approach to beauty. Elizabeth, now in her 80s, was born in El Salvador and grew up in L.A. and worked for Pan Am as a flight attendant in the '60s, a job that was the height of glamour at the time. (It's also how she met Turlington Burns's father, Dwain, who was a pilot.) "My mother is probably the first person that I was like, 'Oh, that's beauty,' "Turlington Burns says. "She is very low-maintenance. My mom didn't ever even think about augmenting herself or changing herself in any way. I don't do any of those things either."

What stands out in the sea of comments about Turlington Burns across social media, almost as much as a universal reverence for her inside-and-out beauty, are expressions of praise for the fact that she is showing—gasp—signs of aging. It shouldn't be revelatory or praiseworthy to have a few wrinkles, but our collective impressions of what any particular age looks like have been warped and distorted by social-media filters and AI, as well as the ever-growing array of cosmetic procedures now available.

Turlington Burns wouldn't know about any of that, though. "I don't have my comments on," she says. "My daughter told me to do that a couple years ago. I'm really happy that I don't [have to see the comments]. I can't say that I'm Teflon. I'm sure if I did read something that was pointed or mean, it would hurt me in the same way. But I also try not to give that much attention to any of it."

She is maybe just a little bit Teflon. You would have to be to emerge from decades of modeling and public scrutiny with the self-assuredness Turlington Burns brings into a room. She learned early on in her career to set clear boundaries and exert as much control as she could; models typically have very little. During our conversation, she is direct about what she does not want this story to be about. "I don't want to put myself out as the face of aging beauty," she says—a fate she's suffered before and that media, including magazines like this one, for far too long thrust on anyone over 40.

Turlington Burns is contemplating what it means to get older and move into a new phase of life, though. "I'll be 60 in five years, and I want to start thinking through what the next five years will be for me personally," she says. Every Mother Counts will be almost 20, and her daughter will be 25; there is a lot of work to do. "Early on, I said I hope that by the time she's thinking about if and when and how and why she wants to be a mom, these issues [around maternal health] are the rare event that most people think that they are. And we're very far away from that right now."

It has been estimated that the maternal mortality rate in the U.S. has doubled over the past 25 years. The prospect of another Trump presidency threatens to roll back access to reproductive health care even further. "I am motivated most days by the momentum that's been gained in the last 14 years," Turlington Burns says. "There's more bills and legislation that maternal health is a part of.... And if things were to go the way that we don't want them to go in terms of reproductive rights, there is opportunity. And historically, I would say a lot of energy comes to the surface in those times."

Turlington Burns herself sees 68 as the age to look toward anyway. "One of my friends is in her early 60s, and she believes that the golden age is 68," she says. "That's the place where you might be a grandparent, if your kids have families. You're probably retired. You are hopefully healthy enough to enjoy your grand-children or having more flexibility and time and freedom. And so I like that as being a farther-away number because I'm like, 'Oh, I can build up to 68.'" HB



ANOK YAI

She's one of the most IN-DEMAND FACES in FASHION. But for the South Sudanese American model, BEAUTY comes from a DEEPER, much more PERSONAL place.

Story by KAITLYN GREENIDGE

Photographs by ETHAN JAMES GREEN Styling by CARLOS NAZARIO

Iove paintings when it feels like you're intruding," says Anok Yai. We are standing in front of Kerry James Marshall's

We are standing in front of Kerry James Marshall's *Untitled (Studio)*, which hangs in New York's Metropolitan Museum of Art. The painting is a glimpse into an artist's workspace, with a model seated, her head in the hands of an artist's assistant who is staring at the viewer. It is as if you've disturbed something—or maybe the viewer is the artist, about to tackle the half-completed canvas that sits to the left of the frame.

"I fucking love this," Yai says and immediately sits on a bench in front of the painting. It makes sense she'd be drawn to it. In addition to being that rare cultural phenomenon—a bona fide supermodel—Yai is also an artist. She taught herself oil painting a few years ago.

"I started off painting a portrait of myself," she explains. "Every month, I would add a detail." She describes the work as "a time capsule in a painting of myself."

Yai chose an extraordinary period to document herself across. Over the past six years, she has climbed to the top of the modeling industry. She is the second Black model, after Naomi Campbell

in 1997, to open a Prada show. That assignment is a coronation for a model, and Yai has accepted the crown. Since then, she has walked for Louis Vuitton and Mugler, and she's also been featured in short films for Chanel and Saint Laurent and campaigns for Estée Lauder. This spring, she became the face of Mugler's fragrance Alien Hypersense. "They gave me a lot of artistic agency on the shoot," she says. "I think the stunts were supposed to be CGI, but I asked, 'Can I do it for real?'" And so there she is in the ad, scaling a wall with ease.

That kind of success could easily be overwhelming. Yai says her love of art, though, is "part of what has kept me whole.... I didn't feel like I was really losing myself as I got into the fashion industry."

That's why she's agreed to meet me at the Met for our interview. Since her early days of modeling, "I've had a habit of drawing on my pillowcases at hotels," she confesses. "It started off as a habit when I was younger. I would just draw on my bedsheets." When she began her modeling career and found herself with hours of downtime in hotel rooms around the world, she would ask her team for canvases and painting supplies and begin to explore. >











It was time to stop defacing the linens. Now, she paints friends; one of the things she's working on currently is a picture of the singer Daniel Caesar.

Another friend in her circle, fellow model Mona Tougaard, says that she and Yai "definitely have a shared interest in art and humor. We're laughing together all the time. She can always make me laugh." The two first met in 2019 at a shoot for Max Mara. To Tougaard's point, Yai definitely has a deadpan sensibility. When I ask Yai what she thinks of our culture's widespread belief that aging means a loss of beauty, she says with a straight face, "You know that I'm Black? Never crosses my mind. I feel like that's between you and God."

ast year, with her career in full swing, Yai made the decision to step back to complete a residency at artist Kehinde Wiley's workspace and retreat, Black Rock, in Dakar, Senegal. "I booked myself out for one month, and I basically disconnected my phone," she says.

That willingness to explore the unfamiliar is on display when we first meet. Yai had mentioned wanting to go to a museum, and when she arrives at the Met's Great Hall, she's wearing a pink beanie, a black satin bomber jacket delicately embroidered with flowers, and black pants. "This looks so different from the Met ball," she says. She's only ever been here before when she's attended that event—in 2021 in Oscar de la Renta, in 2022 in hot-pink Michael Kors, and in 2023 in oxidized gold-and-silver Prabal Gurung.

Yai had gone to a dinner the night before that celebrated her work with Mugler on Alien Hypersense, so when she gets to the museum today, she has a pair of translucent pink sunglasses on—a chic way to acknowledge the toll of a late night out. They come off, though, as soon as she enters the galleries and starts looking around.

As we walk through the museum, Yai stops in front of the works that catch her attention, allowing her eye to draw her to where we go next. It's the instinct of someone who is, at heart, an artist.

Yai's extraordinary trajectory as a supermodel is also, for someone like her, the perfect training ground for someone who wants to lead a creative life. She's been able to travel the world, finding inspiration in Iceland, Japan, and Brazil.

"I went to Morocco maybe five years ago for a shoot," she says as we settle into a café on one of the upper floors of the Met. "It was a 10-hour drive to the village where we were staying, and we had to drive by these cliffs where families live tucked [away]. Their kids would jump and hang on to the cliffs and run around. It was so dangerous, but they were so comfortable because for them, the cliff is just a home.

"As we were driving, I was so scared that we were gonna fall off the side and tumble. But when I saw those kids, their idea of where their fears are compared to where mine were at the moment—I was so shocked by those different mindsets," she says. "I feel like fear controls a lot of people. I mean, it controls me too, and I wanna get to a point where even if I'm scared, I can move forward, right?"

That's why one of her beauty icons is Nina Simone. "I love the way she unapologetically carried herself and in the face of strife, she still stood her ground," Yai says of the singer, songwriter, and activist. "She had moments of intense fear because she went through a lot, but she still acted fearless."

YAI IS THE DAUGHTER of immigrants from South Sudan. She was born in Cairo in 1997, and her family came to the United States, settling in New Hampshire, when she was three. "I felt beautiful in my spirit growing up as a Black child," Yai explains. "My mom made sure that I did. She instilled in me the idea of owning your beauty and not letting it be controlled by other people's opinions. She would speak life into me, and she would do it in a way where sometimes I didn't realize she was doing it."

With its towering mountains and unspoiled forests, New Hampshire can be starkly beautiful, though Yai says she didn't understand it when she was growing up there. "People would come during the fall to see the leaves. And I was like, 'What do you want here?' I had an aversion to New Hampshire because the cold is just—it's painful," she jokes.

Even in the cold of New Hampshire, Yai's mother surrounded her with the rituals of home. "In my culture," Yai says, "we care a lot about taking care of our skin and scenting the house." Now, she loves the smell of lavender and rose oils. "I've adopted things like perfuming my bed. I have a ritual at night. I like to light a candle. I read a book, take time for myself to meditate, and think about where I am, where I was, and where I wanna go. My life is so chaotic. I like to have moments to just focus."

"When I've ACCOMPLISHED something ... the WHOLE WORLD opens up and I FEEL the most EXCITED. My IDEA of BEAUTY comes from MY OWN SELF-WORTH."

Those attempts at grounding are crucial in a world that asks her to navigate the temperamental power that comes from beauty. "When I was younger, I thought that beauty was something that you could attain more of.... If I put on this nice outfit, if I wear this certain makeup, it would make me more beautiful," says Yai. "But I've realized that beauty is more of an essence that you have inside of yourself as a woman. Once you find it in yourself, it's not something that can be taken away or changed."

Yai says she feels most beautiful "when I've accomplished something. When I finish an art piece, the whole world opens up and I feel the most excited," she says. "My idea of beauty comes from my own self-worth." HB

Coat, BOTTEGA VENETA. High Jewelry necklace and Allegra rings, BULGARI.

HAIR: JAWARA FOR ORIBE; MAKEUP: YADIM FOR WESTMAN ATELIER; MANICURE: DAWN STERLING FOR NAILGLAM; CASTING: ANITA BITTON AT THE ESTABLISHMENT; PRODUCTION: COUNSEL; SET DESIGN: DYLAN BAILEY. SPECIAL THANKS TO SAMSON STAGES. FOR MORE SHOPPING INFORMATION, GO TO BAZAAR.COM/CREDITS. (W) = BUY ON SHOPBAZAAR.COM





TRANSLUCENT, RESPLENDENT, with dashes of metallic SHINE, SPRING COUTURE's most striking looks play with the INTRICACIES—and POSSIBILITIES—of FORM

Photographs by SAM ROCK Styling by CARLOS NAZARIO

This page, on Amelia Gray: Dress and sandals, CHANEL HAUTE COUTURE. Ring, TIFFANY & CO. Opposite page, on Ali Dansky: Bodice, trousers, and single rose stem, JEAN PAUL GAULTIER HAUTE COUTURE BY SIMONE ROCHA. Haute Joaillerie Collection ring, CHOPARD.

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On Canlan Wang: Dress, DIOR HAUTE COUTURE. Headband, VERONICA MARUCCI CHAPEAUX. Ballerinas, GIAMBATTISTA VALLI.











WONDER Years

For four decades,
MARC JACOBS
has made fashion that is
PERSONAL, URGENT,
and ERA-DEFINING.
"Once I knew what
I LOVED," he says,
"I just COULDN'T GET
ENOUGH of IT."

Story by STEFF YOTKA

Photographs by GRACE AHLBOM Styling by CLARE BYRNE

arc Jacobs, the fashion brand, has been

in business for 40 years, but Marc Jacobs, the person, now 61, has been dreaming of fashion for much longer.

"You know how people say to count sheep in order to fall asleep?" Jacobs asks.

"Well, I used to imagine myself folding this coveted red Lacoste corduroy shirt, literally putting it face down and folding it into thirds." He mimics folding a shirt, recalling his bedtime ritual as a 12- or 13-year-old, when he was living on the Upper West Side of Manhattan with his grandmother Helen.

"That was my vision in my head. That was my sheep."

We are sitting in his white office in SoHo. A photo of svelte, nude Jacobs circa 2009 hangs on one wall, and opposite it on the ground, leaning against a bookshelf, is an image of grungy, sweater-clad Jacobs circa the mid-'90s, lounging on a bed with stylist Venetia Scott and directors Sofia Coppola and Zoe Cassavetes. In the middle is 2024 Jacobs, with a sleek bob, silver nail polish, a Carhartt hoodie, Saint

Laurent jeans, and Cactus Plant Flea Market Nikes. >







One could wonder, within this triptych, which is the real Marc Jacobs? And these are only a handful of the permutations over the years. There is also the 15-year-old fashion-obsessed stock boy at the influential '80s Manhattan boutique Charivari. There is the brooding young designer captured in an etching by Elizabeth Peyton and the bombastic nude hunk captured on film by Juergen Teller. He has been the consummate showman taking a bow after presenting a spectacular collection in Paris for Louis Vuitton, where he served as creative director from 1997 to 2013, as well as the shy designer peeking out after a twee Marc Jacobs one in New York. Is he the Jacobs who dressed as a gigantic pigeon at his Christmas party? Or the one who walked Kate Moss up the steps to the Met Gala in a tux? Maybe the real Jacobs is the pearl-necklace-wearing bookworm who appears on his Instagram these days, paging through In Cold Blood in the Frank Lloyd Wright-designed home he shares with his husband, Charly Defrancesco, in Rye, New York.

The answer, of course, is that he is all of them. "The transformation or the reinvention, I think, is the essence of what I've always loved about this," Jacobs says from across his desk.

Jacobs's relentless, perpetual state of evolution, fueled by a ravenous curiosity, is what has made him one of the most thrilling designers of our lifetime. What remains constant throughout every iteration and every collection is an unbridled love for fashion and a formidable drive to keep creating.

"The REINVENTION is the ESSENCE of what I've always LOVED about this."

"When he does a collection, I think he almost lays down and cuts his heart open for it," says the designer Anna Sui, who is a close friend. "There's that much put into every collection and that much that he's trying to express and share with everybody."

That emotionally raw, heart-on-the-floor passion translates viscerally to his designs. Jacobs is one of few designers in New York making clothes that are about an idea or evoking a feeling rather than solving a need in your closet. He responds to what inspires him and, in turn, creates clothing for a more inspiring life.

AS INSTINCTIVE AS Jacobs's design process is—he describes it as "a force field at work, where it's sending you this thing, and then that triggers something else, and that thing triggers something else, and you get to wherever you're going"—his career has become an industry playbook, a template that fashion brands are still learning from (and copying) to this day.

When Jacobs graduated from the Parsons School of Design in 1984, he was hired immediately by the man who would become his longtime business partner, Robert Duffy, to design Sketchbook, a contemporary line. The pair founded Marc Jacobs the same year. "I didn't really see myself as going to work for anyone," he says.

Jacobs did, of course, go on to work for others—first at Perry Ellis, where his successful four-year run as creative director is overshadowed by the infamous 1992 grunge collection that got him fired. And then at Louis Vuitton, the jewel in the crown of

LVMH founder, chairman, and CEO Bernard Arnault's empire, where Jacobs became the first American selected to lead a French luxury brand.

"Like John [Galliano] at Dior, Marc was a risk Mr. Arnault took," says Sidney Toledano, the former president of LVMH Fashion Group. (LVMH owns a majority stake in Marc Jacobs.) The risk paid off; plucking designers from independent brands and seating them at the throne of European heritage labels is now a common practice.

At Vuitton, Jacobs collaborated with artists like Stephen Sprouse, Takashi Murakami, and Richard Prince, inviting them to tweak and twist the classic LV Monogram. The results were wildly successful (the Sprouse Speedy bag is now a coveted grail) and set a new standard for luxury branding.

"From his generation of designers, for me, he's one of the best," Toledano says of Jacobs. "The work he did at Vuitton, it was groundbreaking. He brought the ready-to-wear, the fashion spirit, the creativity."

Other Jacobs hallmarks that became de rigueur industry practices: launching a little-sister or diffusion line (Jacobs started Marc by Marc Jacobs in 2001 and its successor, Heaven by Marc Jacobs, in 2020) and—his most influential calling card—stacking a starry front row with the most important musicians, actors, directors, and artists of the time. This is something others covet and build whole marketing strategies around, but Jacobs does it easily, since most of the time they are simply his friends.

"Marc is my family," says Lil' Kim, who has known Jacobs for 20 years. Their friendship, born at a fashion show, has taken them from "eating strawberries in Marc's studio" to the Met Gala, but Kim remembers Jacobs's generosity and support during her "darkest and hardest times. He was there for me before a lot of people who I thought would be, and I will forever take that with me," she says. "He threw this big, lavish party for me, and he made the T-shirt line Marc Loves Kim.... I will forever hold him on a pedestal."

For all his success, and considering the impact of his approach to fashion, Jacobs insists that he "never did a show or designed a collection to be commercial." (While Toledano won't comment on brand figures, he will say the Marc Jacobs brand "is strong.") "Some of them may have been more commercial than others," Jacobs concedes, "but I think what happened, especially once the Vuitton thing started, was getting into the idea of a theatrical experience." He points to a Fall 2020 Marc Jacobs show choreographed by Karole Armitage as a personal favorite and one of his most realized collections; it cycled between mod '60s dresses vaguely evocative of Jackie O, punkish plaids, and majestic minidresses made of metallic tinsel. "It wasn't a presentation of clothes you need," he says of his overarching ethos. "It was the telling of a story you might be interested in seeing. That was the big difference."

The kind of kismet Jacobs seems to stumble into time and time again can seem implausible—almost blessed, as though through the sheer might of believing a teenager was able to simply will his dream of becoming a globally famous fashion designer into a reality.

"Once I knew what I loved, I just couldn't get enough of it," says Jacobs. "People always say, when you learn a new word, then you start hearing it all the time. It was a similar thing with >

experience and fashion. The more I loved fashion, the more fashion people were drawn to me and I was drawn to them. I had such a voracious appetite for what I loved."

What Jacobs has loved has been the lifeblood of his brand since day one. Where other designers may try to capture a mood in the zeitgeist, dress a certain type of woman with a wardrobe, or respond to market desires for specific items, Jacobs's collections are powered wholly by love. If you're never chasing trends, the greater the chance to create them or even shift the whole mood of fashion, which Jacobs has done over and over again.

"People ALWAYS SAY, when you LEARN a NEW WORD, then you START HEARING it ALL the TIME. It was a similar thing with FASHION."

Think of the gentle rounded collars and nipped-waist blouses from Fall 2004, a nod to the screen sirens Jacobs loves, and the sensual but prim dress of the artist Rachel Feinstein, who is a friend. Think of his Fall 2012 homage to fashion journalist Lynn Yaeger's eclectic style by way of Jamiroquai or the Fall 2015 nod to the strictness of Diana Vreeland's hell-red living room, imagined with tight waists and seductress knee-high boots. Both the Penn State Blue Band and Sonic Youth have performed on his runways, and his inspirations range from the sullen teen superhero Violet from *The Incredibles* (Fall 2005) to the rebellious punk spirit of Vivienne Westwood (Spring 2023). To follow Marc Jacobs's design history isn't just to learn about fashion but to learn about the people, art, and ideas that move Jacobs himself. These collections are not the result of some Q1 strategy session or tallied up on a line sheet.

s Jacobs's fashion shows were evolving into megawatt theatrical productions, so was his star rising in popular culture. You could pinpoint 1998 as the beginning of Marc Jacobs the celebrity: He won Womenswear Designer of the Year at the VH1 Fashion Awards, one of the earliest collisions of fashion and popular culture. Winona Ryder wore one of his dresses to the highly publicized trial that stemmed from a 2001 shoplifting incident, helping put Jacobs's designs in front of a growing celebrity-obsessed audience. By 2005, his Stam bag, a quilted leather hobo shape named for model Jessica Stam, was on the arms of the most paparazzied It girls, like Lindsay Lohan and Beyoncé. His campaigns and front rows took on a more A-list quality too: Victoria Beckham spilled out of a shopping bag for a 2008 ad; Miley Cyrus brooded on a beach for the brand in 2014. Things came full circle when Kendall Jenner made her runway debut during Jacobs's sleek, neutral-toned Fall 2014 collection. In 2016, she was joined on Jacobs's catwalk by Lady Gaga.

Off the runway, Jacobs had become so entrenched in pop culture that in 2007, this magazine transformed Jacobs, alongside

Karl Lagerfeld and Donatella Versace, into a Simpsons character. (It's now tattooed on his left bicep.) The filmmaker Loïc Prigent followed him for months to produce the revealing and sentimental documentary *Marc Jacobs & Louis Vuitton* in 2007. By 2010, his personal life was chronicled by Page Six and he was just as likely to get papped on vacation as the A-list stars who wore his clothes.

"I remember there were a couple of things that were very hurtful that were written about me when I was very down and I was not in a good place," he says. Jacobs has been open about his struggles with addiction and stints in rehab. "That's part of the price that you pay when you put yourself out there and you make yourself known and you make your thoughts known and your feelings known."

"There were terrible times," recalls Sui. "There were times when we were all worried, but I never felt that he wasn't going to survive it." Why? "Fashion is absolutely what he loves," she says. "I think he can't help himself."

"I'm in a good mood today," Jacobs says, smirking at me, "so I think I have a very positive attitude, and I can see things as being just amazing, like, 'This is incredible. How did we do that? How have we done this for 40 years?'"

It's not just that he's "done this" for 40 years that's impressive; it's that 40 years later, he's still as voracious, passionate, and creative as he was on day one. His recent Spring 2024 collection blew up many of his design signatures into doll clothes. There are the safari jackets of Spring 2015, now plumped and padded, the tracksuits of Fall 2017 supersized and extra long or shrunken into miniatures and studded with Heaven crystal bears. The prom dresses from Spring 2006 and the surreal lingerie looks of Spring 2008 return in topsy-turvy proportions alongside a hulking version of the Venetia bag. It's not just a rehash; there are new belted board shorts, rollneck sweaters with tugged-front shoulders, and dementedly lovely bejeweled and pailletted dresses that look like a cross between the wardrobes of Diana Ross and Polly Pocket.

"Marc Jacobs is a legend," says Sui. "That's what every designer strives for, that signature or identity—an icon of the brand. I think that he's established so many icons of his brand that will carry on forever."

SINCE AT LEAST 2016, Marc Jacobs has attached the hashtag #gratefulnothateful to nearly all of his Instagram posts.

The hashtags are as much for Jacobs as they are for his followers—a reminder to embrace positivity first and foremost. Because it's not that Jacobs never gets frustrated or angry or wants to throw in the towel.

"Oh, that happens constantly," he says, laughing. "It happened just as much earlier on as it does now. There's some pain and suffering involved in doing this."

He remembers how he felt after the Spring 2008 show started particularly late and received a lot of flak. (*Continued on page 122*)

From left: Stam in Fall 2006, Abdi in Spring 2013, Wek in Fall 2002, and Scherzinger in Spring 2024. All clothing and accessories, MARC JACOBS.

MODELS: UGBAD ABDI, VALERIE SCHERZINGER, JESSICA STAM, AND ALEK WEK; HAIR: DYLAN CHAVLES FOR ORIBE; MAKEUP: JEN MYLES; MANICURES: NATALIE PAVLOSKI FOR CHANEL; CASTING: ANITA BITTON AT THE ESTABLISHMENT. FOR MORE SHOPPING INFORMATION, GO TO BAZAAR.COM/CREDITS.























PRODUCTION: M.A.P. FOR MORE SHOPPING INFORMATION, GO TO BAZAAR.COM/CREDITS.

IN CONVERSATION

CONTINUED FROM PAGE 60

different parts of California's Central Valley. We're continuing to educate people on the importance of voting, advocacy, and civic participation. We were very involved in the 2020 census, registering 94,000 people. We have a great education department fighting racism in our schools. When we organize a chapter, we always ask the people what they want to see improved in their community. In one, they wanted sidewalks and gutters; when it rained, they were having to walk in the mud. An adjacent community had septic tanks that overflowed, but they were able to get connected to the city sewer system. Members also got themselves elected to water boards and school boards. That is what the organizing is all about: letting people know that they have the power to create the solutions to their problems.

LRF: All of my installations come with books that I edit, write, and put together with interviews. I also slip in how-to guides for organizing. In my book The Last Cruze [2020], which was made around my installation of the same name, there are stepby-step instructions for how to unionize your workplace. I noticed that once The Last Cruze started touring through museums, some museum workers were using the exhibition and book to unionize. At my MoMA show, viewers see The Last Cruze, which includes portraits of the men, women, and children in Lordstown, Ohio, many who were part of the historic United Auto Workers Local 1112, which was known for its wildcat strikes. It's the centerpiece of the show because MoMA acquired the entire installation.

DH: We have to make more people understand that they, as activists, can participate and help enact the policies we need to make our world better. I like to quote Cesar Chavez, who once said to a group of students, "When you go to school, you write about history, you read about history, you talk about history. But when you become an activist, you make history." HB

AS TOLD TO

CONTINUED FROM PAGE 62

pieces by Catherine Opie, Charles Gaines, Mark Grotjahn, Alex Israel, Nathaniel Mary Quinn, Christina Quarles, and a host of other artists who have graciously given us their work and support. Of course, I can't say I have a favorite, but I do love what my old friend Ed Ruscha donated, one of his famous word paintings, *Ups and Downs*, featuring a snowcapped mountain and an abstract silhouette. I've been so moved by the generosity of these artists—and I'm hoping bidders who care about the future of the planet will be too.

This year's presidential election is a truly existential one. The person who next leads our country will play a pivotal role in determining how livable and equitable the future is for all of us. That's true of all the individuals who are running for public office this fall, when many of the rights, principles, and ideas that we hold dear are also on ballots across the nation. There's no way I could be an actor right now with so much at stake.

If you had told me 10 years ago that in 2024 I'd be standing between current Democratic governor Newsom and former Republican governor Schwarzenegger, working together to stop oil companies from drilling next to where people live, I'd have said you were delusional. Governors in California don't stand up to Big Oil. But times have changed.

If the oil companies win in a blue state like California, then people in front-line communities around the country will continue to suffer and this strategy of trying to undermine their will and welfare will go national. (Similar efforts by the oil companies are already underway in Pennsylvania and Colorado.) We must show people in these states that we can still work and stand together in pursuit of a common cause to address our most crucial issues, like the climate crisis and environmental justice—and, most importantly, that people everywhere deserve to breathe freely and feel safe in their communities. HB

WONDER YEARS

CONTINUED FROM PAGE 110

"I was like, 'We've been working for six months to make a seven-minute show that you're going off about because it's 45 minutes late. Do me a favor: Stay home.'" (Since that show, which started two hours late, Jacobs's shows have become known for starting precisely, to the minute, on time.)

But in 2024, rather than kvetch, Jacobs wants to just focus on the good stuff. "I check myself and think, 'You should be grateful. Be grateful that you have good friends. Be grateful that you get to eat well and you get to see these things and be a part of this world," he says. "That's where that hashtag comes from."

"There's this great expression that my shrink came up with," he continues. "I was like, 'I just don't know why I do this. Just so much goes wrong, and it's depressing,' and whatever. He was like, 'Well, you do it for those transcendent moments of joy.' He said that, and then we've all used that expression around here." Jacobs gestures across his office to his attendants, many of whom have worked with the designer for decades. "This is what that transcendent moment of joy is: It's like that moment where all the pain and all the suffering and all the confusion and all the insecurity and everything negative goes away and you're left with 'This is why I do this. This is really good."

He glances away at a Birkin bag stuffed with silver Balenciaga ballet flats that he will change into after our meeting for dinner with Sui and Warhol superstar Jane Holzer. His Saint Laurent smoking jacket is in the car, waiting for him, unwrinkled. After dinner, he'll decamp back to Rye with his husband for a night of reading.

"I'm really lucky that I get to do this. I'm really lucky that even though they're few and they're far between, those transcendent moments of joy keep coming. So no matter how much I bitch and moan and complain and just want to give up, then something happens," he says. "And I just think, 'Wow.'" HB

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SHOP BAZAAR

From the EDITORS of HARPER'S BAZAAR

THE EXCLUSIVES

WHEN THE SUN'S OUT, IT FEELS LIKE ANYTHING IS POSSIBLE. Make it extra optimistic with the standout exclusives of the season. Collaborating with some of SHOP BAZAAR's bestselling brands, each item here was carefully selected for its craftsmanship and overall joy-sparking qualities.

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Roxanne First
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RICHARD AVEDON

"NEW BEAUTY in the making—the lowered lid, the lifted brow, the wondrous jewel, the great fashion; each and all, part of the eternal excitement," *Harper's Bazaar* proclaimed in the pages of the September 1961 issue in a feature on that fall's Paris collections. It was a period when designers like Marc Bohan at Dior, Antonio del Castillo at Lanvin, Pierre Cardin, and Nina Ricci were all infusing the hallowed ateliers and salons of French fashion with a new energy for a new decade. The story, shot by Richard Avedon, opened with a portrait of model Margot McKendry dressed in a Dior suit, cap, and leopard cape, with her makeup half applied and a single 60-carat Harry Winston diamond earring dangling from her right ear. The image nodded at the spirit of reinvention that the dawn of a new season always seems to occasion and

SEPTEMBER 1961

served as a reminder of how all of us are perpetually in the throes of our own individual states of becoming. That notion also very much applied to *Bazaar*'s perspective at the time on beauty, which would transform radically throughout the 1960s with new breakthroughs in skincare, cosmetics, science, and even surgery. It dovetailed with the broader—and even more profound—social and cultural revolutions and paradigm shifts that were taking place around what and who were considered beautiful. That, too, is something that fashion, at its best, has the power to vividly remind us: that beauty isn't about defining a set of standards or ideals to aspire or conform to but is instead a much more personal process of learning to see and appreciate the world, ourselves, and one another in radically new ways. HB

Margot McKendry, cape by Dior, August 1961, photograph by Richard Avedon

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