
Harper's
BAZAAR
THE BEAUTY ISSUE
Chloë
SEVIGNY
Is Still IT


LOUIS V
LE MONOGRAM, TRANSCENDING


UITTON
GENERATIONS SINCE 1896
Le Speedy - 1930


LOUIS V
LE MONOGRAM, TRANSCENDING


UITTON
GENERATIONS SINCE 1896
Le Speedy - 1930

In times like these, beauty can feel a bit … theoretical: obscured by noise, fractured by uncertainty, lost in the chaos of memes and headlines and notifications. In some ways, seeing the beauty in the world right now feels more like a kind of practice, a way of tuning your eye (and maybe even your spirit) to be in touch with it. And yet, it's still there in small acts of care and self-expression that feel quietly defiant, in the way we get dressed and create our spaces, in the rituals we return to each day—not because they fix everything (or anything) but because of how they anchor and reenergize us. Finding beauty in this moment isn't about escaping reality but engaging with it a little bit more consciously and deliberately. At the same time, our collective concept of beauty continues to shift. A lot of outmoded ideas around what or who is considered beautiful are genuinely losing their grip, replaced with something much more fluid and human. What we value, what we celebrate, and what we aspire to are all in perpetual motion—messy, uneven, exciting. And even though we like to talk about "standards" of beauty, the ideal has never really been static. At its essence, beauty is much more like a conversation—one shaped by experience, by time, by individuality, by vision, by change itself. This issue is an invitation to discover *that* kind of beauty: to look closer, to feel more deeply, to stay curious, to believe that even now (maybe especially now), finding beauty is not only still possible, it's one of the most powerful ways that we can let the light in. **HB**

Chloë SEVIGNY

Photographs by CHAUMONT-ZAERPOUR
Styling by ROBBIE SPENCER

Apron and dress, MIU MIU. *Gloves,* VERSACE. *Shoes,* HODAKOVA.


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EDITOR'S LETTER

On BEAUTY





Above, on Chloë Sevigny: Miu Miu apron and dress. Versace gloves. Left: Matthieu Blazy in his own clothes. Below: A QR code to take you straight to harpersbazaar.com.



Janira Hae

I moved to New York in 1994, which coincided almost precisely with Chloë Sevigny's emergence and subsequent dominance of all that was cool and downtown. I shopped at X-girl, the cult skate brand founded by Sonic Youth's Kim Gordon and stylist Daisy von Furth, and Sevigny modeled in their now-legendary guerrilla runway show in SoHo that year, put on by Sofia Coppola and Spike Jonze. She has this singular ability to make an article of clothing instantly covetable. It's not something you can teach; it just is.

Setting aside her inimitable style, Sevigny is deeply committed as an actor to making films that fit in with her artistic values; she takes risks and supports new independent filmmakers. These are qualities that align with what we're all about at *Harper's Bazaar,* and so I am so thrilled to celebrate Sevigny with this cover, shot in Paris by Chaumont-Zaerpour and styled by Robbie Spencer. "I think that I have carved out something because of what I've stood for to people," she tells our deputy culture director, Laia Garcia-Furtado, in the accompanying cover story. "I have a loyalty to my fans and what they're expecting or want of me."

May marks our annual Beauty issue, and I find the way Sevigny represents beauty, as well as her perspective on it, refreshing. "If you were always touted as 'the most beautiful woman in the world,' it must be just really, really challenging," Sevigny says. "I don't have that. I've never felt that." Beauty that exists outside of convention, or what is expected, is always closer to the truth.

It's a sentiment that rings true for the painter Lisa Yuskavage, who walked Garcia-Furtado through her studio as she prepared for her upcoming show at David Zwirner gallery. Her fleshy, exaggerated, and color-bathed portraits of women's bodies have invited high praise and harsh criticism. "I think honesty is beautiful," she says in our Voices section. "I think art is really at its most graceful and beautiful when you give viewers the feeling that they're not alone in this world."

Our Beauty issue also means it's time for our annual Skincare Awards. As someone who is skincare obsessed, I always look forward to seeing what our beauty team—helmed by beauty director Jenna Rosenstein—selected as the best of the best after months of rigorous testing. I'll always spend my last dollars on deli flowers and a pot of face cream.

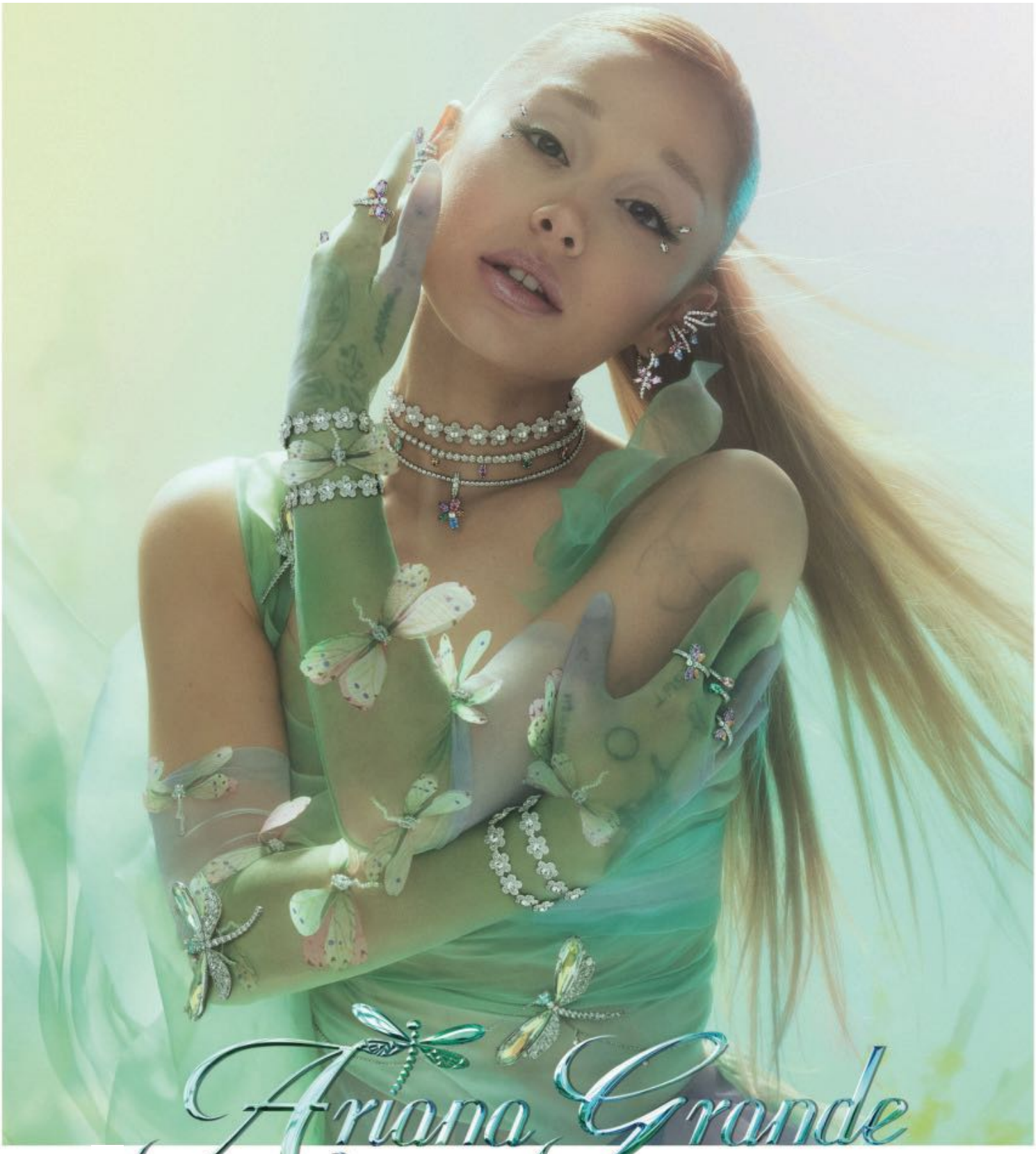
Elsewhere in the issue, our fashion news director, Brooke Bobb, profiles Chanel designer Matthieu Blazy. In just four collections, he has breathed new life into the house and fashion overall. His Métiers d'art collection, which was set in the New York subway and is the focus of this story, simply blew everyone away. As a New Yorker, I got the feeling he was holding up a mirror to something we don't see or pay enough attention to: the stories and style of those around us, all of us connected and crossing paths.

"No one needs a new bag or a new jacket," Blazy tells Bobb. "Chanel has to be a dream." Certainly, he has invited us to dream with him, to see things differently.

I've started to pay more attention to the people I pass on my subway commute: how they express themselves, the details that bring them and, in turn, me joy—like an older woman with her hair in two braids and a little crochet hat. I hope this issue invites you to find beauty in your everyday.

FROM TOP, SEVIGNY: CHAUMONT-ZAERPOUR; FASHION EDITOR: ROBBIE SPENCER; HAIR: LOUIS GHEWY; MAKEUP: KARIN WESTERLUND. BLAZY: JEREMY EVERETT. NASR: JODY ROGAC

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PLAYLIST

Introducing This Issue's MUSIC DIRECTORS

WATER FROM YOUR EYES

FEATURED TRACKS

1. 

"BEAUTIFUL DAY"
U2

2. 

"A LITTLE LOST"
Arthur Russell

3. 

"DARLING"
Real Estate

4. 

"GOD SENT ME HERE TO ROCK YOU"
Naomi Elizabeth

5. 

"5D (FIFTH DIMENSION)"
The Byrds



6. **"FEARLESS"**
Pink Floyd

7. **"LIONSONG"**
Björk

8. **"SHE CHOSE ME"**
Randy Newman

9. **"BARREN GROUND"**
Bruce Hornsby & the Range

10. **"ACCIDENTALLY LIKE A MARTYR"**
Warren Zevon

11. **"NIGHTS IN WHITE SATIN"**
The Moody Blues

12. **"GOOD NIGHT"**
The Beatles

13. **"THE WORLD SPINS"**
Julee Cruise

14. **"PROTOTYPE"**
Outkast

15. **"ETUDE NO. 2"**
Philip Glass

16. **"SIN CITY"**
The Flying Burrito Brothers

17. **"WILD HORSES"**
The Rolling Stones

18. **"IN A DREAM I'M A PAINTING"**
Porridge Radio

Listen to Water From Your Eyes's full playlist exclusively on Apple Music.

U2, *ALL THAT YOU CAN'T LEAVE BEHIND*: INTERSCOPE RECORDS/UNIVERSAL MUSIC GROUP; ARTHUR RUSSELL, *ANOTHER THOUGHT*: COURTESY AUDIKA RECORDS; ARTHUR RUSSELL ESTATE; REAL ESTATE, *IN MIND*: COURTESY DOMINO RECORDING CO.; NAOMI ELIZABETH, *SOME OF MY SONGS*: © 2022 570043 RECORDS DK; THE BYRDS, *FIFTH DIMENSION*: COURTESY SONY MUSIC ENTERTAINMENT

"YEARNING is a beautiful FEELING—being in LOVE," says Rachel Brown, half of the duo Water From Your Eyes. "That's usually when BEAUTY comes into play in my LIFE."

Brown and bandmate Nate Amos met in Chicago and began making music together after relocating to Brooklyn a decade ago. Their songs capture an uncanny melange of 21st-century detachment and deeply felt observations of the world around us. Their latest album, *It's a Beautiful Place,* is by turns strident and romantic, with sweeping melodies and disco-ready beats. The pair kicked off their playlist for our Beauty issue with U2's "Beautiful Day." "I think that's one of the most beautiful songs of all time—plus it's about how beautiful life is," Brown shares. "I tried to draw from different periods of music listening," Amos adds, "but the song [that signifies] beauty for me the most is '5D (Fifth Dimension)' by the Byrds." Brown also included "Darling" by Real Estate, a band they've toured with, and says, "It's so beautiful, but also knowing that it's about a relationship that has existed for so long—they're high school sweethearts—is so sweet." Brown and Amos have been together long enough that none of the songs they each chose were really a surprise. "I mean, I laughed when I saw the Naomi Elizabeth song, but I didn't question it," Brown offers. "It's a beautiful song," Amos says. LAIA GARCIA-FURTADO

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Raymond Meier, March 1994



On the cover: Chloé dress, $6,390; chloe.com. Calzedonia tights, $27; calzedonia.com. To get Sevigny's look, try Diorshow Overvolume Waterproof Mascara in Overblack ($40), Diorshow Brow Styler ($37), Dior Forever Skin Bronze ($52), Dior Backstage Glassy Glow Stick in Glazed Bubble ($44), Dior Forever Skin Glow Foundation ($60), and Dior Addict Glass Lipstick in Rose Charms ($48). All, Dior.

Center, from "Modern Beauty": Cartier En Équilibre high-jewelry necklace; 800-CARTIER. Rier dress, $1,170; rier.com. Above, from "The Chanel Whisperer": Chanel jacket, skirt, $6,800, bag, and slingbacks, $1,225; 800-550-0005. Left, from "The Skincare Awards": A few of this year's winners.




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WHY DON'T YOU...?

Nowadays, EVERYBODY *claims to be an* EXPERT, *but the real ones have* DECADES *of* KNOWLEDGE *and* TRAINING. *For our May* BEAUTY ISSUE, LYNETTE NYLANDER *spotlights some of the world's best* SPECIALTY STORES. *These are* RARE JEWEL BOXES *that must be experienced* IN PERSON. *So go ahead and make the* JOURNEY. *We promise it's* WORTH IT.

WHY DON'T YOU ... INVEST *in the same socks as the pope.* Gammarelli, a sixth-generation-run shop behind the Pantheon in Rome, is best known as the official tailor for the pope and other members of the clergy. But mere mortals can be outfitted too. The shop is open to the public, and don't think it's all miters and pellegrinas. Gammarelli makes some of the finest-quality Italian socks in an assortment of colors, plus house slippers in two colors: one for bishops and one for cardinals. My insider tip? Upgrade yourself to the all-silk socks; luxury is next to godliness.

WHY DON'T YOU ... TREAT *your undergarments like couture.* The virtues of Italian lingerie have long been extolled. A regular cotton panty pales in comparison to a beautiful pair of Oscalito underwear. If you find yourself strolling the streets of Florence this summer, run, don't walk to Quercioli & Lucherini, the purveyors of the best underwear, nighties, sleepshirts, and hosiery. It was founded in 1895, and going inside is like stepping back in time. There is no website. Your selections are collected on a little tray, as if they were fine jewelry, and the salespeople stay with you until you're completely satisfied with your (inevitable) purchases.

WHY DON'T YOU ... BRING *the South of France to your kitchen cupboards.* Le Fanion looks ripped from *A Year in Provence.* On the corner of Bank Street in New York's West Village, the shop is so small and so filled to the brim with pottery, you walk sideways to ensure you don't accidentally cause a teapot to go tumbling to its grave. But it's well worth the squeeze. The pottery (like plates, mugs, platters, and cake stands) and its proprietor, Claude-Noëlle Toly, are such a source of comfort and warmth that I once, on a hungover Sunday, bought a hand-painted teacup and saucer on her insistence.

WHY DON'T YOU ... FOCUS *on the essentials.* I like to call Rubirosa's the working girl's Charvet. The store, in Paris's Faubourg St. Germain, sells four things: button-up shirts, cashmere sweaters, pajamas, and a leather house moccasin. Owner Lauren Rubinski's grandfather used to provide cotton to the Vatican, so you're getting the best of the best quality, but without any of the stuffy gentlemen's service. And the decor is delightful, the brainchild of creative director Louis Charles Aka (a must-follow on Instagram). Its dark wood paneling, duck-egg-blue changing rooms, and portraits of General Mao and Luciano Pavarotti are so wrong but so right!



Clockwise from top: Umbrellas at London's James Smith & Sons; pottery on display in New York's Le Fanion; socks displayed at Gammarelli in Rome; sweaters and button-ups at Rubirosa's in Paris

CLOCKWISE FROM TOP: COURTESY JAMES SMITH & SONS UMBRELLAS; COURTESY LE FANION; COURTESY DITTA ANNIBALE GAMMARELLI; MAGNUS BACH

WHY DON'T YOU ... ENSURE *great style on rainy days.* There's no such thing as raining on one's parade at London's James Smith & Sons. Housed in a charmingly classic Victorian building, the boutique specializes only in umbrellas, made and finished by hand. The store has been in business since 1830, and its signature Pencil umbrella comes finished with a beechwood stem and an acrylic handle shaped in a whimsical creature of your liking. Think mallards, parrots, and spaniels! **HB**



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EDITED BY JACLYN ALEXANDRA COHEN



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WHY DON'T YOU...?
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Valentino Garavani bag, $3,900; valentino.com. Capulette shoes, $205; capulette.com. Silvia Furmanovich East West earrings, $6,500; silviafurmanovich.com.



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FASHION EDITOR: JACLYN ALEXANDRA COHEN. CENTER: MARK KEAN—ART PARTNER/TRUNK ARCHIVE; MODEL: MATHILDA GVARLIANI @ NEXT MANAGEMENT; DIOR RUNWAY: PETER JOSEPH SMITH; ALL RUNWAY: COURTESY THE DESIGNERS; STILL LIFE: COURTESY THE BRANDS

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Clockwise from bottom left: Harry Winston earrings from the Winston Cluster collection, sapphire ring, Marble Marquetry ring, and Marble Marquetry earrings; harrywinston.com. Verdura trays, $475–$995 each; verdura.com.

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BRIGHT *Idea*



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GABRIELA HEARST



FROM LEFT: SERGIO HUDSON, POLO RALPH LAUREN, BOTTEGA VENETA, CELINE, LORO PIANA, FFORME, LOUIS VUITTON, TOVE

WHY DON'T YOU...?
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At right, from left: Ben-Amun belt, $340; modaoperandi.com. Etro belt, $1,290; etro.com. Versace belt, $1,020; mytheresa.com.

At top, from left: Michael Kors Collection trousers, $1,290; michaelkors.com. JW Anderson trousers, $780; jwanderson.com. Guess pants, $108; guess.com. Gabriela Hearst pants, $1,050; gabrielahearst.com.

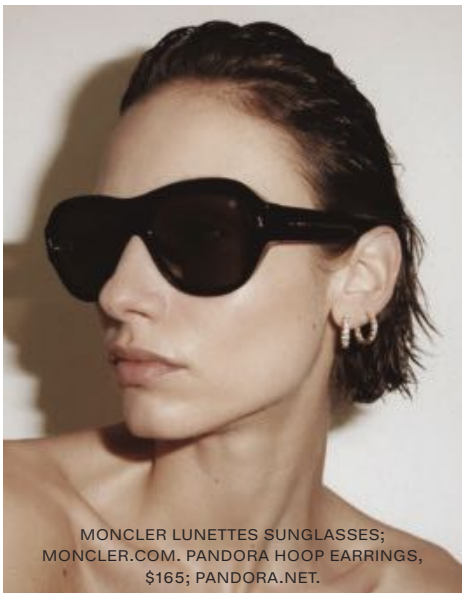
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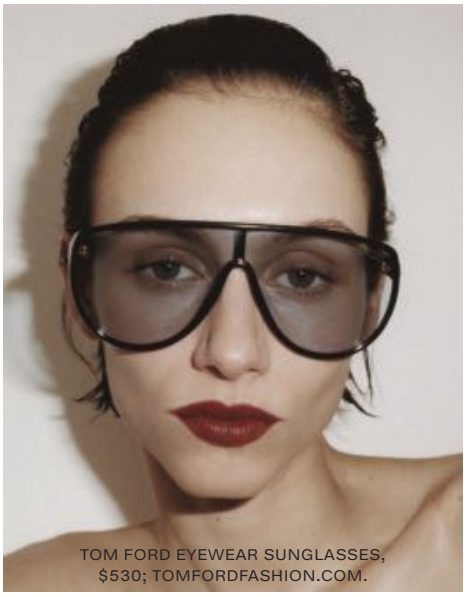
LOEWE SHIELD SUNGLASSES, $550; LOEWE.COM.



MONCLER LUNETTES SUNGLASSES; MONCLER.COM. PANDORA HOOP EARRINGS, $165; PANDORA.NET.



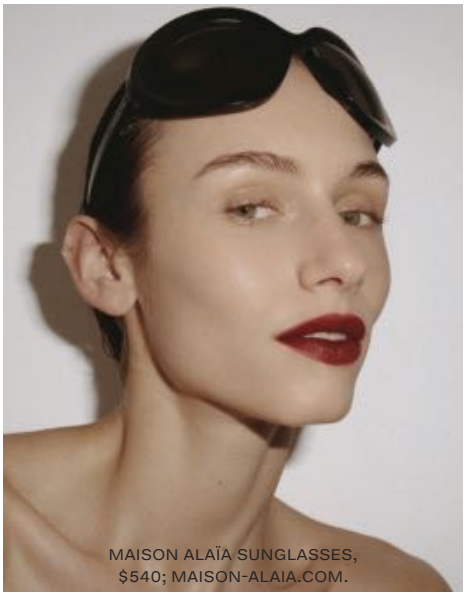
MIU MIU SUNGLASSES, $440; MIUMIU.COM. ANA KHOURI PHILLIPA EAR CUFF; ANAKHOURI.COM.



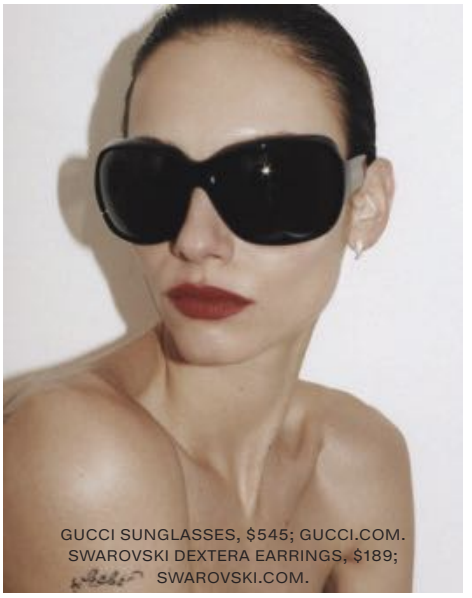
TOM FORD EYEWEAR SUNGLASSES, $530; TOMFORDFASHION.COM.



SAINT LAURENT BY ANTHONY VACCARELLO SUNGLASSES, $545; YSL.COM.



MAISON ALAÏA SUNGLASSES, $540; MAISON-ALAIA.COM.



GUCCI SUNGLASSES, $545; GUCCI.COM. SWAROVSKI DEXTERA EARRINGS, $189; SWAROVSKI.COM.



CHANEL SUNGLASSES, $695, AND EARRINGS, $1,000; CHANEL.COM.

ACCESSORIES DIRECTOR: MIGUEL ENAMORADO. MODEL: CELINE VIVOD; HAIR AND MAKEUP: LARAMIE FOR ARMANI BEAUTY AND ORIBE; CASTING: ANITA BITTON AT THE ESTABLISHMENT

PHOTOGRAPHS BY ELLEN FEDORS

Inside OUT



HERBERT LEVINE*'s leather* ANKLE BOOTS *are engineered to be worn either* ZIPPED *or* UNZIPPED, *with a luxe* BROWN SUEDE LINING *that's worth* SHOWING OFF

Herbert Levine Easy Does It boots, $1,590; mytheresa.com (for black) and net-a-porter.com (for stone).

ACCESSORIES DIRECTOR: MIGUEL ENAMORADO. SET DESIGN: JILL NICHOLLS

IN THE FASHION CLOSET: WEEKENDER BAGS



ABOVE: JACQUEMUS BAG, $2,290; JACQUEMUS .COM. BELOW: CHANEL BAG; 800-550-0005.



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ABOVE: PHOEBE PHILO CABAS BAG, $4,700; PHOEBEPHILO.COM.



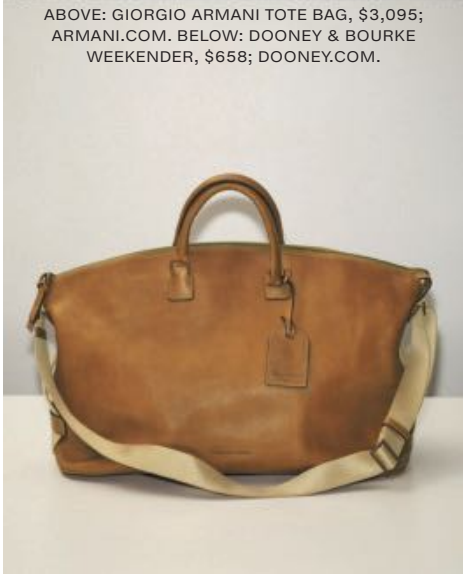
BELOW: VALEXTRA BOWLING BAG, $5,400; VALEXTRA.COM. IRO PARIS SWEATER, $395; IROPARIS.COM.



ABOVE: CELINE BAG, $4,350; CELINE.COM. TOP CENTER: SAINT LAURENT BY ANTHONY VACCARELLO Y TOTE, $4,300; YSL.COM. FALCONERI SWEATER, $355; FALCONERI.COM.



ABOVE: GIORGIO ARMANI TOTE BAG, $3,095; ARMANI.COM. BELOW: DOONEY & BOURKE WEEKENDER, $658; DOONEY.COM.



FASHION EDITOR: JACLYN ALEXANDRA COHEN. SET DESIGN: JILL NICHOLLS

PHOTOGRAPHS BY CASEY ZHANG

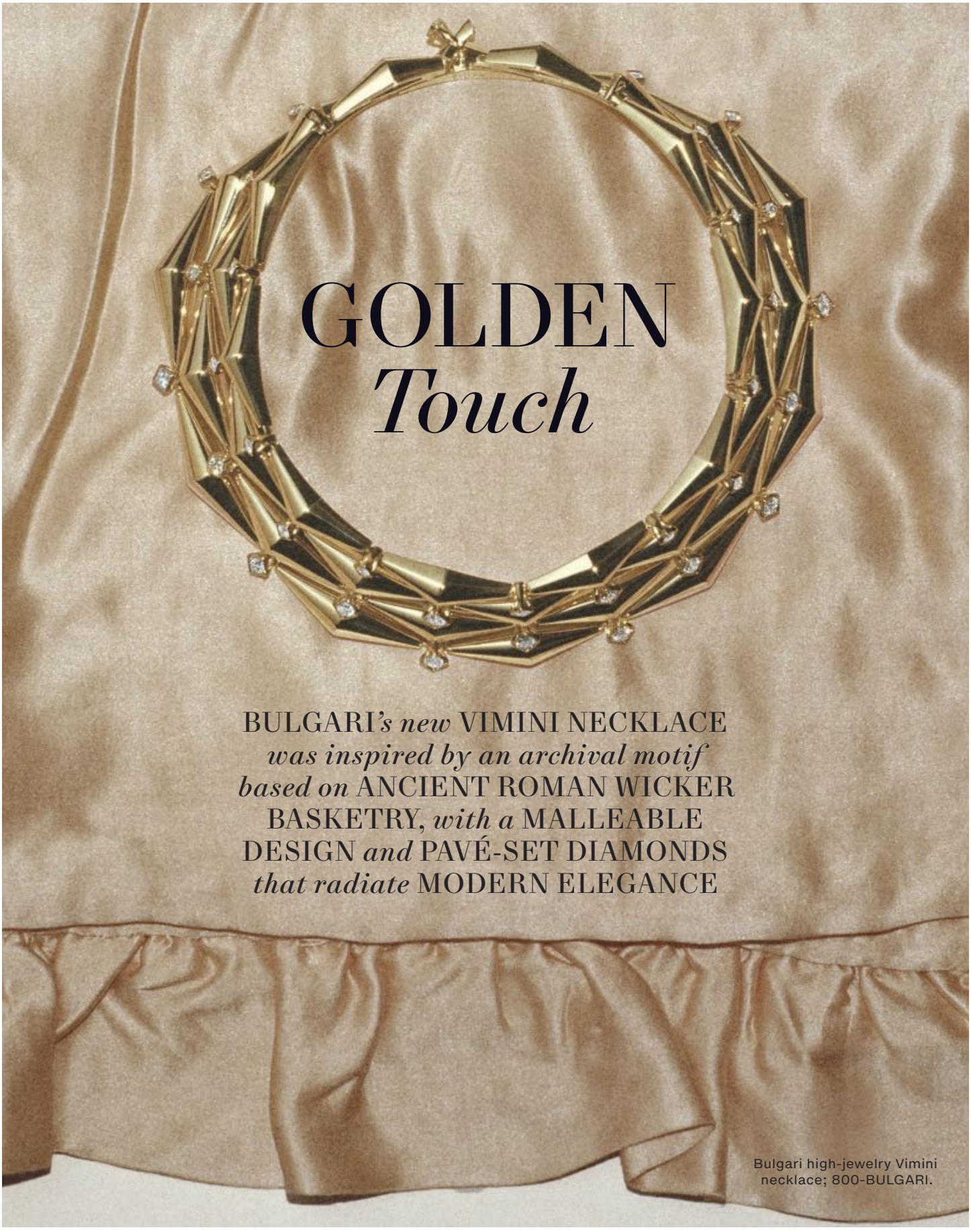
DIAL *Tone*



A MONOCHROME TIMEPIECE *in a* COMPLEMENTARY *or* CONTRASTING HUE *adds a* GRAPHIC TWIST *to a* COLORBLOCKED LOOK *that feels as* EASY *as a* FLICK *of the* WRIST

Top left: Chopard L'Heure du Diamant collection timepiece; chopard.com. Versace tank top, $895; versace.com. Top right: Omega Constellation Observatory watch, $12,200; omegawatches.com. Prada top, $1,370, and scarf; prada.com. Bottom right: Rolex Day-Date 36 watch; rolex.com. Zimmermann waistcoat, $850; zimmermann.com. Zankov polo, $700; bloomingdales.com. Bottom left: Cartier Tank Must watch, $4,000; 800-CARTIER. Moncler jacket, $1,380, and T-shirt, $480; moncler.com.

ACCESSORIES DIRECTOR: MIGUEL ENAMORADO. MODEL: CELINE VIVOD; HAIR AND MAKEUP: LARAMIE FOR ARMANI BEAUTY AND ORIBE; CASTING: ANITA BITTON AT THE ESTABLISHMENT



GOLDEN *Touch*

BULGARI*'s new* VIMINI NECKLACE *was inspired by an archival motif based on* ANCIENT ROMAN WICKER BASKETRY, *with a* MALLEABLE DESIGN *and* PAVÉ-SET DIAMONDS *that radiate* MODERN ELEGANCE

Bulgari high-jewelry Vimini necklace; 800-BULGARI.

ACCESSORIES DIRECTOR: MIGUEL ENAMORADO. SET DESIGN: MARINE ARMANDIN

Mirror IMAGE

ARTIST LISA YUSKAVAGE *on taking* INSPIRATION *from her own early* PORTRAITS *of* WOMEN *for a new* BODY *of* WORK *that's a collage-like* MEDITATION *on* MEMORY, INVENTION, DESIRE, *and* BEAUTY

If God once said, "Let there be light," and if color is the expression of that light as seen through the human eye, then Lisa Yuskavage's paintings deal in nothing less than the holy. In her Brooklyn studio, large canvases hang on the walls, each a portal into the magic moment of creation, all bathed in a prismatic glow. The once-controversial women who served as protagonists of her earlier paintings—fleshy, with big tits, round asses, and sometimes plump bellies and labia—are here, keeping her company as she works or sometimes snoozes in a corner. Others have come back as paintings within her new paintings, leaning in corners or hanging in the background, like Easter eggs for the real Yuskavage heads.

Playing with her own body of work in these new paintings, which are part of a solo exhibition opening at David Zwirner in New York on May 14, has required self-assurance. But Yuskavage is not just taking a stroll down memory lane to rest and smell the flowers. She works best from a particular kind of friction. In the '90s, she broke onto the scene with sexually explicit portraits of women that mixed the so-called sexual liberation of the era with traditional painting techniques. Her work found fans almost as quickly as it found detractors, with some critics even going so far as to characterize it as misogynist or puerile, as if there was any way she was painting for the male gaze or anyone but herself.

Yuskavage continued to expand on her work, taking her figures out of the infinite color fields of her earliest pieces and placing them in nature or having them interact with one another or with men until she finally brought them to where it all started: her own studio. Now, though, the scoffer might be the artist herself. "Oh my God, I'm doing collages," she says of this multilayered, self-referential shift. "It's not me. It's like being a swinger all of a sudden. I'm going to need new clothes and new friends."

Except it was the work itself that was telling her what it needed to become. As Yuskavage tells it, she was painting one of her vast color fields on a canvas when a bold yellow matte square that remained uncovered kept catching her eye. "What is that?" she wondered. She decided that it was Color-aid paper, the velvety swatches art and design students use to learn Josef Albers's theory of color. So she decided to try to incorporate the actual Color-aid paper into the pieces, which now also included smaller works on paper that sometimes involved pastels. From there, she continued to experiment. Why not shrink and print out her own work and use it as more collage material? Why not replace the collage with trompe l'oeil techniques? She started borrowing from herself in real time; old paintings began to appear in new paintings, and new paintings emerged from ideas in other new paintings. The snake was not just eating itself but constantly giving birth.

Ahead of her show, Yuskavage speaks about these new works, uncertainty as a driver of creativity, and her own idea of beauty.
LAIA GARCIA-FURTADO

THERE'S A WAY in which a painting finds grace, a way that everything lands in place. When you're making art and you do not have a rule book and you're flying by the seat of your pants ... when they all come together, the word that comes to mind is *grace.* There's this feeling of just elegance, of purpose, and that is beautiful.

Vulgarity can be truthful in some cases. I think a lot of women can really relate to the way in which I was trading in some of those aspects in some of my earlier work. When you find yourself in a female body, there can be a kind of awkwardness, and sometimes it goes further. Everything that happens to your body is in some ways comic if you really let it be. I was including it because I was trying to be honest and true to my experience, but I was also thinking about historical moments.

One of the more "vulgar" paintings I ever made was called *Rorschach Blot,* with this giant figure in a squat with a bald vagina that's an exclamation point. She's got this big belly and feet that are really puffy—like loaves of bread, almost, in the shoes—and her mouth is open, a round thing waiting to be filled. Someone said it was like the *Venus of Willendorf* mixed with *The Scream* for the third-wave feminist. And it *is* like a *Venus of Willendorf* in a certain way. This image is really primal, and in some ways, being female, you can be very much in touch with being primal, like when you have a baby. So in that period of work in the '90s, I was really trying to get in touch with that. The biggest responsibility I think you have as a painter is to paint something that hasn't ➤

LISA YUSKAVAGE, *PAINTER PAINTING, ACT I,* 2026, © LISA YUSKAVAGE, COURTESY THE ARTIST AND DAVID ZWIRNER, PHOTO BY JASON SCHMIDT



Lisa Yuskavage, *Painter Painting, Act I,* 2026



Lisa Yuskavage, *Endless Studio With Peacock and Full Moon,* 2025

LISA YUSKAVAGE, *ENDLESS STUDIO WITH PEACOCK AND FULL MOON*, 2025, © LISA YUSKAVAGE, COURTESY THE ARTIST AND DAVID ZWIRNER

already been seen. I wanted to depict things that I felt that I could understand and know, and I recognized that in the particular experience of my life in this female vessel. I was really trying to touch the edges of things, but I think that those things are in their own ways beautiful. I think honesty is beautiful.

I think art is really at its most graceful and beautiful when you give viewers the feeling that they're not alone in this world, that there's somebody else who gets it. Everyone has had that moment where they see something in a film and they're like, "Wow, that's such a window into something I feel like I know." It's not my job to make people comfortable. I want to push them out of their comfort zone to some degree and not satisfy them in the way they think they want to be satisfied. I've had this experience where many people have said, "Oh, I didn't get your work, and then when I did get your work, I couldn't get enough of it." I think that's a really nice feeling, to be affecting people like that.

I'm in my studio, and I have this ambition to change the game in a way. I have fun doing it, and I think I sometimes pull it off. [In these works] my guiding light was my eccentric inner awareness. I enjoyed finding a new thing [for this new series of paintings], and I'm still discovering what works. It is thrilling because I am slipping and sliding around, trying things out. It's always fun to be uncomfortable. There is beauty in being uncomfortable, especially when you're a wizened "older artist." Apparently I'm an "older artist," even though I am very immature. It takes this long to become a big enough spirit to be able to handle all the things that I've wanted to handle. When I was younger, I couldn't have handled the kind of work that I am making now.

There are ovals inside of the paintings, and it occurred to me to take them out of the paintings and into reality, so I'm working from fantasy to reality rather than reality to fantasy. I painted this image of the first self-portrait I ever made as an art student. I inserted it it into a painting from a few years ago called *Golden Studio.* These images of [figures] attempting to be an artist are part of the material and also my archival work, bringing these images to the foreground and being able to put them together. It's the way the mind and memory work. These things happen simultaneously in our memories. The future is happening at the same time as the past, and that's what paintings can do. And the oval also feels like a mirror. Especially when you're a young girl, you stick dream things on your mirror so you can look at yourself.

I'm calling this work *Painter Painting, Act I* because it's really ground zero of where I started to become [me]. I like that you see this woman painter who is very [determined]. All the traits are there. I repainted what I saw from an old painting from the summer of 1984, probably August of that year. I'm wearing my little short-shorts in my childhood bedroom with that crappy little tulip lamp. That's my childhood desk. I did my homework on that. The Polaroids that are painted in trompe l'oeil are studies for my *Bad Habits* paintings from 1995. I made those paintings by making figures out of Sculpey [clay] and taking Polaroids of them. The idea is that these were really breakthrough works; in this painting, I'm doing trompe l'oeil depictions of source material for work that I would make 12 years later. When I was looking at this image [1999's *Asschecker*], I noticed that it's the same pose as the painter, a contrapposto looking at her hip hiked up, and you're looking at her butt. But I wasn't trying to be sexy when I did this painting. That's not my speed—or at least it wasn't then. So I did the trompe l'oeil pasting of it in the general area of the comparison.

The gray color bars are there because I didn't want to put any more images of my own work in. [The notes] are actually to bring it more to the present. The "Lisa Y 5M" [on the sticky] is my apartment number. I think the doorman of my building put it on a package. That makes it feel more immediate. This is a painting of a painting with ideas for paintings that the painter who is painting could not have made yet. I have always wanted to sign a painting like how Jan van Eyck did in *The Arnolfini Portrait,* when he wrote on the back wall, "Jan van Eyck was here."

I'm very glad I have that muscle still, to challenge myself. Without even meeting me, I think people know I'm a boss woman, and there's not a lot of love for that in the world. I think one of my superpowers is that over the years, I learned how to let people be mad at me. That is a superpower, especially as a woman, because you're not doing what they want you to do. I think there's beauty in that. **HB**

RALPH LAUREN

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MILAN *by* DESIGN

DEREK C. BLASBERG *explores the Italian fashion capital's singular* DESIGN SCENE, *anchored by* SALONE DEL MOBILE, *the annual* SPRINGTIME FAIR *that now draws* MILLIONS *of visitors from around the world—part of a distinctly Milanese legacy of* ART *and* ARTISANSHIP

There was a lot going on at Milan Fashion Week last September: Dario Vitale's much-talked-about debut and departure at Versace; Prada's "useless bras" (as described by Mrs. Prada herself); the first Giorgio Armani show, sadly, without Mr. Armani there to take his customary bow—a poignant absence that reminded everyone just how long he defined Italian style.

And yet, of all the things that filled my notebooks (by which I mean my Notes app), it was a day trip I took to Branzia, the area just north of the city, that proved to be the most unexpected surprise. I went to visit Museo Galleria Giardino, the archives dedicated to the Italian furniture maker Bonacina. Yes, a furniture museum in the suburbs; that was my extracurricular Fashion Week highlight!

Founded in 1889, the family-owned Bonacina is now run by its third and fourth generations. My invitation to the museum came from Antonia Bonacina, the elegant, soft-spoken matriarch and mother of the two Bonacinas, Elia and Margherita, who are guiding the company into its next era.

The museum is divided into sections, including rattan lounge chairs designed for ocean liners in the early 1900s and minimalist sofas that look like they're from an Antonioni film.



The author at Museo Galleria Giardino in a Bonacina chair designed for Pope John Paul II

"We are lucky enough to have all these beautiful prototypes because in this family, each prototype has always been kept. We have more than 1,000 prototypes," Antonia tells me. "Everything is still handmade. With the use of the fire and water, we weave, we bend, we curve, we assemble, but we need to have the prototype in front of us. It was very hard to decide what to bring into a proper museum because the archive is really huge."

Growing up in Missouri, thousands of geographical miles (and millions of aesthetic ones) from Milan, I fantasized about the sort of creations coming out of this Bonacina factory. Yes, rattan is a simple material, and wicker evokes a sort of middle-American craftiness. But in the hands of some of the greatest design visionaries of the past century—Gio Ponti! Gae Aulenti! Franco Albini! And my absolute favorite, Renzo Mongiardino, who designed spaces for Gianni Versace and the Agnellis and the Rothchilds!—household furniture and objects were transformed into sculptures that you live with. Art you can sit on!

(FYI, wicker and rattan are not the same thing. Allow me to save you the embarrassment I suffered on my museum tour: Rattan is a natural vine—the material—while wicker refers to the weaving technique. Now you know!)

The Bonacina archive was everything I'd imagined and more. I can't think of another time my love of furniture has felt like a religious experience, but there I was sitting in a custom rattan throne made for Pope John Paul II's 1996 visit to Como. On display nearby was a framed letter from the Vatican offering formal thanks—and a holy blessing—to Bonacina. The pope liked the throne so much, he had it installed in his summer residence, Castel Gandolfo.

MILAN HAS PLAYED an important role in design since the middle of the last century, when designers, artists, and architects began repurposing the city's many factories, joining forces with manufacturers to create furniture and other objects. In 1961, that moment gave rise to Salone del Mobile, now considered the preeminent design fair in the world.

Held each spring, Salone has become the centerpiece of Milan Design Week, an all-encompassing event to rival Fashion Week, with exhibitions, installations, and events throughout the city. The area is filled with companies related to design, like B&B Italia, Cassina, Flexform, Poliform, and Molteni&C. Milan is also home to the Politecnico di Milano, which has produced a steady stream of designers since the 1950s, as well as in-demand firms such as Studio Peregalli Sartori, whose clients include designers Marc Jacobs and Dries Van Noten and the artists Rachel Feinstein and John Currin.

The European fashion houses have gotten in on the action. The installations Hermès puts on are always legendary. Loewe has also embarked on ambitious projects, like commissioning artisans to restore 240 woven baskets with leather string. Armani has even opened the doors of its beloved founder's Palazzo Orsini, drawing lines around multiple blocks.

After more than two decades of coming to Milan for the collections, I decided to visit this year during Design Week in April. To prepare, I asked my local friends what to expect.

"I don't know if it's *better* than Fashion Week, but it is *different,*" says fashion designer Coco Brandolini d'Adda, who comes from

COURTESY DEREK C. BLASBERG

a long line of stylish Italian nobility. "What's great is that it's popular in the sense that it's for the people. Everything is open. It's out in the streets; it's in the gardens. Kids can go, adults can go, fashion people can go, workers can go. Policemen sometimes come in!"

"It's like one big village fair," says *Cabana* magazine and marketplace founder Martina Mondadori. "What you do is walk around Milan, and you go from one atelier to another apartment. You see all these amazing designers, artisans, craftspeople. It's very creative, and it's very democratic, as opposed to Fashion Week. It's not just for the chosen few."

David Prior, who runs his own luxury travel company, spends a third of his time in Milan. (He spends the other two thirds in New York and on the road.) "I'd never miss it," he says. "What's astonishing is that every little corner and courtyard is taken up by a designer from around the world: big brands, small designers, and everyone in between. Milan is inarguably the capital of design, and that's, of course, because of the history of the area."

Prior says the fair is bigger now than ever. "It's like rocket fuel was poured on it the last five years," he says. "The Olympics? That was only a fraction of what it feels like during Salone."

Britt Moran, who, with Emiliano Salci, runs the Milan architecture and design firm Dimorestudio, says that what he loves about Design Week is that it has a way of igniting larger conversations around creativity and experimentation. "There's an energy that's almost electric, the way ideas are shared and how the past and future of design seem to exist side by side," he says. "The architecture, the shops, the cafés—they all become part of the experience."

Salone was formed during Italy's post-WWII reconstruction period, when designers in the region began collaborating with industrialists. "There's a real heart to this," offers J.J. Martin, the American writer turned designer behind the fashion and lifestyle brand La DoubleJ, who moved to Milan in the early 2000s. "It's remained a perfect marriage: the manufacturers, the big guns, the huge furniture makers married with the badass creative talents," she says. "Fashion Week is velvet-ropey. Here, anyone can jump over any rope gladly, happily."

As always, popularity can complicate things. Brandolini d'Adda recalls that not too long ago, lines were uncommon at Design Week events and there were no guest lists or VIP areas. "I think it's nice," she says. "Culture should be accessible to everyone and



A Loewe installation at Palazzo Citterio during Milan Design Week, 2024

in a simple, straightforward way. The city attracts many more people, so the places are full of people drinking and having fun. It's a happy week in Milan—besides the traffic, of course."

This year, during Design Week, Mondadori is welcoming New York–based glass artist Paul Arnhold to Milan for the first time and hosting an event at the Ralph Lauren palazzo to celebrate a *Cabana* collaboration.

But one aspect of the fair that Mondadori has always loved is the element of discovery. She recalls seeing the work of Osanna Visconti, who makes cast-bronze furniture out of her apartment in the Cinque Vie neighborhood, and London-based Italian designer Martino Gamper, whose pieces resemble conceptual art, at Salone for the first time. Her introduction to Dimorestudio's work also came at Salone, back in 2013. "It was the first time I felt someone was doing a modern version of Mongiardino," Mondadori says. "It had warmth and style, and it felt like design was shifting away from product and back to emotion and atmosphere. It helped me refine my idea for *Cabana*."

Mondadori grew up in a home full of Bonacina furniture created in partnership with Renzo Mongiardino, who designed the apartment. I often say hers is my favorite apartment in the world.

When I tell Antonia Bonacina, it fills her with pride. Bonacina says Mondadori's apartment, which was completed in 1978, was a labor of love between her husband, Mario Bonacina; Mondadori's late mother, Paola Zanussi; and Mongiardino himself. "The three of them did that apartment with a lot of love and passion," she remembers. "You could tell that they made that house with time, passion, and attention to detail," she says. "Which is what good design should be." **HB**





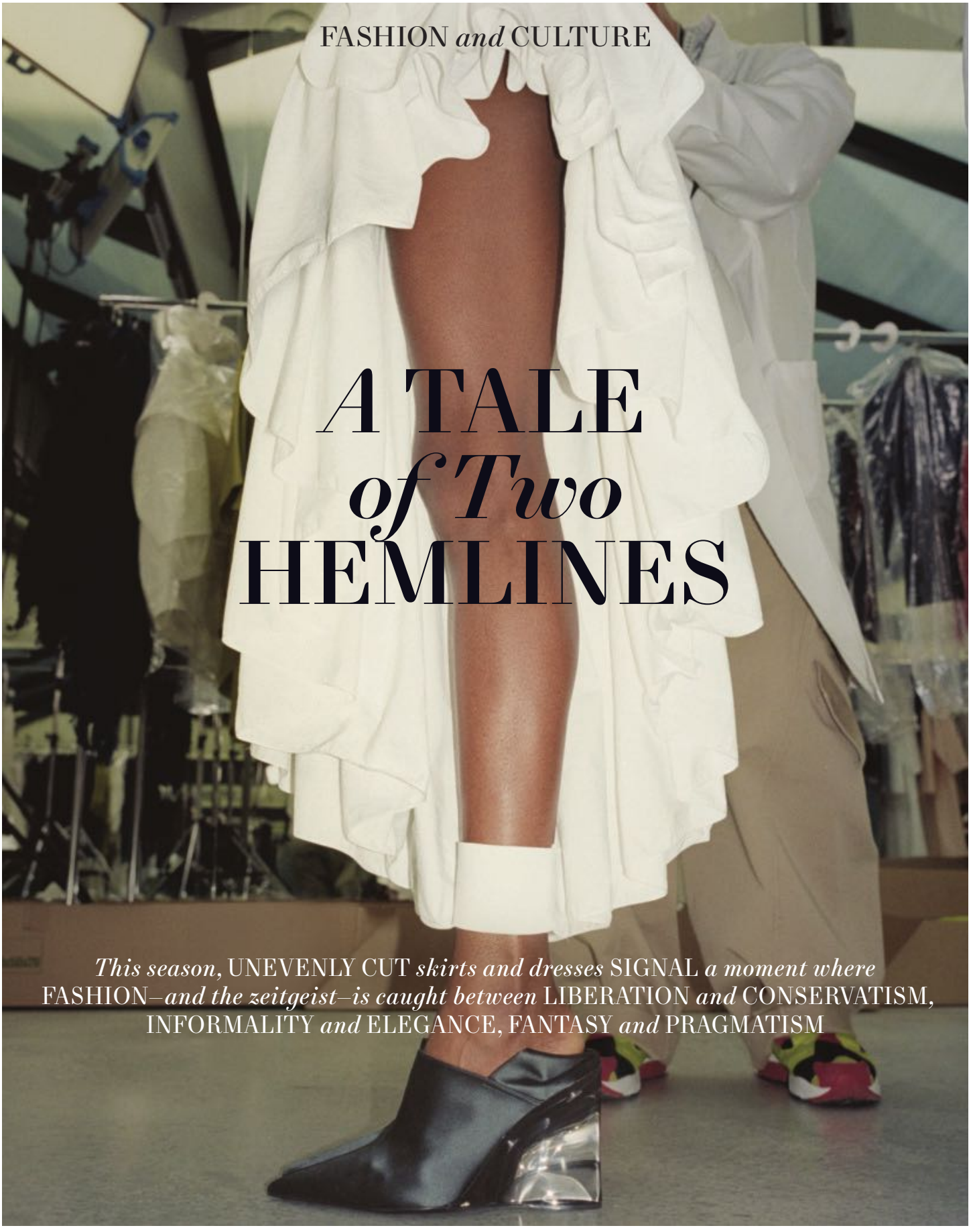


From left: La DoubleJ's J.J. Martin; a Dimorestudio installation, with textiles by Hosoo and works by Osanna Visconti, 2025; *Cabana* founder Martina Mondadori

TOP: DANIEL DAL ZENNARO/EPA-EFE/SHUTTERSTOCK; BOTTOM, FROM LEFT: COURTESY DEREK C. BLASBERG; SILVIA RIVOLTELLA; COURTESY DEREK C. BLASBERG

FASHION *and* CULTURE

A TALE *of Two* HEMLINES



This season, UNEVENLY CUT *skirts and dresses* SIGNAL *a moment where* FASHION*–and the zeitgeist–is caught between* LIBERATION *and* CONSERVATISM, INFORMALITY *and* ELEGANCE, FANTASY *and* PRAGMATISM

TEXT BY CAMILLE FREESTONE

Lately, it seems like we're willing to look for signs (and bet on them) anywhere and everywhere. But before Polymarket, we looked at hemlines as some kind of economic oracle. The hemline index refers to the phenomenon where hemlines rise in boom times and fall in recessions, though it's proven to be more of a cultural phenomenon than a true economic indicator. (The theory stems from Wharton School economist George William Taylor's 1929 PhD thesis, which only identified that postwar sales of hosiery had exploded, likely due in part to rising hemlines.)

What to make, then, of the wonky hemlines making headlines on the red carpet and the runways?

Addison Rae attended the Grammy Awards in February wearing a curious white dress. It was sleeveless, with a neckline that scooped down to her navel. The garment's full skirt poofed out at her hips and rippled to its longest point between her legs. Rae posed as cameras flashed, then turned to reveal a completely different silhouette. At the back, the skirt was short enough to show her underwear. Each photo from the evening offered a new perspective. The garment was one of Pieter Mulier's last custom pieces for Alaïa (he will begin his new role at Versace in July) and was inspired, in part, by Marilyn Monroe standing over that famous subway grate.

For Rae's stylist, Dara, the uneven hem "feels a bit like what my childhood self would imagine a fabulous dress to be: short enough to be sexy, yet long enough to be dramatic," she says. "It's glamour disrupted, as if something has gone awry. It recalls bad taste and wardrobe malfunctions, which feels like a modern way to approach beauty and elegance. It's mystery and a reveal all at the same time."

At the Oscars the following month, Mia Goth began her evening swathed in a diaphanous white lace Dior gown, two panels of which parted to expose a lot of leg at the front, with a long skirt pooling on the floor behind her. Later, at the *Vanity Fair* after-party, she wore what appeared to be an elegant strapless black gown that just grazed her ankles. But at the back, the dress featured a short white skirt of layered tulle.



Top row, from left, from Spring 2026: Dries Van Noten, Prada, Luar. Middle row, from left: Loewe Spring 2026, 7 For All Mankind Fall 2026, Dior Fall 2026, Collina Strada Fall 2026. Bottom row, from left, from Spring 2026: Givenchy, Chanel, Lii. Opposite page: Alaïa Winter Spring 2026.

At the same event, Tracee Ellis Ross showed up in a dress from Marine Serre that had a simple black bodice and a full white skirt hiked up unexpectedly at the sides.

On the runways for spring, hemlines were even wilder: Givenchy debuted skirts and dresses hitched up in the front—and only the front. At Chanel, Matthieu Blazy blurred the codes of formalwear with skirts that were short, long, and in between all at once. Alaïa showed skirts that rippled from the hip at one side to the ankle at the other. Jack McCollough and Lazaro Hernandez's debut for Loewe saw dresses with extra swaths of fabric spilling asymmetrically around the models' bodies.

There's something about this categorical contradiction of a silhouette dramatically caught between tropes that is resonating right now. Is it formal or casual? Conservative or risqué? Perhaps it's this tension that's attracted fashion's most exalted designers, who can play with the symbolism in which skirt lengths have always been steeped.

Asymmetry in hemlines is certainly nothing new. Skirts that both expose and conceal date back to medieval dress, according to fashion historian Emma McClendon. There's almost always an example "where it's not about being balanced, it's instead about creating more contrast and chaos." But what we're seeing now, she says, is most similar to the 1920s. In that period, flapper dresses were scandalizing society for their loose, corset-free silhouettes with hemlines that crept above the—gasp!—ankles. An uneven length, shorter in the front, emboldened movement—all the better to do the Charleston in—and exemplified society's hesitancy around shorter hemlines. Designers like Madeleine Vionnet, Paul Poiret, and Gabrielle Chanel, among others, embraced the idea.

Perhaps today's confounding hemlines are less a sign of economic uncertainty (though that does bear out) and more indicative of a general disorientation. These times are nothing if not chaotic—politically, economically, and socially. And that goes for fashion too. Sex is back, but what does "sexy" look like? Dress codes are much looser than they used to be, which fosters both creativity and confusion. "Quiet luxury" told us to build a capsule wardrobe full ➤

THIS PAGE, DRIES VAN NOTEN RUNWAY: OLGA GASNIER/GETTY IMAGES; GIVENCHY RUNWAY: COURTESY GIVENCHY; CHANEL AND LII RUNWAY: VICTOR VIRGILE/GAMMA-RAPHO VIA GETTY IMAGES; ALL OTHER RUNWAY: LAUNCHMETRICS/SPOTLIGHT. OPPOSITE PAGE: COURTESY ALAÏA

A TALE OF TWO HEMLINES

of basics, but a new microtrend challenges that logic every day. Getting dressed poses about a million questions, so it's no wonder these uncertainties have trickled up to the runways.

We're only just beginning to gain the distance needed to properly analyze the fashion of the early 21st century, when the high-low hemline had its last hurrah. McClendon pinpoints the period between 2008 and 2013 as the sweet spot for the high-low; it extended beyond dresses and skirts into jackets, shirts, and peplums. "The fashion of the early 2000s to me was just chaos, completely upending dress codes," she says. "By the time we get to the later 2010s, we're in this period of minimalism, entering a very sanitized moment of taste." The high-low hemline not only has elements of both these ideas but is physically caught between two silhouettes.

Some designers are mining this period with an on-the-nose specificity. Creative director Nicola Brognano, known for his Y2K-leaning designs at Blumarine, gave denim brand 7 For All Mankind a runway makeover, bringing it to New York Fashion Week for the first time with a Fall 2026 show that included high-low skirts. The garments are "a contrast between extremes," he says.

"To me, death is a high-low hemline," says stylist Dione Davis, reflecting on her own experience of the 2010s. "But I feel like what we're seeing today is actually quite chic." In Paris, Jonathan Anderson experimented with high-low hemlines for fall at Dior as a commentary on dress codes and the contemporary idea of dressing up. His opening model wore a new iteration of the Bar jacket, shrunken into a gray textured cardigan and paired with a tiny scalloped tutu, with a long train hanging from the back. Dresses and skirts, densely layered to resemble crinolines, were chopped much shorter in the front than at the sides. Similar ideas were explored in the fall collections of Altuzarra and Chanel.

"I think there is something happening right now with the way female bodies are being talked about or being presented in the world that is very central to broader cultural trends," says McClendon. Famously, miniskirts symbolized liberation in the 1960s, after the conservative postwar New Look courtesy of Christian Dior in the late '40s and '50s. But do they still? Or are they reductive? You can argue both sides. "This hemline feels interesting because it is and it isn't: It's revealing and it's not; it's conservative and it's not," she continues. "It depends on which angle you get."



Clockwise from top: Givenchy Haute Couture Spring 1997; Vionnet, 1925; Zendaya in Louis Vuitton; Mia Goth in Dior; Tilda Swinton in Chanel; Teyana Taylor in Chanel; Addison Rae in Alaïa

Or maybe it's not that deep. "Hemlines are less about symbolism and more about personal style," says Marissa Galante Frank, the fashion director at Bloomingdale's. "A longer skirt can feel incredibly casual when styled in an effortless way, and a shorter hem can feel polished, depending on fabrication and proportion."

A slew of stylish celebrities have stamped the trend with their approval. To attend the Fall 2026 Louis Vuitton show, Zendaya combined two 2010s trends, wearing a white shirtdress with a high-low bubble hemline. Tilda Swinton and Jessie Buckley have each worn Chanel looks that pair dress shirts, untucked and slightly mussed, with high-low skirts. But will women ultimately buy these new silhouettes?

"A skirt that goes everywhere is a skirt you need," says Davis. It crosses so many categories—and could, in theory, appeal to the shoppers of each. "It's like, 'What's the silhouette of the season?'" she muses. "We're in 'both/and' territory."

We contain multitudes, after all. "One of the reasons I'm drawn to uneven hems is that I usually hate symmetry," says Collina Strada designer Hillary Taymour, who is known for the wonderfully weird world she has built. Her Fall 2026 collection's dialogue between flower-child femininity, vampiric darkness, and gorpy proportion play culminated in a number of plaid skirts and dresses that were short in the front and long in the back. "I think a great dress relies on a bit of dishevelment. The collection features a mix of conservative and playful elements that speak to a broader cultural moment," she says. Perhaps the ultimate liberation is not having to choose between one silhouette or another. With a high-low hemline, you can enjoy your fashion cake and eat it too. **HB**

CLOCKWISE FROM TOP: DANIEL SIMON/GAMMA-RAPHO VIA GETTY IMAGES; EDWARD STEICHEN/CONDÉ NAST VIA GETTY IMAGES; MARC PIASECKI/WIREIMAGE; DIA DIPASUPIL/FILMMAGIC; STEPHANE CARDINALE/CORBIS VIA GETTY IMAGES; GILBERT CARRASQUILLO/GC IMAGES/GETTY IMAGES; JOHN SHEARER/GETTY IMAGES



CASA PASQUALE BRUNI, 789 MADISON AVENUE, NEW YORK

THE VEIL

Georgie Wright and model Adwoa Aboah, a close friend, founded their London-based label late last year with the intention of creating a line of evening bags that, in Wright's words, "transforms the everyday into something precious." Handcrafted in Italy and India, the bags were, according to Aboah, designed in the spirit of "undone glamour," drawing on fluid 1920s Jazz Age silhouettes, with intricate beading and hardware inspired by art-deco jewelry.





Above, from top: The Melt bag, $3,050, the Snap bag, $1,450, the Melt bag, $3,050, the Fountain bag, $2,900, and the Bibi bag, $1,300; theveil.com.



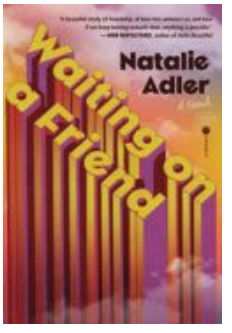
"IRIS VAN HERPEN: SCULPTING THE SENSES"

Beginning May 16, the Brooklyn Museum will play host to a major traveling exhibition on the radical work of the Dutch designer. It features more than 140 pieces of van Herpen's sculptural couture, which blends traditional design techniques with technology like 3D printing.



ISAMU NOGUCHI: "I AM NOT A DESIGNER"

A new monograph explores the breadth of Noguchi's work, from furniture to lighting, sculpture, architecture, and garden design. Featuring more than 250 images and essays, the book comes at a momentous time: It's also the 40th anniversary of the Noguchi Museum in New York. (*Rizzoli Electa*)

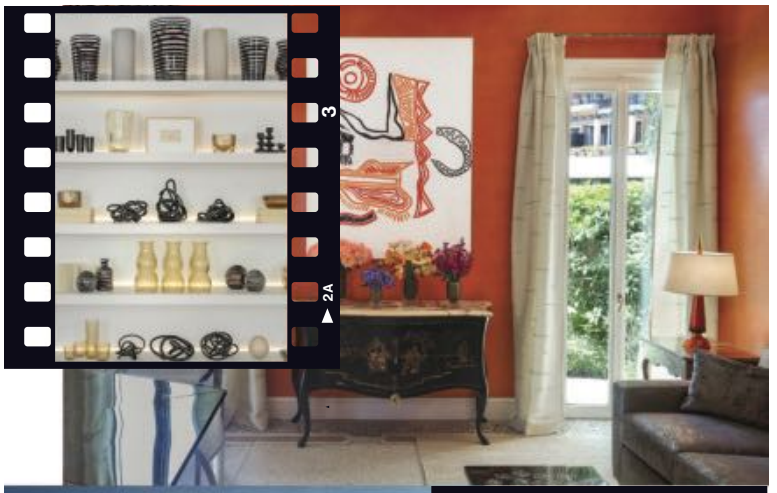


WAITING ON A FRIEND, BY NATALIE ADLER

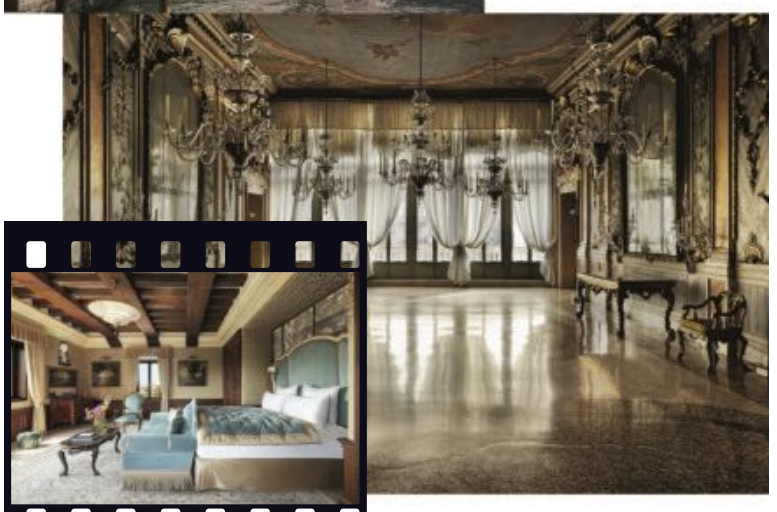
Adler's new novel is an elegy for 1980s Manhattan. Set in the darkest days of the AIDS epidemic, it follows a young woman who can talk to the dead but can't reach the one person she really wants to: her best friend, who recently died of the illness. Adler chose to write the book as a ghost story because, she says, "I have long had the feeling that the past leaves a residue, maybe even a physical presence, in the city of today. It still feels like the living and the dead share the same cramped, noisy space." *Waiting on a Friend* also explores gentrification, with a subplot about a company called Manhattan Remediation that offers to rid homes of any hauntings. "Ghosts show up when an injustice has been buried," Adler says, "so it felt natural to me to approach the AIDS epidemic as a ghost story." Adler herself was born after the era she is writing about. She says if she could visit the East Village of 1984 for one day, "I'd have to make friends quickly with someone with a membership at the Paradise Garage so I could hear Larry Levan DJ. I think I'd most want to hang out with the people who never made it big but were creative and brilliant and up for anything." She adds, "And then I'd like to get breakfast at Odessa"—the sorely missed diner on Avenue A—"because I knew it when I first moved to the city in the aughts, and it's one of the few portals to that time from my own life." (*Hogarth*) KAITLYN GREENIDGE

THE VEIL BAGS: ANNEMARIE KUUS. WRIGHT AND ABOAH: JOHN ARMOUR. ISAMU NOGUCHI, *SLIDE MANTRA, ISAMU NOGUCHI: WHAT IS SCULPTURE?*, VENICE BIENNALE, 1986: THE NOGUCHI MUSEUM ARCHIVES, 144396, © 2026 THE ISAMU NOGUCHI FOUNDATION AND GARDEN MUSEUM, NEW YORK/ARTISTS RIGHTS SOCIETY (ARS), NEW YORK. BOOK: COURTESY HOGARTH. IRIS VAN HERPEN HYDROZOA DRESS, FROM THE SENSORY SEAS COLLECTION (2020), COLLABORATOR: SHELEE CARRUTHERS; MODEL: CYNTHIA ARREBOLA; PHOTO: DAVID UZOCHUKWU

Viva LA SERENISSIMA







FROM TOP: ENRICO FIORESE; MASSIMO LISTRI. COURTESY BELMOND; ANNA MORASSUTTI; COURTESY ORIENT EXPRESS; CAMILLA GLORIOSO; VINCENT LEROUX

From top: Glassware at Casa Yali (yaliglass.com); Hotel Cipriani (belmond.com); Suri Studio jewelry (surijewelry.com); Orient Express Venezia (orient-express.com); Dries Van Noten Foundation (fondazione driesvannoten.org); Airelles Palladio Venice (airelles.com)

The 61st VENICE BIENNALE *welcomes artists and art lovers to the Floating City, along with a slew of new* HOTELS *and* IYKYK EATERIES

There is a new kind of energy sparkling in Venice," says Giulia Vecchiato, the designer behind the jewelry line **Suri Studio,** who has lived in the city for most of her life. "I think some see it as an alternative, more humane city of the future." Vecchiato creates one-of-a-kind jewelry pieces inspired by what she describes as the city's "watery rhythm."

Artists of all stripes are still drawn to the Floating City, including **Dries Van Noten,** who opened an art-and-design foundation in the Palazzo Pisani Moretta last month, and the art patron **Nicoletta Fiorucci,** who established an exhibition space for her eponymous foundation in the Dorsoduro quarter last year. "Art is experimentation; it's not about decoration," says Fiorucci, who is known for her support of the avant-garde. She credits Peggy Guggenheim for paving the way by "buying an abandoned palace [in 1949] and filling it with contemporary art."

Guggenheim also helped revitalize the Venice Biennale, the 61st edition of which opens this month. Several major hotel launches are coinciding with its start. April saw the debut of **Airelles Palladio Venice,** with 17 rooms, 28 suites, and the city's largest spa, all housed within a 16th-century palace on the island of Giudecca. Nearly a decade in the making, with its meticulous renovation overseen by Aline Asmar d'Amman, **Orient Express Venezia** boasts 29 rooms and 16 suites and is located within the Palazzo Donà Giovannelli. Fashion starchitect Peter Marino is behind **Hotel Cipriani**'s renovation; he has reimagined its Michelin-starred restaurant, Oro, and the hotel's Dior Spa will open this summer.

One of the first properties Giuseppe Cipriani opened in Venice (and the only one still family-run) is **Locanda Cipriani,** on the island of Torcello. This June, it will reopen after a two-year renovation, and it's worth the water-taxi ride just to dine in its romantic gardens. Many of the city's best eateries are still known by word of mouth. Biennale regulars love the vegetarian bistro **La Zucca,** the historic trattoria **Antiche Carampane,** and the tiny natural-wine bar **Vino Vero** for *cicchetti* (Venetian tapas). **Casa Yali,** also a store and gallery with a hidden courtyard garden, is a perennial favorite.

Despite its famed gondolas, Venice is best traversed by foot, so shoes are important. Find them at **ViBi Venezia,** founded by the Arrivabene sisters, which makes the chicest modern version of the *furlane,* the classic Venetian slipper. Get a massage after all those steps at the art-filled **Venice Venice Hotel,** owned by Golden Goose founders Alessandro Gallo and Francesca Rinaldo. The spa is also an immersive installation by Victoria Zidaru, featuring walls lined with long tubes of linen that are filled with a mixture of grass, flowers, and herbs from her garden in Romania, emitting a transportative aroma. Equally relaxing, however, and free is waking up at dawn and watching the reflection of the sunrise shimmering on the surface of a canal. HB

TEXT BY GISELA WILLIAMS

THE ART *and* SCIENCE *of* LOOKING *and* FEELING *Your Best*



The SKINCARE *Awards*

In the AGE of the BLEPH and the FACELIFT, it can be TEMPTING to LOSE FAITH in the power of SKINCARE. Allow these 28 WINNERS of our ANNUAL AWARDS to change your mind—and your SKIN.

Our faces aren't inanimate objects, frozen and framed in a still life. Our skin stretches with every laugh, pulls with every frown, and is a living, breathing canvas, one kept healthy by nourishing skincare. But as more people go under the knife in the name of conservation (or restoration), the visible results from at-home serums and creams can seem fruitless in comparison. "Just as celebrities are becoming more transparent about what procedures they've had, skincare products need to become more transparent about the dosage of the ingredients and the efficacy of their products," says Melissa Doft, a plastic surgeon in New York City and the founder of Doft New York skincare. "Patients are looking for ingredients that increase volume and radiance and help with the fine lines that are not addressed by a facelift. They're looking for straightforward routines and quicker results." Our 2026 award winners blend the latest innovations in skincare science with proven, potent ingredients to drive real results, supporting your skin across all ages, stages, and interventions.

MOISTURIZERS
These innovative formulas go beyond basic hydration and harness the latest advancements in skincare science.

1. Tata Harper Crème Supreme ($248; tataharperskincare.com) is the brand's richest cream yet, ideal for dry and mature skin types. It instantly soothes the skin barrier, plumps wrinkles, and deeply nourishes with ingredients that are impressively 100 percent of natural origin and 41 percent organic.

2. Fragrance-free **Chanel Sublimage Le Baume** ($535; chanel.com) was formulated for skin that's fragile, as it can be after an abrasive cosmetic treatment, and includes polyfractioned vanilla planifolia and a ceramide and vitamin B5 complex.

3. If you have oily or combination skin, the new **Valmont Hydra3 Charging Cream** ($290; dermstore.com) delivers intense hydration for up to 72 hours, but it has a silky, lightweight texture that never leaves skin slick or greasy.

4. Best-selling **Charlotte Tilbury Charlotte's Magic Cream** ($69; charlottetilbury.com) got an upgrade. It now includes the Recoverstem peptide, a blend of 100 peptides, to transform the look and feel of skin both instantly and over time. It can be used day or night and even as a primer.

5. Featuring a patented hyaluronic-acid duo, oleo-ceramides, and a signature complex that aids oxygen transport within skin's cells, ultrahydrating **Dior Capture Rich Creme** ($160; dior.com) is as close as you'll get to one of the brand's luxurious spa facials from a jar.

6. For those who prefer a lighter, fresher texture during the day, **Dior Capture Soft Creme** ($160; dior.com) plumps and lifts right away, thanks to a unique polymer blend that leaves skin looking bouncy.

TOOLS AND TECH
Our bathrooms are filled with gadgets and gizmos aplenty, but these five have become part of our world.

7. CurrentBody Skin took cues from its best-selling LED light therapy mask and created a new one focused on just breakouts, the **Series 2 LED Blue Light** ($470; us.currentbody.com), which has two targeted wavelengths to quell acne and hyperpigmentation in 10-minute sessions.



8. Skorr Skin Skorr Glow ($685; skorrskin.com) harnesses the power of micro-electroporation to help products penetrate deeper into the skin. It also has three types of LED light therapy, microcurrent, sonic vibrations, two levels of radio frequency, and four treatment modes (including one that targets the eyes and lips).

9. Giving yourself a facial at home has never been easier, thanks to the **Shark FacialPro Glow at Home Hydro-Powered Facial System** ($399; sephora.com). The five-step system boasts hot and cold contrast therapy, uses hydro suction to clean out pores, exfoliates skin, and infuses serums deep into the dermis.

10. ORA Method put light therapy into a high-tech **LED gua sha** ($269; oramethod.com) that has a pointed acupressure edge and sonic vibration for expert sculpting, along with red and infrared light.

11. The next best thing to ice cubes? **Dermaflash Cool** ($175; dermaflash.com), which uses sonic vibration and a cooling copper technology to reduce puffiness and sculpt the face, whether you're at home or on the go. ➤



OPPOSITE PAGE, SET DESIGN: SONIA RENTSCH; THIS PAGE: RICHARD MAJCHRZAK



SERUMS

SERUMS

If you're chasing serious results for wrinkles, tone, and texture, reach for one of these award winners.

12. Easily irritated skin loves **Dr. Idriss Left Un-Red Reducer Serum** ($68; dridriss.com), which is powered by a combination of 18-ß-glycyrrhetinic acid and a 10 percent azelaic-acid complex. The formula, when applied twice a day, earned the National Rosacea Society Seal of Acceptance to help soothe flushing. It also balances skin to prevent future flare-ups of redness.

13. Adult acne is frustrating and all too common. To reduce breakouts, dark spots, and fine lines, try **La Roche-Posay Effaclar A.Z. Gel Azelaic Acid Acne Treatment** ($43; ulta.com). The gel-cream formula combines azelaic and salicylic acids for a one-two skincare punch that begins working in just one week.

14. If you love Sisley Paris's Black Rose Cream Mask, then you'll be obsessed with the new **Black Rose Concentrate Radiant Youth Serum** ($320; sisley-paris.com). It combines the brand's proprietary black-rose molecular extract with hyaluronic acid to leave skin soothed, plump, and protected.

15. The updated version of **Shani Darden Skin Care Retinol Reform with 1% Encapsulated Retinol** ($75; sephora.com) harnesses an advanced encapsulation technology to deliver skin-smoothing and wrinkle-fighting retinol more effectively into skin.

SUNSCREENS

The best sunscreen is the one you'll actually want to wear day after day. These are our favorites.

16. Your lips need sunscreen too. **BeautyStat C Lip Serum SPF 30** ($15; beautystat.com) comes in four neutral shades to impart a bit of color, along with SPF 30 protection.

17. Clinique UV Solutions Mattifying Sunscreen SPF 50 ($39; clinique.com) is our favorite new protective makeup primer since it has ingredients that keep shine at bay, antioxidants vitamin E and D, and salicylic acid to smooth skin.

18. For those who are sensitive to sunscreen or worry about breakouts, try **Sofie Pavitt Face Screentime Non-Comedogenic Hydrating Sunscreen SPF 30** ($38; sephora.com). It combines ectoin, niacinamide, and vitamin E to protect and hydrate and even soothe acne-prone skin.

EYE TREATMENTS

Seeing is believing when it comes to the three winning eye treatments below. Each can help stave off (or amplify the results of) surgical interventions for hollow and puffy under-eyes.

19. Dark circles are no match for **Biologique Recherche Crème Contour des Yeux VIP O2** ($130; biologique-recherche.com). The rich cream stimulates adenosine triphosphate (ATP) production and infuses skin with an oxygen complex to lighten and lift the delicate area under the eyes. Plus, the cooling metal applicator helps soothe tired eyes and is a great travel companion.

20. Before a bleph, try **Dr. Diamond's Metacine Contour Collection EyeLift Bioremodeling Peptide Multiplex** ($225; drdiamondsmetacine.com), which targets volume loss and dark circles with human bioidentical microcollagen, plumping peptides, and filler-mimicking hyaluronic acid. The metal rollerball applicator helps direct the formula right where you need it most.

21. Although **Guerlain Abeille Royale Youth Repair Eye Care** ($95; guerlain.com) contains two types of rich honeys (and the brand's signature royal jelly), the lightweight cream sinks into skin right away and works over time to reduce persistent puffiness, dark circles, and the appearance of fine lines.



SUNSCREENS

RICHARD MAJCHRZAK

MASKS AND MORE
These tonics, toners, masks, and pads are here to help when your skin needs TLC.

22. A quick shake of **Bloomeffects Royal Tulip Hydrating Bi-Phase Tonic** ($39; bloomeffects.com) combines the two parts of this clarifying and soothing formula—with colloidal oatmeal, niacinamide, and green tea—into a milky toner best applied after cleansing but before serums.





23. *Bazaar* editors are big fans of Hailey Bieber's Rhode, especially the caffeine- and peptide-powered **Rhode Caffeine Reset Sculpting Cream Mask** ($38; sephora.com), for firmer, brighter skin in just 10 minutes.

24. Upgrade your masking routine with fragrance-free **Glow Recipe PDRN+ Repair + Soothe Korean Toner Pads** ($30 for 60; glowrecipe.com), which use two vegan types of the buzzy ingredient to rejuvenate and repair skin and boost collagen regeneration in just five minutes.

25. Sensitive-skin-friendly **Aestura A-Cica365 Cooling Relief Pads** ($28 for 60; sephora.com) help get irritation and rosacea under control with a cica-rich formula that feels instantly chilly on contact—no fridge required.

26. If you're looking for a skin-sculpting solution outside of a pro's office, pick up **Olay Regenerist Face & Neck Lifting Treatment** ($35; amazon.com) on your next trip to the drugstore. It blends niacinamide with triple collagen peptide to firm the neck and décolletage in a genius roll-on applicator.

CLEANSERS
The right face wash can make all the difference. Choose one that delivers a clean slate with benefits.



27. If your skin is dry, switch to **Elemis Pro-Collagen Hydrating Cleansing Mousse** ($60; sephora.com), a plush, mousse-like formula that's clinically proven to increase skin's hydration by 125 percent after just one wash.

28. The unique gel texture of **Neuraé Harmonie the Caring Cleanser** ($115; neurae.com) transforms into an oil on the skin, swiftly melting away all traces of makeup and sunscreen without disrupting your skin's moisture barrier. It's like double cleansing, but in one step. HB



ADVERTISEMENT

Stronger Hair at the Source

YOUR NEW SKINCARE ROUTINE STARTS IN AN UNEXPECTED PLACE: YOUR SCALP.

It's time to rethink your haircare routine—because healthy hair doesn't begin with your strands. It starts at the source: your scalp.

And let's be honest, your scalp is skin that's often overlooked. That's why Dove partnered with leading dermatologists and skincare experts to create Dove Derma Scalp, delivering science-backed care where it counts. Powered by clinically proven actives, each formula helps nourish your roots without a greasy or heavy residue.

Do you have scalp discomfort or flakiness? Both are very common because your scalp is skin, after all. If you're concerned with itchy dryness or visible flakes, Dove Derma Scalp Dandruff Relief is designed to help eliminate flakes and address dandruff using salicylic acid, leaving your scalp visibly healthy. Lamellar serum and niacinamide help nourish



roots, leading to resilient hair fibers that are more resistant to breakage.

Pair the Dandruff Relief shampoo and conditioner with the lightweight Barrier Repair serum to regenerate your scalp's moisture barrier and provide relief from dryness, tightness, and discomfort.

If you simply want to optimize your overall scalp health, Dove Derma Scalp Density Boost collection purifies your scalp without stripping its natural essential oils. The science-proven skincare and haircare system revitalizes both scalp and hair to create a clean, healthy environment for hair to thrive.

The result: thicker, stronger, and fuller-looking hair from root to tip.

Bottom line: Don't skip your scalp. Healthy hair begins with a solid foundation, so make Dove Derma Scalp an essential part of your haircare—and skincare—routine. ■

97%

MORE RESILIENT HAIR WITH VISIBLY LESS FLAKES*

*Dandruff Relief system
vs. non-conditioning shampoo



Scan to shop the full Derma Scalp collection on Amazon or visit Dove.com for more information.

EDITORS' FAVORITES



VACATION BOTTLED Bulgari just captured the signature scent of its luxurious hotels in locations like Milan and Rome—a combination of citrusy bergamot, white musk, and black tea—in Eau Parfumée Thé Impérial ($165; bulgari.com). Perfumer Jacques Cavallier Belletrud created the original scent in 2017, so it's only right that he is the nose behind this fresh, green fragrance, which exudes just as much Italian luxury as the hotels themselves.



LIGHTEN UP Chris McMillan, the hairstylist behind "the Rachel," is reshaping the way you think about (and apply) hair oil with his eponymous brand's the Glassy Smooth Hair Oil ($58; sephora.com). The vanilla-scented formula comes in a superfine mister to provide a glossy, healthy finish without weighing down strands. It's infused with wheat-germ oil for heat protection, moringa oil to smooth and tame frizz, and a shine-boosting complex.



JUICY TREAT The new Fresh Sugar Melt Lip Cream ($25; sephora.com), which comes in three fruity flavors and wearable colors, borrows hydrating activated sugar from the brand's cult-favorite Sugar Lip Treatment but also boasts plumping hyaluronic spheres, barrier-boosting peptides, and moisturizing and shine-enhancing jojoba oil.

SUMMER SCENT Balmain's newest fragrance, Destin de Balamin ($155; ulta.com), evokes the playful, youthful air of the season—but for grown-ups and gourmand lovers. Created by perfumer Quentin Bisch, the scent elevates strawberry, peony, and rose notes with the addition of spicy pepper and creamy sandalwood, bringing a sexy, warm element to an otherwise fruity scent. It's the perfect perfume choice for a summer night out.



ROYAL FLUSH These innovative new makeup formulas help enhance your natural glow—or fake it altogether. Prada Beauty Prada Touch ($42; sephora.com) is a blurring, buildable cream blush with the staying power of a powder, ideal for warm weather. And we love Typology Roseglow Drops T35 ($39; global.typology.com), which feature rosy pearls infused with antioxidant vitamin E and photoprotective apricot extract, as a highlighter or under your favorite foundation. HB

CENTER: ALEX TROMMLITZ/BLAUBLUT EDITION; STILL LIFE: RICHARD MAJCHRZAK

DESCRIPTION A gel with 83% oil for very dry skin. INDICATION Significantly increases skin moisturization. PRESENTATION Orange / pink gel. FORMULATION Gel with 83% occlusive ingredients, 14% humectants and 3% water. INGREDIENTS Mineral Oil (Paraffinum Liquidum), Isopropyl Palmitate, Triisononanoin, Glycerin, Cetearyl Ethylhexanoate, Isopropyl Myristate, Water/Aqua/Eau, Caprylic/Capric Triglyceride, Isostearyl Isostearate, C26-28 Alkyl Dimethicone, Butyrospermum Parkii (Shea) Butter, Sodium Lactate, Urea, Gluconolactone, Sodium PCA, Sodium Hyaluronate, Octyldodecyl PCA, Sucrose Laurate, Sucrose Stearate, Lactic Acid, Lanolin, Butylene Glycol, Dimethicone/Vinyl Dimethicone Crosspolymer, Bisabolol, Helianthus Annuus (Sunflower) Seed Oil, Silica, Glycine Soja (Soybean) Oil, Retinyl Palmitate, Tocopheryl Acetate, Niacinamide, Linoleic Acid, Linolenic Acid, Tocopherol, Anthemis Nobilis Flower Oil, Calendula Officinalis Extract, Rosmarinus Officinalis (Rosemary) Leaf Oil, Lavandula Angustifolia (Lavender) Oil, Fragrance (Parfum), Beta-Caryophyllene, Camphor, Farnesol, Lavandula Oil/Extract, Limonene, Linalool, Linalyl Acetate, Pinene, Terpineol, Red 33 (CI 17200). DRY SKIN CLINICAL TRIAL Trial center: Complife Italia S.r.l, Italy. Objective: A clinical evaluation to test the efficacy of Bio-Oil® Dry Skin Gel in improving skin moisturization. Sample: Subjects: 40 healthy females with Fitzpatrick skin types II-V and clinically showing dry / very dry skin (grade II-IV) at the level of the outer lower legs, and Corneometer values of less than 40 at enrollment. Test site: test product applied to one entire lower leg of all subjects. Age of participants: 40–65. Methodology: Split-body, evaluator-blinded, randomized and controlled clinical-instrumental study. Subjects participated in an initial screening evaluation followed by a 7-day dry down period, a 28-day treatment period and a 2-d... During the dry down period, and throughout the study, subjects washed their legs twice daily with P... the assigned lower leg, the opposite leg remained untreated. Clinical a... on days 1, 3, 6, 8, 10, 14, 21, 28, 29, 30 and 31. The control ur... were clinically graded for dryness (on a scale from 0–5... Quantitative measurement of transepidermal wate... determined a statistically significant improveme... each experimental monitored check, both con... significant improvements were evident in 62%... of participants showed an improvement. At d... days of use, 100% of participants showed a s... Similarly, after 28 days of use 82% of particip... day 1. The effectiveness of Bio-Oil® Dry Skin ... the 3 days of follow-up, when product use ha... potential of Bio-Oil® Dry Skin Gel to cause sk... lactic acid stinging test. Age of participants:... applied (demineralized water) and an area to v... of 48 hours using a Finn Chamber®. Skin reac... 1 hour and 24 hours after patch removal. Skin... and 4 being serious erythema and edema, inc... of Bio-Oil® Dry Skin Gel was deemed "nor... comedogenic potential of Bio-Oil® Dry Skin... 18–65. Methodology: Controlled study. The p... for 48 to 72 hours, removed and applied aga... negative control (demineralized water), the te... reactions were clinically evaluated under th... comedones before and after each product a... Skin Gel was applied showed no significant... Rigano Laboratories, Milan, Italy. Objective:... retain moisture by reducing TEWL. Method... Vitro-Skin™, which mimics the surface prope... measured over time. This was compared wit... transmission rate (WVTR) test methodology... particular formulation is occlusive. Bio-Oil®... applied to the Vitro-Skin™ membrane. This i... relieve the signs and symptoms of dry skin. ... of persistent dry skin, it is recommended t... however it may also be used on the face. Bio... or broken skin. Avoid contact with eyes. If pr... your daily intake before use. How long to us... of the product to be assessed over time. Sta... that this improvement is maintained for the ... skin-nourishing properties, making it a part... Skin Gel should be applied to cleansed skin... absorbed into the skin. For all over body use... for use during pregnancy. Vitamin A and pr... therefore may have concerns around using ... above its toxicological threshold. Because t... body. The European Commission's Scientifi... ingredients. The SCCS opinion is that the us... vitamin A present in the Bio-Oil® Dry Skin G... and pregnancy: Rosemary oil in high conc... possibly induce early labor. This is why aro... pregnancy. However, the concentration of ... breastfeeding: Bio-Oil® Dry Skin Gel is safe t... are likely, young babies are very sensitive ar... Gel on children under the age of three has n... development of the immune system. It is th... conducted on Bio-Oil® Dry Skin Gel show th... product offers no protection against the har... a broad-spectrum sunscreen with a sun p...



The REAL DEAL

For THREE DECADES, *Chloë* SEVIGNY *has cut a* SINGULAR PATH, *both on* SCREEN *and in* FASHION, *building a* BODY *of* WORK *that feels as* UNEXPECTED *as it does* AUTHENTICALLY *her own*

Story by LAIA GARCIA-FURTADO
Photographs by CHAUMONT-ZAERPOUR
Styling by ROBBIE SPENCER

Meeting Chloë Sevigny was always going to be a very New York affair. The plan is to meet for lunch at Revelie, a tucked-away-in-plain-view French diner in SoHo, complete with a dark-wood bar and vinyl-topped chrome stools where one may sit and enjoy a classic *jambon beurre* with a Coke float.

I arrive a few minutes early to find Sevigny already ensconced in a booth in the back, where she can observe the entire room. She is wearing a black turtleneck, and her blond hair frames her steely gaze. We shake hands like we're about to close a business deal, but whatever bit of awkwardness exists before the first time an interviewer and interviewee meet in person is immediately extinguished the minute I take off my coat, exposing my almost-six-months-pregnant belly. Her expression changes, and she gestures with her hands, seemingly asking, "What's all this? I wasn't expecting this!" I mirror those same gestures back to her, this being a question I ask myself daily. Sevigny launches into the familiar speed round of questions when two mothers first meet; she and her husband, Siniša Mačković, an art-gallery director, had their son, Vanja, in 2020. How far along? Any pregnancy sickness? How many children? How old? In typical mother-of-a-young-child fashion, she has not been sleeping well. "He was in our bed, and there was a lot of kicking, so I'm a little … not functioning on all cylinders," she says. Now we exchange classic bedtime-routine nightmare scenarios. *But it's so fun! We wouldn't trade it for the world!* She laughs and orders a coffee with a side of honey.

Sevigny is gearing up to promote *The Five-Star Weekend*, an eight-episode drama coming to Peacock in July. It's based on the book by Elin Hilderbrand, the best-selling author also responsible for 2024's *The Perfect Couple*, which starred Nicole Kidman and Liev Schreiber as a Nantucket couple whose seemingly idyllic life is turned upside down after a murder derails their son's wedding. *The Five-Star Weekend* stars Jennifer Garner as Hollis Shaw, a famous food blogger with a seemingly idyllic life that falls apart after her husband unexpectedly dies—though "this one is less racy and less about a murder," Sevigny notes. To cope, Hollis organizes a weekend getaway at her vacation house in, you guessed it, Nantucket, inviting her best girlfriends from each stage of her life (played by Sevigny, Regina Hall, Gemma Chan, and D'Arcy Carden). It turns out to be much more than any of the women bargained for. ➤



Dress, scarves, and Mary Janes, CHANEL.



Dress, LOUIS VUITTON. *Trésor Lointain ring,* VAN CLEEF & ARPELS. *Bracelets,* JEAN PAUL GAULTIER.



Blouson, top, and briefs, VERSACE. *Haute Joaillerie collection earrings,* CHOPARD. *Mules,* DRIES VAN NOTEN.

It is not the kind of project that one would immediately associate with Sevigny, who has crafted a singular career out of playing offbeat characters who would surely never fit within Hilderbrand's Nantucket universe. But that's precisely why it also makes sense; she'll never fit neatly into any box.

"Hearing that they were going out to Chloë [for the role], I was like, 'There's just no way she would ever do this!' " Garner says, laughing, when I reach her during a break from shooting her latest movie. "But then, not only did she say yes but she showed up, and she's such a fierce actor and a pussycat. It was amazing to get to know her and to be embraced by her."

Sevigny describes it as "one of the most fulfilling times of working on a project" she's had in a while. "We were really like open books. Everybody overshared, and there was an ease and a comfort between us. With the mourning and the grief in the show, there was a lot of support for one another. It was a really good feeling."

It's true that Sevigny almost passed on the role. "My agents sent it to me, and I was like, 'This is too mainstream. My fans are not going to like it,' " she explains as we wait for our coffees. But Sevigny read the scripts and thought they were "really strong. It's really about a woman grieving and how she navigates that through friendships, and I know it sounds like such a sound bite, but I really feel there's really something for everybody."

It's not that Sevigny has eschewed the mainstream completely during her career; there was her five-year run as Nicolette Grant in HBO's *Big Love* (she won a Golden Globe for the performance), and she has appeared in four Ryan Murphy productions, including two *American Horror Story* installments; *Feud: Capote vs. the Swans,* playing C.Z. Guest; and 2024's *Monsters: The Lyle and Erik Menendez Story* as Kitty Menendez, a role for which she earned an Emmy nomination. But Hilderbrand reaches a different and broader audience. Her books have sold more than 20 million copies worldwide. "This is the first time my mom will be able to walk through the grocery store and not have to try to come up with something clever and positive to say about a project that I've been in," she says.

Although in recent years Sevigny has expressed wishes that she'd gone for more mainstream roles when she was younger (she passed on the role of Vivian in *Legally Blonde,* which eventually went to Selma Blair), there is still a sense of friction at play between being the "indie queen" and an actor who wants to continue to expand and experiment. She'd love to do Broadway sometime: "I love musicals, but I'm not very good at singing. Maybe if Cole [Escola] was writing something new, that would be fun." But, she explains, "I have a loyalty to my fans and what they're expecting or want of me. I think that I have carved out something because of what I've stood for to people." Sitting across from her, I can't stop staring at the way her little eyelash triangles frame her blue eyes. She has a presence that seems to attract all the energy in the room to her, but not in the obvious way some stars command attention with an always-on, outsize performance quality to their everyday interactions. It's more subtle, and the response is like the way a flower slowly makes its way to face the sun throughout the day.

IN 1994, JAY McINERNEY profiled a 19-year-old Sevigny for *The New Yorker* based on her "cool" cred alone. The word appears 10 times in the story. She was still filming her feature-film debut as Jennie in Larry Clark's harrowing coming-of-age film *Kids,* which would be released the following year. Sevigny was already known in the city's fashionable circles, thanks to her modeling for *Sassy* magazine, beginning in 1992, and her starring role in Sonic Youth's 1993 video for "Sugar Kane." She followed up *Kids* with a role in Steve Buscemi's directorial debut, *Trees Lounge,* and a turn on the runway for Miu Miu's Spring 1996 collection. By 2000, she'd received an Academy Award nomination for Best Supporting Actress for her role opposite Hilary Swank in 1999's *Boys Don't Cry.* She's worked steadily since, always straddling the line between independent films and more mainstream projects. What she stands for, and what she's stood for since the '90s, is a kind of preternatural authenticity, an unwavering sense of self.

> *"I have a* LOYALTY *to my* FANS *and what they're* EXPECTING *or* WANT *of* ME. *I think that I have* CARVED *out* SOMETHING *because of* WHAT *I've* STOOD *for to* PEOPLE."

Sevigny credits her family for her strength of conviction. "My mom and my dad were so supportive and really wanted to give us a sense of security," she says. She was born in 1974 and grew up in a polite Catholic middle-class household in the wealthy town of Darien, Connecticut, with her parents and her older brother, Paul, who also became a fixture of the downtown New York scene. It was a house where creativity and self-expression were valued, but there were still rules to follow. (When Sevigny pierced her nose as a teenager, she was briefly kicked out. "I was like, 'Fine, I just won't live here anymore,' so then they let me come back.") She adds, "I'm pretty normal, and I'm not conservative politically, but I have a nice background, and I'm a polite and well-mannered person. My mom is very compassionate and very considerate of others, and that was drilled into me, so I think having that foundation was a place for me to have my wild outcome."

Regina Hall, her costar in *The Five-Star Weekend,* was struck by Sevigny's generosity. "I don't think I realized how big Chloë's heart is," she tells me a few days before the Academy Awards take place. "She's an incredibly smart but also incredibly warm person—especially once you know her and you know her sense of humor and her wit. She's well-versed in everyone being cared for on set—not just her needs, but everyone's, all the time. It's hard to describe because it's not 'a thing.' It's the totality of someone."

SEVIGNY SEEMS to have saved her rebellion mostly for the characters she chooses to play and, in her personal life, for her approach to getting dressed. She's quick to point out, though, "I don't think my fashion's that wild." And it's not. She doesn't ➤



Dress, SAINT LAURENT
BY ANTHONY VACCARELLO.
Bag, PRADA.





This page: Top and shorts, DRIES VAN NOTEN. *Tights,* LAUREN PERRIN. *Shoes,* PRADA. *Opposite page: Dress, skirt, gloves, and shoes,* PRADA.

dress provocatively or in a way that requires long-winded discussions about the idea of good taste and bad taste to justify her point of view. But her style is rebellious because it has never conformed to anyone else's ideas of what's cool. (There's that word again.) Her story in the public eye is as tied to personal style as it is to her acting, and she's managed to sustain it for more than 30 years in fits that have never missed.

It made sense for our date to include some shopping. We finish our lunch and make our way to a vintage shop on the edge of Chinatown. It's one of those brisk late-winter days when it feels like spring is just around the corner, perfect for walking around the city. I am finally able to take in her whole look: black turtleneck, slim black leather maxi skirt, cropped puffer jacket, Ugg boots, and a funky colorful knitted hat, with a brown suede Loewe Flamenco bag over her shoulder. On our walk, she vents about people who let their dogs off-leash at children's parks ("There's dog parks exactly for that purpose!") and expresses her love for both Mickey Mouse and Vera Bradley quilted bags, the latter a natural effect of growing up in Connecticut. Walking up the three flights of stairs to the Women's History Museum Vintage shop started by Mattie Rivkah Barringer and Amanda McGowan, who also have a fashion label-cum-art practice under the same name, Sevigny utters those words familiar to everyone who loves vintage shopping but hates spending money: "God, I hope I don't like a lot of stuff."

We methodically make our way through racks full of absurd Y2K-era graphic tees, 1980s statement belts, and tons of Hysteric Glamour stuff. She spots a Norma Kamali heathered-gray hooded zip-up jersey onesie, which she seriously considers, even though it shows signs of having been thoroughly loved by its previous owner.

"THERE'S *very* FEW PAPARAZZI *[shots] of me* DAY IN, DAY OUT *or me going out to* SWAY *once a week.* NOBODY SEES *all those* OUTFITS, SADLY, *and they're* REALLY GOOD."

"I like it all fucked up like this," she says, looking at the tears. "I used to have one just like this. I wore it in L.A., and *Us Weekly* made fun of me—they used to always make fun of me—like, 'What was she thinking?' " Well, we knew what you were thinking, I tell her. If you were a fashion fanatic during this era, odds are that you knew that at least one of the offending outfits was actually something brilliant that the magazine's editors just didn't understand.

Sevigny is getting ready to leave for Paris, where she will walk in the Miu Miu show for the third time, and she is anxious about packing. "Now you open your phone and you see videos of people leaving the hotel," she says. Not that she has anything to be nervous about; if there's one thing Sevigny can do truly effortlessly, it's pull off a Look.

She often works with a stylist, her friend Haley Wollens, but Wollens's role is more akin to that best friend whose taste you trust implicitly, someone you always text to approve your outfit before you leave the house or to help you make shopping decisions.

"Before I met her, I was doing everything myself, calling things in, and a lot of times one thing would show up, and I wouldn't have an option, so I'd have to wear it even if it was ill-fitting or I didn't really love it," says Sevigny. "She has really helped me, I think, with my body changing, aging, and everything to feel more confident on the red carpet." On the red carpet, Sevigny is known for mixing überluxury labels like Saint Laurent, Gucci, and Miu Miu with of-the-moment and under-the-radar labels like Giovanna Flores or August Barron, along with a dose of vintage. And although fashion fans can recall her most iconic looks off the top of their heads, she cheekily suggests we've not even seen the real goods. "Everyone's always like, 'Chloë's style!' but it's like, none of you even know my style because you don't see me every day! There's very few paparazzi [shots] of me day in, day out or me going out to Sway once a week. Nobody sees all those outfits, sadly, and they're really good."

The Miu Miu Fall 2026 show is back to basics—but a specific kind of '90s basics that references the brand's first collections, including the one that Sevigny modeled for. Her appearance on the runway, in a slightly oversize leather jacket worn with a matching minidress, chunky clogs, thin-rimmed glasses, and one of those *Bend It Like Beckham*–era zigzag headbands, sends ripples through the internet. In the one paparazzi photo taken of her as she leaves the show, she is wearing leopard-print flares, a blue Polo shirt, a double-breasted navy coat slung over her shoulders, and black ballet flats. A Look, indeed.

Back in New York a few days later, we hop on Zoom to catch up on the latest. Sevigny sits on the floor of her bedroom wearing a frilly knit sweater, with a giant painting by the Hungarian artist Rita Ackermann framing the back wall. She looked good on the runway, happy, I tell her. "Well, one of my little tricks on the runway is to do a tiny smile, because otherwise I have a resting-bitch, dour, whatever, old-lady face," she reveals. "So I also have to just bring a little joy."

There it is. "Old-lady face." *Can we talk about aging in Hollywood?*

"I don't really feel like I'm a part of Hollywood," she responds quickly. Of course!

But as Sevigny sees it, the real problem is the unforgiving technology. "The more challenging aspects and more annoying aspects are the way we're photographed now: phones, public, the lighting on the red carpet, the lighting on the runways. Nobody's doing anybody any favors," she says. "There's no more glamour or nuance to it. As an aging woman, it sounds less enjoyable to be a part of all that, because it just feels really vulnerable and exposed, and then you're just being picked apart on the internet."

Sevigny is 51, and she looks exactly terrific. Not "good for her age" or like "she could pass" for whatever, but just exactly terrific. "I think because I'm so involved in fashion, there's a pressure to maintain a sense of whatever it is that I've cultivated," she says. "You know what I mean? And so that can sometimes be challenging, and wanting to not disappoint people with my *(Continued on page 108)*



Jacket, sweater, shirt, and bag,
BOTTEGA VENETA.



Sweater, bandeau, skirt, and clutch bag,
SIMONE ROCHA.



Coat, dress, and bag, GUCCI.

HAIR: LOUIS GHEWY FOR ORIBE;
MAKEUP: KARIN WESTERLUND FOR
VICTORIA BECKHAM BEAUTY;
MANICURE: CAM TRAN FOR LILI CREUK
SHOP; PRODUCTION: UN/PRODUCED;
SET DESIGN: SETH WALPERS

MODERN *Beauty*



THE SEASON'S *most exquisite* HIGH-JEWELRY *pieces feature* TRADITIONAL STONES *in sharp, sleek* SETTINGS *for a* COOLER *kind of* SHINE

Photographs by LOUIS DEWYNTER
Accessories Director: MIGUEL ENAMORADO
Styling by MARIE-THÉRÈSE HAUSTEIN



This page: High-jewelry earrings and necklace, GRAFF. *Dress,* SAINT LAURENT BY ANTHONY VACCARELLO. *Opposite page: Blast Spiral earrings,* REPOSSI.



Butterfly earrings from the Blue Book 2026 Collection, TIFFANY & CO.



En Équilibre high-jewelry necklace,
CARTIER. *Dress,* RIER.



Echo necklace from the Vibrations high-jewelry collection, DE BEERS LONDON.



White South Sea and Akoya cultured pearl and diamond necklace, MIKIMOTO. *Top,* ALAÏA.



Belle Dior necklace, DIOR HIGH JEWELRY. *Vintage T-shirt,* PRE-CLOTHED.



Enigma necklace from the Mythica collection, LOUIS VUITTON HIGH JEWELRY.



Ornement de Saphir necklace,
VAN CLEEF & ARPELS.



Spark necklace from the Frédéric high-jewelry collection, BOUCHERON. *Dress,* BOTTEGA VENETA.

MODEL: NES URONICH; HAIR: LAURENCE WALKER; MAKEUP: SACHA GIRAUDEAU FOR VICTORIA BECKHAM BEAUTY; CASTING: ANITA BITTON AT THE ESTABLISHMENT; SET DESIGN: MARINE ARMANDIN

All clothing, Matthieu Blazy's own.



The CHANEL *Whisperer*

MATTHIEU BLAZY *has given* NEW LIFE *to the 116-year-old* HOUSE *built on the* RADICAL NOTION *that* GLAMOUR *grounded in* REALITY *can make you* FEEL *something* SPLENDID

Story by BROOKE BOBB
Photographs by JEREMY EVERETT
Styling by LAËTITIA GIMENEZ ADAM

Who is CHANEL *for?*

The lady who lunches in a tweed jacket? The K-pop idol who loves a double-C logo? The rich mom with her quilted flap bag? Certainly, it's for the few who can afford it and for those who want to telegraph an association with the brand that epitomizes the highest echelon of chic. But Matthieu Blazy, Chanel's artistic director, sees things more expansively.

"I thought that the Chanel aesthetic was somehow overshadowing the idea of women," Blazy says. "It was one woman, but I see many, many women."

He is telling me this from a corner of Chanel's couture salon at 31 Rue Cambon, the one with the famous mirrored staircase where Gabrielle "Coco" Chanel used to stage her fashion shows and watch them, secretly, from the top steps.

It's an unseasonably warm but typically gray February day in Paris, a few weeks before the Fall 2026 Chanel show. In anticipation of Blazy's arrival, a reverential silence blankets the room. "He will be down in five and a half minutes," a publicist says. On the wall behind me hangs a large black-and-white portrait of Mlle Chanel, her face turned to the side. She gazes down at me discerningly, even a little intimidatingly. I feel acutely aware that I am in the spiritual presence of one of fashion's most important legacies, waiting for the person now tasked with carrying it forward.

When Blazy bounds down the stairs, the austere hush dissipates. He's dressed casually, in a quarter-zip sweater and navy trousers. "It's almost like a uniform," he says. We're seated across from each other in cushy ivory armchairs, cordoned off by pastel-colored screens. "The atelier has the white coats. I wear this one."

Despite his rarefied surroundings, the 41-year-old designer, now four collections into his tenure at Chanel, is disarmingly lacking in pretension. I ask Blazy if he ever feels Mlle Chanel's presence when he's in this room. "I have to say that the first time I stepped in here, I had that feeling." He lowers his voice. "I was a bit like, *fuuuck*."

After Mlle Chanel revolutionized fashion in the 1920s with her long, loose silhouettes, drop-waist dresses, and boxy suits that freed women from the corset, Karl Lagerfeld came in 1983 and turned Chanel into a pop-culture juggernaut. He created an unabashedly glamorous, double-C-bedecked, tweed-miniskirted world for Chanel. The runway shows at the Grand Palais were spectacles, the front rows lined with celebrities, the sets out of this world: a giant globe one season, a towering iceberg another, or a rocket ship that actually lifted off.

While it's true that Blazy's runway debut last October included a set studded with giant planets, Chanel has come back down to earth under his watch. Or in the case of his December Métiers d'art show, subterranean, as Blazy set the show in an abandoned New York City subway station and cast models as New York archetypes, with all of them hustling to catch a train. The glamour is still there, but the wattage is dialed down and everyone is invited in.

The Métiers d'art collection, inaugurated by Lagerfeld in 2002, showcases the work of Chanel's artisan maisons, which specialize in heritage crafts like embroidery and embellishment. Lagerfeld would show these collections in far-flung and exotic locales like Salzburg, Monte Carlo, and Shanghai. That Blazy chose the New York City subway, a place where people of all backgrounds, styles, ideas, and ambitions collide, as the setting ➤



"I thought that the Chanel AESTHETIC *was somehow overshadowing the* IDEA *of* WOMEN. *It was* ONE WOMAN, *but I see* MANY, MANY WOMEN."

to showcase Chanel's métiers was the clearest articulation of his vision for Chanel to date. Take, for instance, the opening look: a quarter-zip sweater (the same one he's currently wearing) and jeans, modeled by NYU engineering student turned model Bhavitha Mandava. Or a double-wool-crepe skirt suit embroidered with tiny twisted bits of raffia and handblown glass beads designed to look like popcorn stuck to the fabric, as if you were just at the movies and forgot to dust yourself off. Or another pair of jeans, this time made with silk charmeuse. The magic was about the dissonance—people in clothes that took hundreds of hours to make hoofing it down a New York City subway platform, just like any other New Yorker trying to make it to the next thing on time.

These are clothes that ignite desire because they feel accessible, even if they are made with the finest techniques and fabrications. There's the blazer bluntly cut at the waist and an embroidered jacket hanging over a suede flap bag, looking like it's gone through the wringer of life. A flannel shirt is actually made of bouclé. In an era where attention is king, Blazy is capturing it with clothes—and a feeling—that we can recognize ourselves in.

"There is something very alive in his clothes," says actress Jessie Buckley, who accepted her Best Actress Oscar in a red-and-pink Chanel gown. At the Métiers show in New York, Buckley says she "felt emboldened and tall and alert and in love with all of the characters of women. There was a pulse to it."

Fellow Oscar-nominated actress Teyana Taylor echoes the sentiment: "Matt understands that the clothes need to complement the person wearing them, and you see that in the way people wear his collections."

BLAZY WAS INSPIRED by the extraordinary clash of people you see on the subway. (He lived in New York a decade ago, while working for Raf Simons at Calvin Klein.) He had also unearthed a story about Mlle Chanel's first visit to the city in 1931, when she walked around downtown and noticed how many women were dressed in knockoff Chanel. They weren't mimicking a logo but a style. That invigorated her, pushing her to return to Paris and keep evolving her designs.

By then, Chanel "was a celebrity herself," Blazy points out. "I'm fascinated that instead of being mad about [seeing people copying her designs], she actually embraced it. She was always looking at women in Paris who were wearing Chanel to go for dinner or go dancing, but it was never really taken into the street." He adds, "When she came back to Paris, she actually reinvented herself completely and shortened her skirts. I think that's where she became modern—like, radically modern."

Blazy doesn't always sketch. More often, he drapes directly on the body, letting instincts guide him, along with a blend of pop-culture, literary, and historical references that he culls from his past and present in collaboration with his head of research, Marie-Valentine Girbal. He tells me he's reading a lot about Marie Antoinette and listening to Rosalía in the studio. His runway-show soundtracks have included nostalgic songs like Snap!'s "Rhythm Is a Dancer" and Lady Gaga's "Just Dance." At the Métiers d'art show, he used voiceovers from the movie *The Hours* and "Bam Bam" by Sister Nancy. "I think there is something honest in using references that I understand, that speak to me or my generation, or maybe we'll talk to a younger generation," Blazy says. He pauses again and looks off toward a vase of flowers that match the color scheme of the lighter-than-air couture collection hanging on racks and mannequins near us. "I don't know, I try to be quite honest."

Blazy casts his shows with women of all ages and backgrounds, including 49-year-old model and vintage store owner Stephanie Cavalli, who has walked in three of Blazy's shows thus far and opened two, becoming one of his new muses. (He calls her a modern-day Coco Chanel.) Cavalli describes Blazy's Chanel as "opening up these possibilities for different people, different ages, different races; it's like a flower opening and blossoming."

That includes men. A$AP Rocky, Jacob Elordi, Pedro Pascal, and Kendrick Lamar have all worn Blazy's Chanel. But the designer ➤



This page and opposite, on Bhavitha Mandava: Métiers d'art 2026 Collection pullover, jacket (on handbag), skirt, earrings, gloves, handbag, and slingbacks, CHANEL. *Opposite page, on Trinidad Castaño (right): Métiers d'art 2026 Collection jacket, skirt, and flap bag,* CHANEL.



On Mandava: Métiers d'art 2026 Collection jacket, skirt, earrings, flap bag, and Mary Janes, CHANEL.



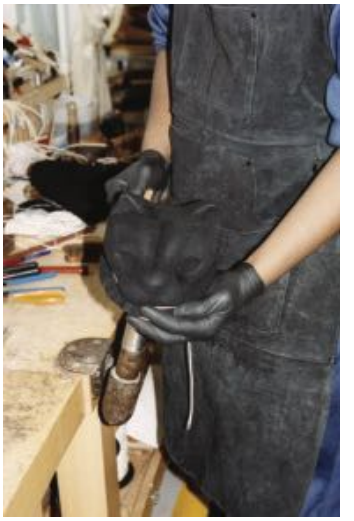
On Castaño: Métiers d'art 2026 Collection jacket, skirt, fascinator, and slingbacks, CHANEL.

MODELS: TRINIDAD CASTAÑO AND BHAVITHA MANDAVA; HAIR: YUJI OKUDA FOR LESS IS MORE ORGANIC HAIRCARE; MAKEUP: THIERRY DO NASCIMENTO; MANICURES: CHLOÉ NGUYÊN; CASTING: ANITA BITTON AT THE ESTABLISHMENT; PRODUCTION: DAY INT.







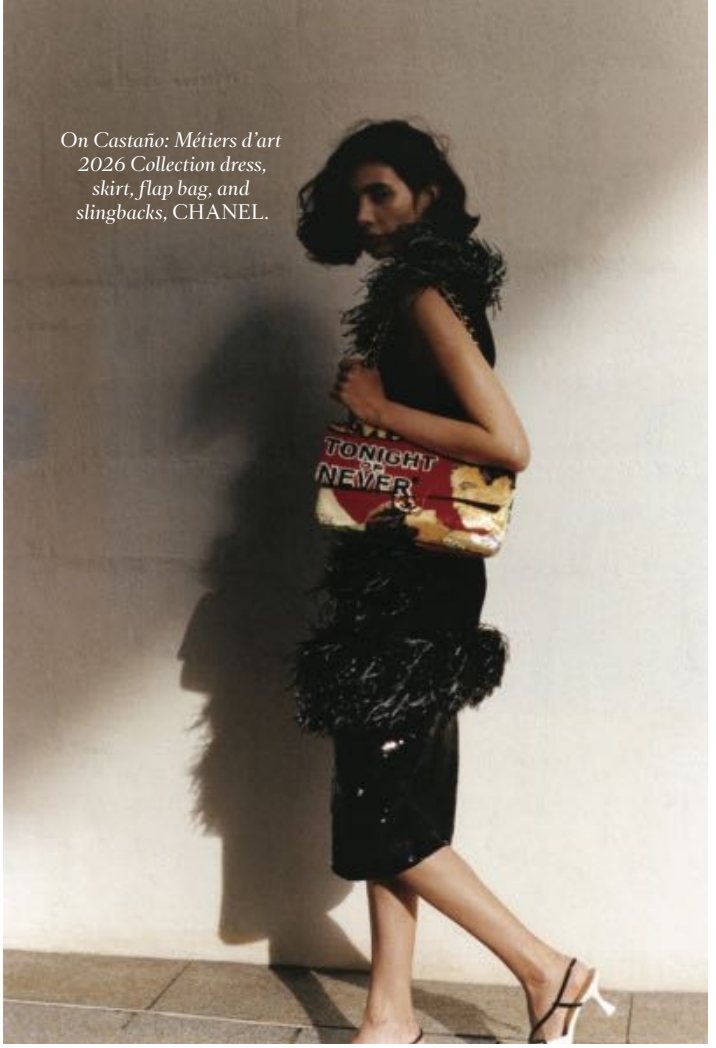




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Inside the ateliers of Le19M, artisans specializing in techniques like embroidery, millinery, and traditionally woven tweed develop exquisite pieces for Blazy's first Métiers d'art collection



On Castaño: Métiers d'art 2026 Collection dress, skirt, flap bag, and slingbacks, CHANEL.

"No one needs a new BAG *or a new* JACKET. *Chanel has to be a* DREAM."

is quick to point out that gender isn't a factor in his process. "We will never communicate about the fact that we do menswear," Blazy tells me. "There are just pieces that fit everyone." Part of Blazy's plan is to rethink the way the Chanel boutiques operate, doing away with targeting specific customers or clientele and opening up the merchandising to blend categories and sizing. "For some categories of product, we changed the sizing," Blazy explains. "So instead of naming 36, 38, 44, 48, we put S, M, L. We took out the gender of the sizing."

"I propose stories and designs in which I believe, things that make my heart beat," Blazy tells me. "No one needs a new bag or a new jacket. Chanel has to be a dream."

Mandava has walked in each of Blazy's shows, but she says that the quarter-zip-knit-and-jeans look was her favorite. "It felt the most like me," she says. "I also loved seeing how many people re-created the look afterward, which speaks to its impact and how fashion can inspire and connect people across different spaces and communities."

"I'm very happy if someone embraces the fashion and not just the product," Blazy says. "Because the clients who want Chanel, they will come anyway and get it. But if a student starts to wear their old quarter-zip and jeans, or if a young woman chops her blazer, I think it's good. And it's fun."

THE DAY AFTER I meet with Blazy, I tour Le19M, the complex that houses 11 of the artisan maisons owned by Chanel. Among them are Lesage and Atelier Montex, which specialize in embroidery; Lemarié, specializing in flowers and feathers; Massaro, a shoemaker; Paloma, a *flou* atelier that works with delicate fabrics; and Maison Michel, which is a millinery house. Typically, the savoir faire of most of these houses is reserved for couture or Métiers d'art, but Blazy is bringing them deeper into the fold of the house and creating more collaborative workstreams between the maisons, involving them in the ready-to-wear collections too.

I start at Montex. There is a hush in the workrooms that is similar to what I felt back in the couture salon, save for the clicking sounds of the manual machines being delicately manipulated by young artisans. (Most appear to be between 25 and 40.) Their phones are put away, and there isn't a laptop screen or noise-canceling headphone set in sight—just silk, raffia, beads, muslin, and hand-drawn maps of embroidery to be placed on various garments.

The workmanship is exquisite, as it is at Lesage, where Chanel's famous tweeds are developed on antique looms. When I walk through Maison Michel, the millinery house, I pick up a felt fascinator in the shape of a leopard's head, but then a tiny veil catches my eye. According to the house's artistic director, Priscilla Royer, it was designed collaboratively by several of the maisons—the cap from Maison Michel, the silk cage over the face from Paloma, the flower on top from Lemarié, and smaller flower embroideries from Montex. It was a huge but exciting challenge, Royer says, to get the fascinator to Blazy's exact specifications: how it needed to look from afar, sit on the head, cover the face. Holding that wisp of a thing in my own hands, I think about something Blazy told me the day before: "You don't just do a little embroidery because it's pretty. It needs to explain something, bring an idea."

Blazy has honed his ability to translate products into zeitgeist-shifting ideas throughout his career. He trained early with Raf Simons, who hired him straight out of school, after seeing his graduation collection at La Cambre in Brussels, which was inspired by astronaut Claudie Haigneré, the first French woman in space. (She sat in the front row at Chanel's Fall 2026 show in March.) His former professor Tony Delcampe remembers being struck by "his knowledge and interest in the arts, which was quite unusual for a young boy at 17." Blazy was a fit right away for the school, which, Delcampe explains, trains students "to be curious about our contemporary world where we are living, to build your culture more and more, and to be able to translate it in your clothing language."

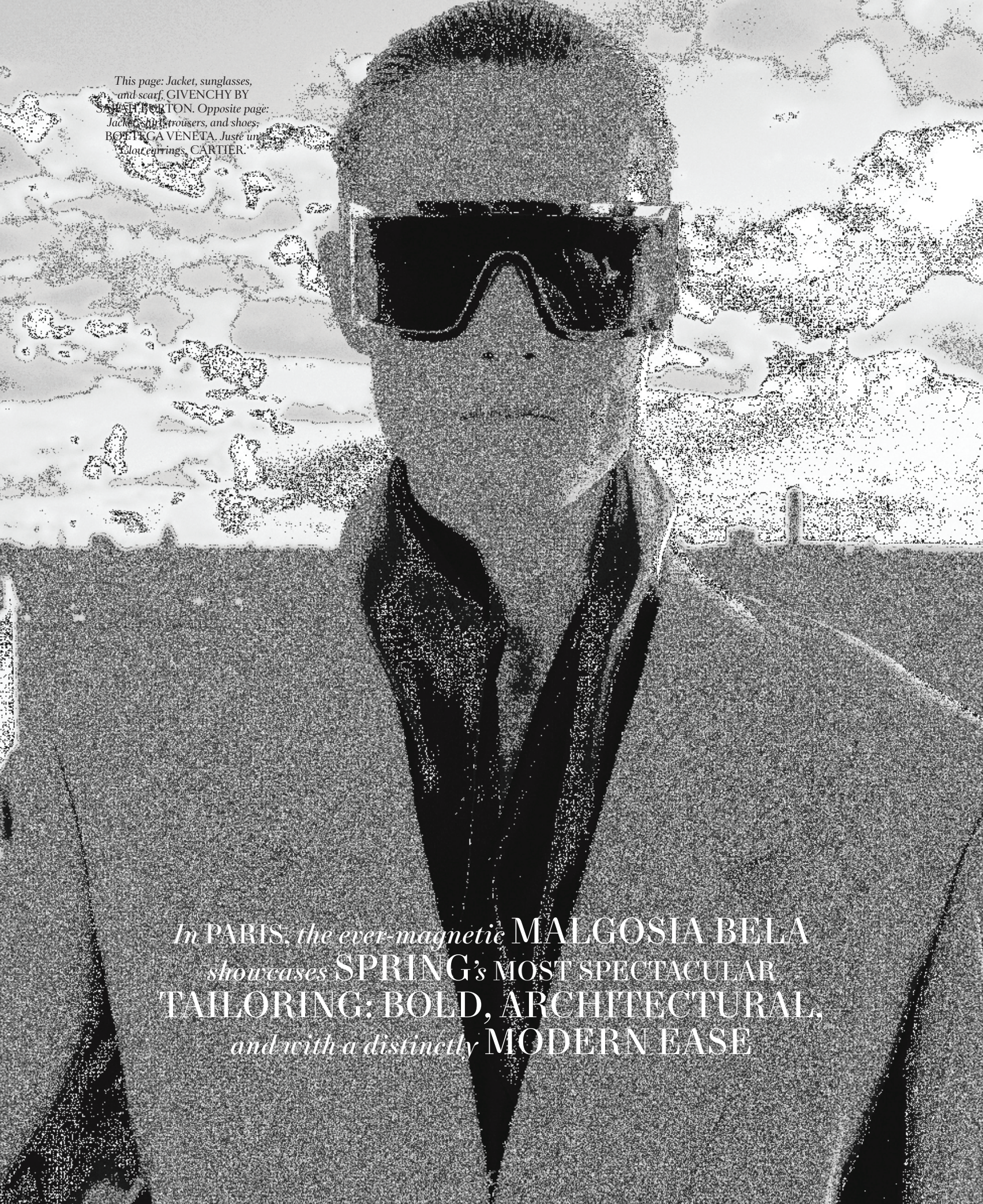
After his work with Simons in menswear, Blazy joined Maison Margiela in 2011 as part of the anonymous design team for the house's Artisanal line. He remained behind the scenes there until fashion journalist Suzy Menkes famously blew his cover by revealing his name in a review of the Artisanal collection in 2014. "I still remember the thrill when I saw the mix of detail and delicacy that he is now bringing to Chanel," she says of her discovery.

Simons later hired Blazy to work with him at Calvin Klein, alongside former Alaïa designer Pieter Mulier. Blazy remained relatively unknown in the industry until *(Continued on page 108)*



Follow SUIT

Photographs by LOUISE & MARIA THORNFELDT
Styling by HELENA HIEGEMANN



This page: Jacket, sunglasses, and scarf, GIVENCHY BY SARAH BURTON. *Opposite page: Jacket, shirt, trousers, and shoes,* BOTTEGA VENETA. *Juste un clou* earrings, CARTIER.

In PARIS, *the ever-magnetic* MALGOSIA BELA *showcases* SPRING*'s* MOST SPECTACULAR TAILORING: BOLD, ARCHITECTURAL, *and with a distinctly* MODERN EASE



This page: Jacket, shirt, skirt, sunglasses, and shoes, PRADA. *Bag,* LEMAIRE. *Opposite page: Jacket, sweater, leggings, and shoes,* JIL SANDER. *Opticals,* MYKITA.





Jacket, pants, earrings, scarf, and mule sandals, GIVENCHY BY SARAH BURTON. *Watch,* BULGARI.



Jacket, DOLCE & GABBANA. *Shirt,* CHARVET. *Opticals,* MYKITA.



Jacket, pants, bag, and slingback sandals, DIOR. *Opticals,* MYKITA.



Top, trousers, and underwear, CARVEN. *Seamaster Aqua Terra watch,* OMEGA.



Choker, BALENCIAGA.



Jacket, trousers, eyewear, and bag, BALENCIAGA. *Shirt,* CHARVET.



Jacket, pants, tote, and bag,
RALPH LAUREN COLLECTION.



Blazer, top, skirt, handbag, and sandals, FENDI.





This page: Jacket, GIORGIO ARMANI. *Opposite page: Jacket, shirt, jumpsuit, sneakerinas, and bag,* LOUIS VUITTON. *Tiffany HardWear link bracelet,* TIFFANY & CO.

MODEL: MALGOSIA BELA; HAIR: CHRISTIAN EBERHARD; MAKEUP: MANU KOPP FOR PRADA BEAUTY; MANICURE: BEATRICE ENI FOR MANUCURIST; CASTING: ANITA BITTON AT THE ESTABLISHMENT; PRODUCTION: LOTTI PROJECTS; SET DESIGN: FELIX GESNOUIN

CHLOË SEVIGNY

CONTINUED FROM PAGE 72

looks." At the same time, that "pressure to maintain" is often what drives her peers to procedures and injections in an effort to keep up appearances. "I'm going to do all the little things. I just haven't done the major things," she adds, laughing. Nothing that would change her face. "But I think also for women, if you were always touted as 'the most beautiful woman in the world,' it must be just really, really challenging," she says. "I don't have that. I've never felt that."

"Yeah, I'm the unconventional beauty," Sevigny says, sort of spiritually rolling her eyes while also being totally real. "I never felt pretty my whole life. There were very pretty girls in my class, very conventionally pretty, especially within the '80s standards of what that meant. I knew that I wasn't." Her mother, she also says, was naturally beautiful, and though she endured criticism from her ("Sorry, Mom! Love you!"), there was also acceptance. When Sevigny shaved her head between junior and senior years, her mom "loved it." It was with this haircut that she got a job at the mecca of all-American-ness, the Polo Ralph Lauren store at her local mall. She learned early on to find alternatives to fitting in; disregarding convention allowed her to carve out her own space. But after experiencing rejection as a child model and actor (her mom made her quit and told her to "do it later"), was it weird then when she started getting attention from the fashion industry?

"That's when grunge was coming in and [the idea] of more 'alternative beauties,' and I was just lucky," she says. "I was like, 'Oh, people do think I'm something, and I want to take advantage of it in a way that is beneficial for me too.' " Even then, Sevigny knew that modeling would not give her the creative freedom and control over her career that she wanted for herself. "I remember doing the X-girl fashion show [in 1994] and seeing everybody in the audience [and thinking] I wanted to be one of the creative types that was invited to watch the show and not one of the girls walking it. It was a crystallizing moment for me."

There aren't very many people who, when given the chance to be in the spotlight, decide there's somewhere else they'd rather be. It's hard to try new things and experiment when everyone is staring back at you. As we grow older, youthful curiosity can often take a back seat to "more important things." It's something that Sevigny seems to be struggling with. "I need to find the essence of why I love things again because it's getting very clouded," she says. "I was in a cycle of going to the movies, art shows, reading books, listening to new music … and then it was Covid, and then I had a child, and now I feel like I'm just outside of all of that." But maybe the secret to her It factor is simply not giving up so easily, that the desire to be in touch with the world is not just to "keep up" but her innate way of being in the world. "I think it's going to be just experiencing things, you know what I mean?" she says. "It's not going to happen in the phone." **HB**

THE CHANEL WHISPERER

CONTINUED FROM PAGE 93

2021, when he was named creative director at Bottega Veneta, where his alchemical use of unexpected materials, such as raffia and textured leather made to look like banana leaf, turned everything he touched into gold. His famous white tank top and trompe l'oeil leather jeans inspired by Natalie Portman's character in 2004's *Closer* would become his signature—a perfect fantasy of the everyday meeting the extraordinary.

When Blazy started at Chanel, he decided to begin not with the signature cap-toe shoes or the iconic 2.55 bag but with Mlle Chanel herself, delving into her personal history. He wanted to "understand the psychology behind it and what she saw in things and how that resulted," he explains. With each collection he's done, he's referenced anecdotes from her life: her love affair with Boy Capel and his shirts, a quote she gave to *Le Figaro* about women needing clothes to turn them from caterpillars to butterflies, the first New York visit, a flapper dress she loved to wear. "The reason it's still relevant today is that the early approach was so humanist and so liberating. She was her own test; she designed what she wanted to wear. The birth of modern fashion came from an act of liberation, which is amazing."

"What Matthieu is bringing is this evolution of the silhouette," notes Chanel's longtime president of fashion, Bruno Pavlovsky. "Something perhaps cooler than it was before." When I ask him about the Métiers d'art show specifically, Pavlosky smiles and says, "There is a mix of everything, which gives you a show that is authentic, which is impactful. You almost forget the decor or set. At the end of the day, you look at the silhouette and the models and you say, 'Why not for me?' "

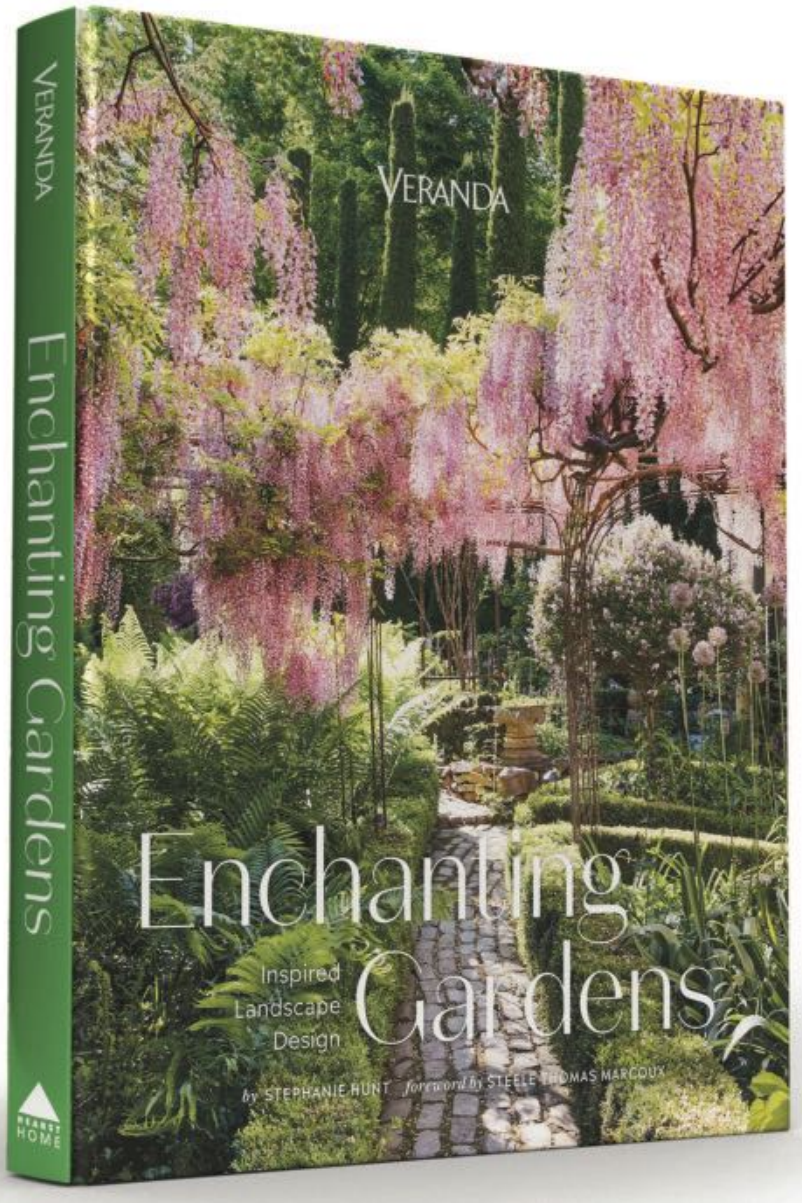
Blazy isn't just crafting a world around Chanel, he's making clothes for living in that world. "I never start a show or collection with the idea of the wardrobe," Blazy says. "But I always lean to make sure that it becomes one."

When it's time for Blazy to go back to work, presumably on the fall collection, which will include chain-mail skirt suits and exaggerated, belted drop waists, he thanks me warmly, then goes back up the mirrored staircase in his sweater and slacks.

A few weeks later, Blazy's Spring 2026 collection arrives in stores in Europe. The response is immediate and, well, rabid. Fashion editors plot their purchases strategically in furious group chats. Lines form at the boutique on Rue Cambon. Influencers broadcast their shopping hauls to their hundreds of thousands of followers. I'm not immune to the frenzy. I'm not in Paris when the collection hits stores, but a friend (the truest kind) FaceTimes me at 7:00 a.m. New York time so that I can shop for a pair of shoes virtually. The call wakes up my husband and my three-and-a-half-year-old, but my turquoise-and-black square-toe slingbacks are worth it. I'll wear them with my favorite jeans. **HB**

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RAYMOND MEIER, MARCH 1994



FOR SOMETHING so subjective, beauty has always come with a lot of rules. Don't do a bold eye with a bold lip. Fingernails and toenails should match. (Or shouldn't they?) Keep your brows groomed but still full, your blending seamless, your choices—above all—*correct*. Even color itself has historically been policed: which shades belong together, which combinations signal taste, which don't. That tension was at the heart of a story in *Harper's Bazaar*'s March 1994 issue on the then-rising popularity of a spring color combo long considered a tad *off-piste* in the high-beauty world: red and brown. It was a pairing that had begun to emerge in that moment—at makeup counters, on runways—as a softer, warmer alternative to the high-contrast black-and-red power duopoly of the '80s, emblematic of an earthier, more grounded and idiosyncratic kind of glamour. "The search for red and brown takes us to the most common places," *Bazaar* offered. "To Burger King, where the uniforms are red and brown. To Brown University, where the football jerseys are red and brown. To dessert menus featuring strawberries and chocolate. And to the local Häagen-Dazs shop." The opening spread featured a dramatic still life by photographer Raymond Meier of a selection of lipsticks melting into each other in a single glossy mass—those tidy instruments of control merging, their identities blurring. The image felt less like a seasonal directive than an argument against orthodoxy itself: the beauty in watching old ideas dissolve, in seeing something familiar with fresh eyes, in flouting the supposed "rules" as a form of liberation. Meier arrived at the visual concept intuitively. "There's something strange about the combination of strawberry and chocolate ice cream on a cone," he remarked. "It never looks right. It makes you wonder about the person who orders it that way." Even now, decades later, Meier still likes to let whatever is in front of him guide the work. "You are always trying to create an impactful picture in the now—one that feels different and new," he says. "This photograph holds up, still feeling fresh more than 30 years later—perhaps one of the biggest rewards as a photographer." **HB**


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