Harper's
BAZAAR
THE ICONS ISSUE
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DION
Goes ON
+ Charlotte RAMPLING
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Julie MEHRETU
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THE ATTENTION ECONOMY is certainly still alive and well. But in 2026, conviction might be the most valuable commodity. Attention can provide you with a platform—and that has real value. Yet the people who have the most profound impact are not always the ones who know how to seize the spotlight, command the room, or dominate the feed. They are the ones who have decided that something is important to them—they have a purpose, a pursuit, a principle, a perspective—and have built a life around it. They practice, refine, persevere, endure. They stay with the work long after the novelty has worn off. They stick with things when no one is looking. They do much more than hold our attention. They direct it and make certain things harder to ignore: a form of beauty, a social reality, a standard of excellence, a way of living differently. They change not only what we see but what we understand to be worth seeing. The people in this issue—our 2026 Icons—offer varied examples of what it means to do just that. By showing us what it looks like to give yourself fully to something, they challenge us to consider what deserves our own devotion. At a moment when everyone feels pulled in a gazillion different directions, that function seems crucial. People who have conviction expand our sense of what's possible. They remind us of what ambition looks like when it's attached to a sense of purpose, that our values become meaningful through action, and that commitment is not a limitation; it's a way of becoming free. **HB**

Céline DION

Photograph by ROBIN GALIEGUE
Styling by MALINA JOSEPH GILCHRIST

Gown, GUCCI. *High-jewelry earrings,* BULGARI.

BAZAAR

THE ICONS ISSUE

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"YOU *can* ALWAYS *stay* HOME. *But* LOOK *at what you* HAVE."

Céline DION

Photograph by ROBIN GALIEGUE
Styling by MALINA JOSEPH GILCHRIST

Jacket, SAINT LAURENT BY ANTHONY VACCARELLO. *High-jewelry Tubogas necklace,* BULGARI. *To get Dion's look, try Les Beiges Serum Concealer Natural Healthy Glow, Le Volume de Chanel, Les Beiges Healthy Glow Sun-Kissed Powder in Light Coral, and Rouge Coco Hydra Gloss in Bijou. All, Chanel.*

Harper's BAZAAR

THE ICONS ISSUE

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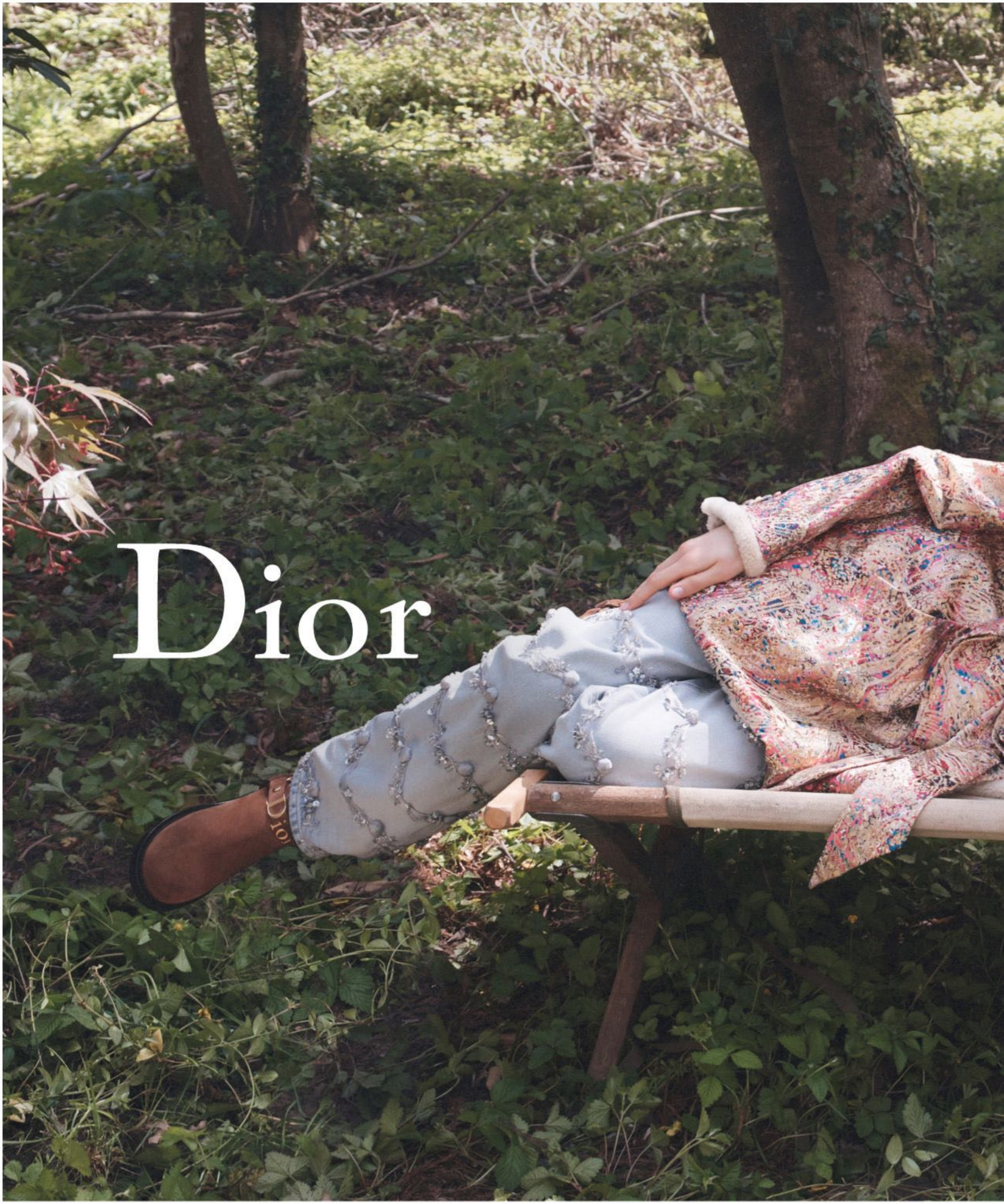
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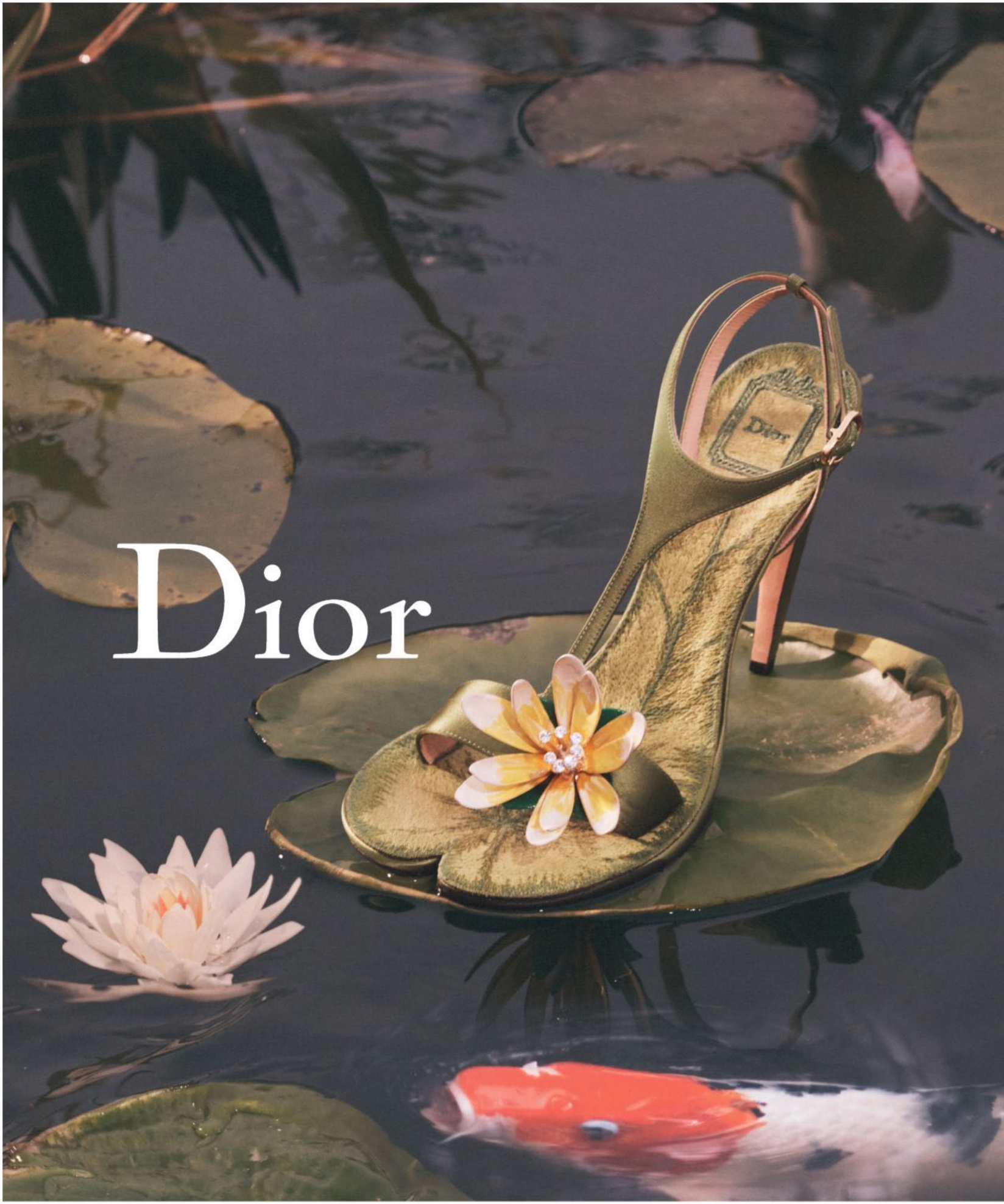
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What's ICONIC *to* YOU*?*

MALINA JOSEPH GILCHRIST

STYLIST: "Céline Dion Goes On," page 134; "Out Loud," page 202

"To be iconic is the ultimate expression and occupation of a strong sense of individuality that defies the norms in a punklike way."

ANTHONY SEKLAOUI

PHOTOGRAPHER: "Out Loud," page 202

"To me, iconic is something that lasts, that stands the test of time. It could be art, an emotion, a person, a scent. That's what makes the difference between something ordinary and something iconic: It stands the test of time, and it's remembered forever."

YASHUA SIMMONS

STYLIST: "Hopefully Devoted," page 146

"I asked ChatGPT what is iconic to me, and the reply was, 'If I had to describe what seems "iconic" to you, I'd say it's at the intersection of fashion, art, music, and cultural storytelling.' I would have to agree."

CASPER KOFI

PHOTOGRAPHER: "Hopefully Devoted," page 146

"Being fearless, undistracted, and relentless in pursuit of your vision."

PANOS YIAPANIS

STYLIST: "Second Nature," page 174

"Singing your heart out to an empty room."

JAZMINE HUGHES

WRITER: "Céline Dion Goes On," page 134

"If something is old and un-fuck-with-able, that's iconic to me. A decades-long affair, a 60-year art practice, a standing dinner date, an every-summer trip: Iconic is intentional and unbending."

ANITA BITTON

MODEL CASTING THROUGHOUT

"For me, the Knicks closing out the series in five is iconic. The entire city moved in unison, united by something bigger—a reminder that community can transcend all. The shared sense of joy and collective pride is, to me, one of the most iconic expressions of what New York is all about."

OSMAN AHMED

WRITER: "In Conversation," page 110

"The people (past and present) who live their lives with courage, boldness, and defiance, against the grain of mainstream convention. Often, it takes the world a bit of time to catch up to them, but it's these people who inspire generations to come."

LEFT COLUMN, FROM TOP: COURTESY MALINA JOSEPH GILCHRIST; PABLO FREDA; PAUL SEPUYA; COURTESY CASPER KOFI; RIGHT COLUMN, FROM TOP: CORINNE DAY; JAMES EMMERMAN; HUNTER ABRAMS; COURTESY OSMAN AHMED

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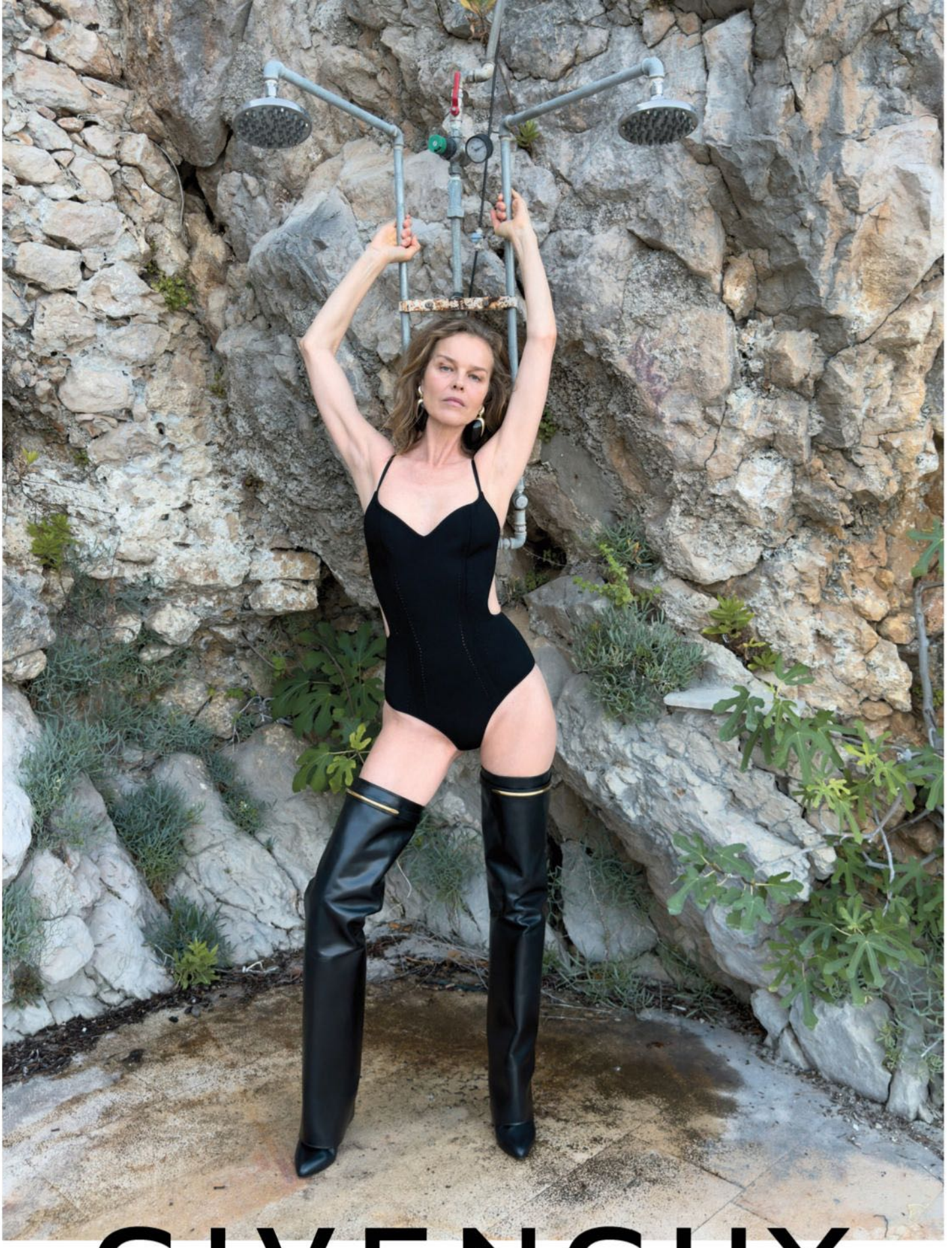

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PLAYLIST

Introducing This Issue's MUSIC DIRECTOR

ROLE MODEL

FEATURED TRACKS

1.

"WHAT A FOOL BELIEVES"
The Doobie Brothers

2.

"GLORY DAYS"
Bruce Springsteen

3.

"DON'T BE CRUEL"
Billy Swan

4.

"SO FAR AWAY"
Dire Straits

5.

"SOMEBODY'S BABY"
Jackson Browne

6. "CRAZY MAMA"
J.J. Cale

7. "BRILLIANT DISGUISE"
Bruce Springsteen

8. "HOW SWEET IT IS (TO BE LOVED BY YOU)"
James Taylor

9. "TO HER DOOR"
Paul Kelly

10. "MARY ANNE"
Marshall Crenshaw

11. "THE SHOW GOES ON"
Bruce Hornsby & the Range

12. "START ME UP"
The Rolling Stones

13. "THE APARTMENT SONG"
Tom Petty

14. "KEEP YOUR HANDS TO YOURSELF"
The Georgia Satellites

15. "WHEN I'M GONE"
Albert Hammond

16. "GOOD TIME CHARLIE'S GOT THE BLUES"
Danny O'Keefe

17. "WALK OF LIFE"
Dire Straits

18. "HOW BIZARRE"
OMC

Listen to Role Model's full playlist exclusively on Apple Music.

THE DOOBIE BROTHERS, *MINUTE BY MINUTE* (REMASTERED): COURTESY RHINO ENTERTAINMENT COMPANY; BRUCE SPRINGSTEEN, *BORN IN THE U.S.A.*: COURTESY SONY MUSIC ENTERTAINMENT; BILLY SWAN, *THE BEST OF BILLY SWAN*: COURTESY SONY MUSIC ENTERTAINMENT; DIRE STRAITS, *BROTHERS IN ARMS*: COURTESY RHINO ENTERTAINMENT COMPANY; JACKSON BROWNE, *THE NEXT VOICE YOU HEAR: THE BEST OF JACKSON BROWNE*: COURTESY RHINO ENTERTAINMENT COMPANY

"I'm just very* NOSTALGIC, *to a* FAULT *sometimes," admits Tucker Pillsbury, a.k.a. Role Model. "I definitely* LIVE *in the* PAST *a little bit and look* BACK *in* TIME *a lot."

Nostalgia is a theme that runs through the 29-year-old singer-songwriter's third album, *Chuck Timely & the Hourglass*. The record is an ode to Pillsbury's love of classic rock and Top 40 hits—particularly from the '70s and '80s, from Jackson Browne to the Doobie Brothers—all wrapped in a modern pop sheen. "My goal was to figure out a way to take the coolest parts of yacht rock, apply them to pop music, and genre-bend a bit," he says. Appropriately, the playlist he curated for our Icons issue opens with the Doobies' 1978 touchstone "What a Fool Believes" (cowritten by yacht-rock heroes Kenny Loggins *and* Michael McDonald) before diving into vintage bangers like Marshall Crenshaw's "Mary Anne" and Dire Straits's "So Far Away." The two Bruces also figure prominently: Springsteen with "Glory Days" and "Brilliant Disguise," Hornsby with "The Show Goes On." Then there's Billy Swan's countrified 1974 cover of Elvis Presley's "Don't Be Cruel," which transformed the upbeat song into a shuffling slow burner that sounds eerily contemporary today. "What he did was insane," Pillsbury gushes. "He felt like a time traveler." SOPHIE WANG

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Richard Avedon, 1945

On Céline Dion, on the top cover: Gucci gown. Bulgari high-jewelry earrings. On the center cover: Saint Laurent by Anthony Vaccarello jacket, bodysuit, skirt, and pumps. Bulgari high-jewelry Tubogas necklace. Calzedonia tights. On the bottom cover: Gucci gown. Bulgari high-jewelry Serpenti earrings. Emmanuelle Khanh x Tracee Ellis Ross sunglasses. Our partner Bulgari is featured throughout our 2026 Icons stories.

COVERS: ROBIN GALIEGUE; FASHION EDITOR: MALINA JOSEPH GILCHRIST; HAIR: SHAY ASHUAL; MAKEUP: LAUREN PARSONS

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EDITOR'S LETTER

On ICONS

Left, on Céline Dion: Valentino cape, bodysuit, skirt, and pumps. Bulgari high-jewelry Serpenti necklace. Below, from left: Louis Vuitton dresses. Arch4 gloves. Cutout baseball cap with shredded scarves from Panos Yiapanis's studio. On Carolyn Murphy: Michael Kors Collection shirt with cuff links, skirt, earrings, and pumps. On Michael Kors: His own clothing and accessories. Below: A QR code to take you straight to harpersbazaar.com.

I've dreamt of putting Céline Dion on a cover at every magazine I've ever worked for. Finally I got to do it here at *Harper's Bazaar,* and for the cover of our September Icons issue no less. Or maybe it's more like *of course* she is our September Icons cover. As Jazmine Hughes writes in her fantastic profile of the megastar, who is on the precipice of her return to the stage following her diagnosis with a rare and debilitating autoimmune neurological disorder, Dion is "an icon to the gays/all of Canada (but Quebec especially)/lovers of heartbreak/West Indians/movie-soundtrack aficionados, inspiring a fervor strong enough to make gods jealous." As a Quebecois of Trinidadian descent who loves a ballad, I couldn't agree more.

Dion was photographed by Robin Galiegue in Las Vegas (the site of her record-breaking residencies), where she was prepping for her much-heralded Paris residency this fall. She is styled in some of the season's most opulent and elegant looks by Malina Joseph Gilchrist, whom I'm thrilled to welcome back to the magazine as our new style director at large.

One of the ways to understand Dion's remarkable career is through the lens of devotion and perseverance: to her craft, to her fans, to herself. Those are qualities she shares with the artists, actors, performers, and cultural forces in our Icons portfolio, photographed by Casper Kofi. Charlotte Rampling, Alysa Liu, Julie Mehretu, Cara Delevingne, Gabbriette, Chris Fleming, Kim Gordon, and Anna Sawai are all products of a commitment to craft and work that's done when no one is looking. In the age of the attention economy, this devotion results in something honest—something iconic even.

Fashion wouldn't be what it is today, and this magazine wouldn't have such a formative role in it, if it weren't for Richard Avedon. Next month, the new book *Richard Avedon: The* Harper's Bazaar *Years,* comes out, and our editor at large, Stephen Mooallem, probes the significance of the images Avedon created here alongside a team of legendary editors and designers: editor in chief Carmel Snow, fashion editor Diana Vreeland, and creative director Alexey Brodovitch. It's a body of work, Mooallem writes, that "has become an ur-text for contemporary fashion photography." To this day, Avedon's images are on every mood board. The book is a reminder that some of his most iconic photos—Carmen Dell'Orefice, in Cardin, suspended midair as she leaps over a puddle on the streets of Paris; Dovima, in a sweeping Dior gown, posed elegantly between two elephants at the Cirque d'Hiver—were done for *Bazaar.*

His legacy can be felt in the fantastic collection of fashion stories in this issue—52 pages of fall's most inspiring designs, styled and photographed by the best in the industry. From Raquel Zimmermann leaping and kicking across the page in Ralph Lauren and Yohji Yamamoto, photographed by Anthony Seklaoui and styled by Gilchrist, to Binx Walton layered in Celine and Rick Owens, photographed by Ethan James Green and styled by Panos Yiapanis, there is something to inspire and delight on every page.

This is my sixth September issue at *Harper's Bazaar,* and every time we close one I am in awe of what this team has accomplished. I want to thank everyone who had a hand in putting it together: every writer, tailor, makeup artist, assistant, stylist, editor, hairstylist, and production person. As the kids would say, you are all iconic.

Janira Rae

FROM TOP, CÉLINE DION: ROBIN GALIEGUE; FASHION EDITOR: MALINA JOSEPH GILCHRIST; HAIR: SHAY ASHUAL; MAKEUP: LAUREN PARSONS. FROM "SECOND NATURE": ETHAN JAMES GREEN; FASHION EDITOR: PANOS YIAPANIS; MODEL: BINX WALTON; HAIR: KIYOKO ODO; MAKEUP: LYNSEY ALEXANDER. FROM "THE MARVELOUS MR. KORS": FRANCESC PLANES; FASHION EDITOR: MALINA JOSEPH GILCHRIST; MODEL: CAROLYN MURPHY; HAIR: DYLAN CHAVLES; MAKEUP: JEN MYLES. NASR: JODY ROGAC

RALPH LAUREN

A LIFE OF ICONIC AMERICAN STYLE

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WHY DON'T YOU...?

At Harper's Bazaar, SEPTEMBER *means* ICONS. *And no one's* STYLE *is more* ICONIC *than the ex-*Bazaar *fashion editor and originator of this column,* DIANA VREELAND. *To commemorate her singularly* FABULOUS LEGACY, LYNETTE NYLANDER *digs deep to* UNCOVER *the* SUPERLATIVE *things,* ADAGES, *and* ADVICE *that earned her stamp of* APPROVAL.

WHY DON'T YOU ... DEVELOP *a signature scent?* Diana Vreeland loved Rigaud's Cyprès, first introduced in 1959 and described as a "Mediterranean pine fragrance." She perfumed both her home and her office with the scent. According to Claudia Izabel Morgan, Rigaud's current creative director, Vreeland is often credited with introducing the brand to Jackie Kennedy, who went on to fragrance the White House with Rigaud's lavender and bergamot scent. Vreeland also repurposed Rigaud's striking zebra box as a pencil holder. The chic pattern remains Rigaud's signature print to this day!

WHY DON'T YOU ... MIX *the high and the low?* During her 26-year tenure at *Harper's Bazaar,* Vreeland favored mixing the day's luxury brands with everyday staples. She loved Valentino, Balenciaga, Roger Vivier, and, of course, Chanel. Legend has it that one of Vreeland's Chanel looks so impressed Carmel Snow, then the editor in chief at the magazine, that she hired her on the spot. But Vreeland also loved denim, once declaring, "Blue jeans are the most beautiful things since the gondola." She was one of the first editors to style models in casual staples like thong sandals and bikinis—a true fashion pioneer!

From top left: Vreeland in her office in 1972; the "Why Don't You" column from November 1937; Vreeland at the Met in 1975, discussing the Costume Institute exhibit "American Women of Style"

WHY DON'T YOU ... MAKE *everything a declaration?* In a 1975 *New Yorker* profile by George W.S. Trow, Vreeland was described as "one of the few women in the world of fashion with interesting syntax." He was not wrong. Almost every word out of Vreeland's mouth landed as sensationalist, ludicrous, and utterly delightful. In her "Why Don't You" column, she regularly offered pearls of wisdom, like: "Why don't you ... have an elk-hide trunk for the back of your car? Hermès of Paris will make this"; "Why don't you ... use pineapples for decoration?"; and "Why don't you ... order Schiaparelli's cellophane belt with your name and phone number on it?"

While most of these statements border on ridiculous, the takeaway is about the conviction and delivery. Say everything as if it were the truest, most inevitable thing on the planet. Say it with your whole Suzanne Belperron pearl-framed chest and don't let anybody tell you otherwise.

WHY DON'T YOU ... BELIEVE *in the spiritual?* According to Vreeland's great-great-niece Catherine, she was obsessed with crystals and thought they held "innate power and opportunity." She insisted on keeping a bowl of fresh sandalwood by her bed. Catherine says she felt her great-great-aunt's "Empress of Fashion" title was fitting because of her affinity for the Empress tarot card. While pink quartz and Chani Nicholas are all the rage now, Vreeland believed in the higher powers long before they became trendy.

CLOCKWISE FROM TOP: PETER SIMINS/*WWD*/PENSKE MEDIA VIA GETTY IMAGES; NICK MACHALABA/*WWD*/PENSKE MEDIA VIA GETTY IMAGES; *HARPER'S BAZAAR*, NOVEMBER 1937

WHY DON'T YOU ... PLOT *your second and third act.* Prior to working in magazines, Vreeland ran a lingerie shop in London in the 1930s, selling French lingerie to the likes of Wallis Simpson. Following her influential tenure at *Harper's Bazaar* from 1936 to 1962, Vreeland served as editor in chief of *Vogue* until she was fired in 1971. Undaunted, Vreeland sprang into action, becoming special consultant to the Metropolitan Museum of Art's Costume Institute. She indelibly shaped how the annual exhibition was curated and raised the profile of the Met Gala, setting it up to become the celeb bonanza we know it as today. To think we'd have no annual Rihanna red-carpet shutdown without Vreeland's efforts. **HB**

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EDITED BY JACLYN ALEXANDRA COHEN

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Above, clockwise from left: Anne Klein trousers, $100; anneklein.com. Gap jeans, $100; gap.com. Still Here jeans, $295; stillhere.nyc. Boucheron Serpent Bohème ring, $2,460; boucheron.com. Pomellato Nudo ring, $2,050; 929-667-1967. Tamara Comolli Bouton ring, $3,500; tamaracomolli.com.

PRADA

COLLEEN ALLEN

ZANKOV

FASHION EDITOR: JACLYN ALEXANDRA COHEN. MODEL: HANNAH MOTLER; COLLEEN ALLEN RUNWAY: COURTESY COLLEEN ALLEN; ALL OTHER RUNWAY: COURTESY THE DESIGNERS; EMILY DAWN LONG JACKET, ATTERSEE JACKET, ANNE KLEIN TROUSERS, AND STILL HERE JEANS: RICHARD MAJCHRZAK; ALL OTHER STILL LIFE: COURTESY THE BRANDS

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ALTUZARRA

FROM LEFT: TORY BURCH, CHANEL, DIOR, MARNI, ETRO, CAROLINA HERRERA, RABANNE, CHRISTOPHER JOHN ROGERS

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At right, from top: Balenciaga pumps, $1,290; balenciaga.com. Khaite pumps, $1,200; khaite.com. Pierre Hardy pumps; similar styles available at pierrehardy.com.

FASHION EDITOR: JACLYN ALEXANDRA COHEN. CHRISTOPHER JOHN ROGERS RUNWAY: CÉSAR BUITRAGO/COURTESY CHRISTOPHER JOHN ROGERS; ALL OTHER RUNWAY: LAUNCHMETRICS/SPOTLIGHT; SIMONE ROCHA DRESS AND BALENCIAGA SHOE: RICHARD MAJCHRZAK; ALL OTHER STILL LIFE: COURTESY THE BRANDS

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BALMAIN

DIOR

Above, from top: Isabel Marant jacket, $1,490; isabelmarant.com. Iro Paris blazer, $540; iroparis.com. Polo Ralph Lauren jacket, $698, and Ralph Lauren x Neil Zarama thunderbird pin, $495; ralphlauren.com. Wales Bonner jacket, $1,965; walesbonner.com.

Above, from left: Baume & Mercier Hampton 10673 watch, $2,000; baume-et-mercier.com. Jimmy Choo boots, $1,150; jimmychoo.com. Frank Patania Sr. belt; similar styles available at mahnazcollection.com. Helena Simon brooch, $345; helenasimon.com. Cartier C de Cartier pin, $2,200; cartier.com. 7 For All Mankind denim, $288; 7forallmankind.com.

McQUEEN

FASHION EDITOR: JACLYN ALEXANDRA COHEN. MODEL: MONA TOUGAARD; MCQUEEN RUNWAY: COURTESY MCQUEEN; ALL OTHER RUNWAY: LAUNCHMETRICS/SPOTLIGHT; POLO RALPH LAUREN JACKET: RICHARD MAJCHRZAK; ALL OTHER STILL LIFE: COURTESY THE BRANDS

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In the GROOVE

POLO RALPH LAUREN

SEA

MONCLER

BRUNELLO CUCINELLI

HERNO

FROM LEFT: TORY BURCH, AURALEE, DANIELA GREGIS, TWP, LOEWE, POLO RALPH LAUREN, SANDY LIANG, GIORGIO ARMANI, MONCLER GRENOBLE

Above: Omega Constellation watch; omegawatches.com. At right, from left: Dooney & Bourke bag, $440; dooney.com. Celine shoes, $3,250; celine.com. Artemas Quibble belt, $795; artemas-quibble.com.

WHY DON'T YOU...?

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At top, from left: Polo Ralph Lauren shirt, $148; ralphlauren.com. Sea skirt, $325; sea-ny.com. Moncler jacket; moncler.com. Brunello Cucinelli trousers, $2,950; shop.brunellocucinelli.com. Herno blazer, $1,130; herno.com.

FASHION EDITOR: JACLYN ALEXANDRA COHEN. LOEWE, POLO RALPH LAUREN, AND MONCLER GRENOBLE RUNWAY: COURTESY THE DESIGNERS; ALL OTHER RUNWAY: LAUNCHMETRICS/SPOTLIGHT; SKIRT AND ACCESSORIES COMPOSITION: RICHARD MAJCHRZAK; ALL OTHER STILL LIFE: COURTESY THE BRANDS

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Personal EFFECTS

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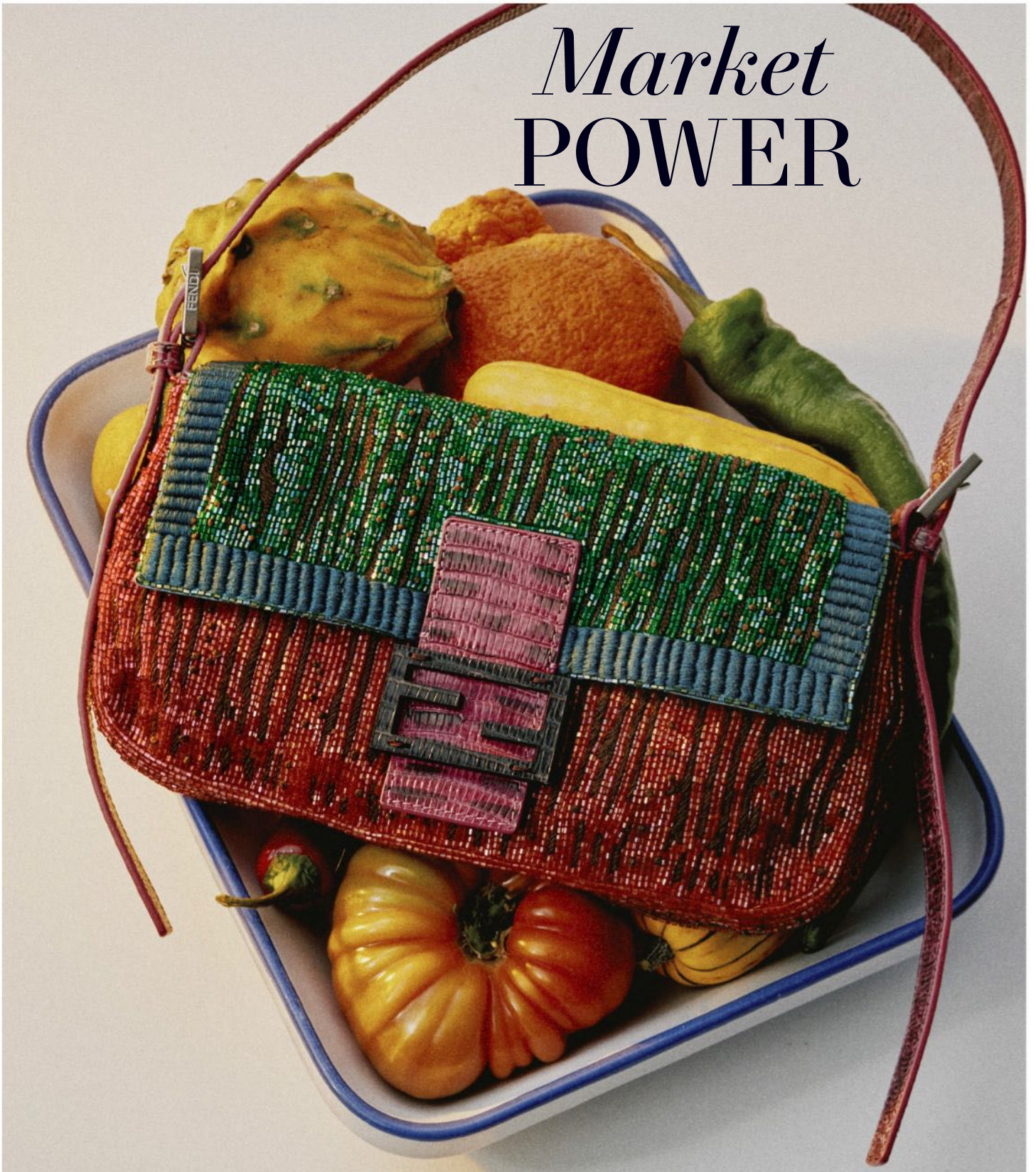
Top left: Willy Chavarria blazer, $2,560; willychavarria.com. Swarovski brooch; similar styles at swarovski.com. Patek Philippe Golden Ellipse watch; patek.com. Il Bisonte card case, $100; ilbisonte.com. Ami Paris tie, $270; amiparis.com. Top right: Alex Mill shirt, $165; alexmill.com. Tom Ford Eyewear opticals, $420–$570; tomfordfashion.com. Bottom right: Zomer shirt, $732, and pants, $488; zomerparis.com. Swarovski bracelet, $249; swarovski.com. Ossa New York wristlet, $65; ossanewyork.com. Il Bisonte card case, $85; ilbisonte.com. Pasquale Bruni Accendimi Collection necklace, $5,680; us.pasqualebruni.com. Edie Parker lighter case, $85; edie-parker.com. Bottom left: 7 For All Mankind denim, $288; 7forallmankind.com. Willy Chavarria key fobs, $250; willychavarria.com. Cartier Panthère de Cartier watch; cartier.com. Maison Del'Ep key holder, $187; del-ep.com. Chanel Rouge Coco lipstick, $53; chanel.com.

FASHION EDITOR: JACLYN ALEXANDRA COHEN

ISABEL
MARANT

Market POWER



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TOM FORD
EYEWEAR

Above: Polo Ralph Lauren shirt, $248, sweater, $428, pants, $498, belt, $298, scarf, $85, Polo Blaze bag, $698, and sandals, $548; ralphlauren.com. Calzedonia tights, $17; calzedonia.com.

RUSH *Hour*

ELEVATE *your commute in unfussy* TAILORING *and refined* ON-THE-GO PIECES *that are made to keep* PACE

Above: Akris jacket, $4,690, sweater, $1,390, skirt, $1,490, and bag, $3,690; akris.com. Mikimoto necklace; mikimoto.com. Below: Miu Miu jacket, $3,700, shirt, $1,790, skirt, $1,790, and bag, $4,400; miumiu.com. Jude pumps, $590; thejude.com.

Above, top: Moncler Collection shirts, $1,180–$1,735 each, and pants, $1,140; moncler.com. Khaite tote, $2,900; khaite.com. Skechers slip-ins, $65; skechers.com. Bottom: Calvin Klein Collection jacket, $2,200, trousers, $750, and bag; ck.com.

Above, top: Altuzarra dress, $1,595, sweater, $895, top, and Tack Trunk bag, $1,295; altuzarra.com. Apple Airpods Max 2, $549; apple.com. Hermès notebook, $400; hermes.com. Cartier opticals, $1,645; cartier.com. Baume & Mercier watch, $1,450; baume-et-mercier.com. Center: Kallmeyer shirt, $650, and skirt, $1,090; kallmeyer.nyc. Baume & Mercier watch, $1,550; baume-et-mercier.com. Pandora rings, $58 each; us.pandora.net. Gaspar Gloves by Dorothy Gaspar, $285; gaspargloves.com. Hermès water bottle, $1,600; hermes.com. Dooney & Bourke bag, $550; dooney.com. Calzedonia tights, $27; calzedonia.com. Jimmy Choo pumps, $850; us.jimmychoo.com. Bottom: Loro Piana shirt, jacket, trousers, bags, $3,650–$4,450 each, scarf, $750, and ballerinas, $1,075; loropiana.com.

FASHION EDITOR: JACLYN ALEXANDRA COHEN; ACCESSORIES DIRECTOR: MIGUEL ENAMORADO. MODEL: OLIVIA SLATT; HAIR AND MAKEUP: DAVIDE PERFETTI FOR AMIKA AND MARC JACOBS BEAUTY; CASTING: ANITA BITTON AT THE ESTABLISHMENT

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SCANLAN THEODORE

FACE *Value*

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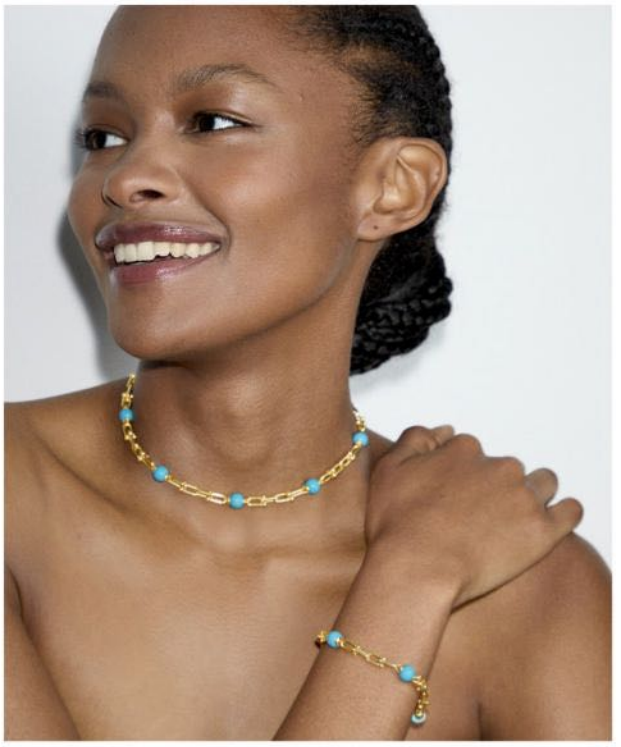
ACCESSORIES DIRECTOR: MIGUEL ENAMORADO

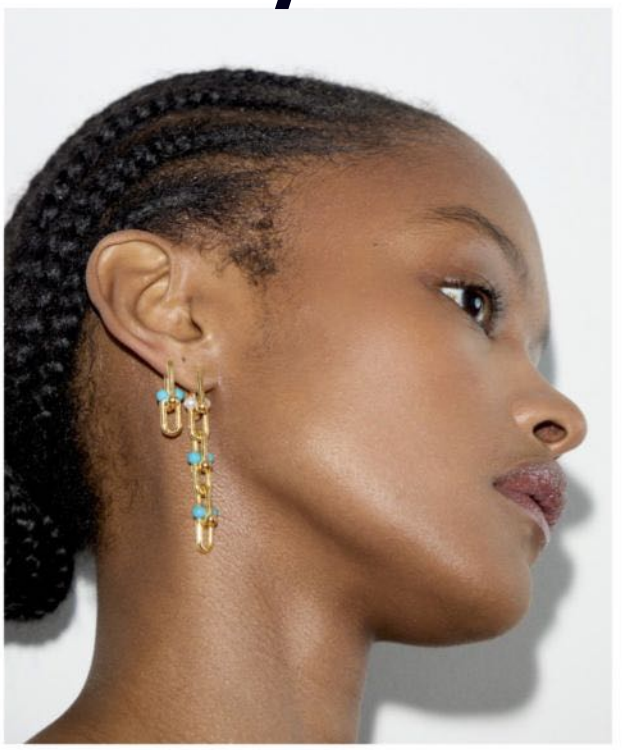
* The alchemy of senses

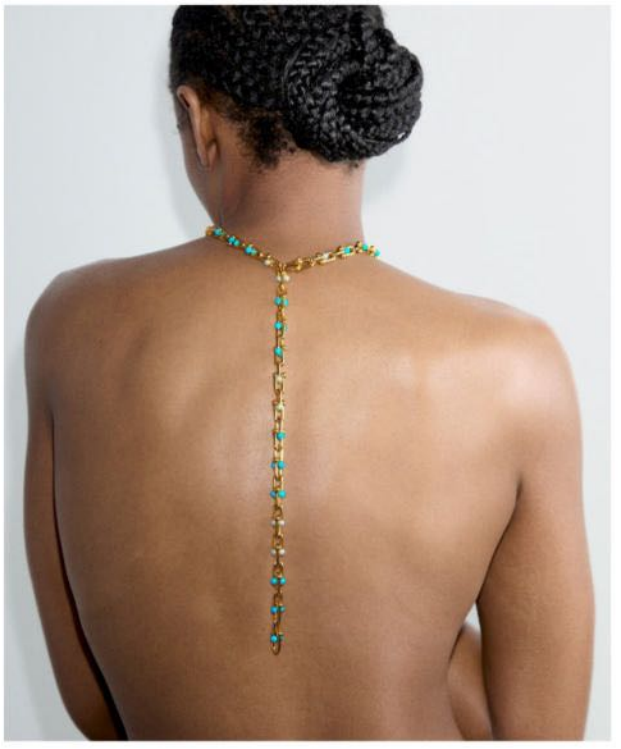
L'alchimie des sens*
Francis Kurkdjian

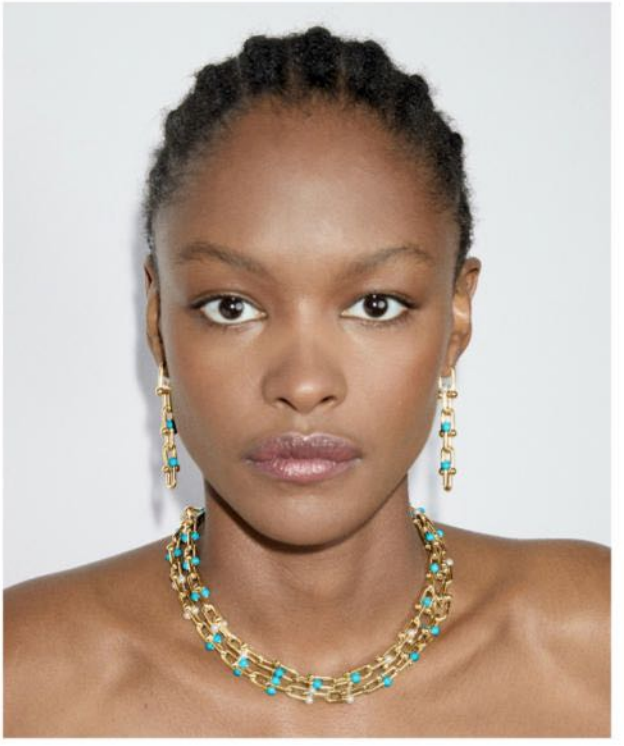
Baccarat
Rouge 540

LINKED *Up*









ACCESSORIES DIRECTOR: MIGUEL ENAMORADO. MODEL: ADELE RUBONEKA; HAIR AND MAKEUP: LARAMIE FOR PATTERN BEAUTY AND VIOLETTE FR; MANICURE: YUKO TSUCHIHASHI FOR CHANEL LE VERNIS; CASTING: ANITA BITTON AT THE ESTABLISHMENT

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HIGH *Shine*

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1. Brent Neale Tides collection ring; brentneale.com. 2. Pasquale Bruni Giardini Segreti collection earrings; us.pasqualebruni.com. 3. Graff Laurence Graff Signature necklace; graff.com. 4. Le Vian high-jewelry necklace; levian.com. 5. Cartier Baignoire watch; cartier.com. 6. Pomellato Iconica high-jewelry earrings; pomellato.com.

7. Wempe Blu diamond ring; wempe.com. 8. Messika Moderniste bangle; messika.com. 9. Chopard Ice Cube collection ring, $6,370; chopard.com. 10. Le Vian high-jewelry earrings; levian.com.

14. Engelbert Aurea cuff; us.engelbert1920.com. 15. Anita Ko Cosmo Orion bangle; anitako.com.

11. Chanel Fine Jewelry Bouton de Camélia choker; 800-550-0005.

12. Pen Mané Crash Shield earrings; penmane.com. 13. Sauer Mycelium earrings; en.sauer1941.com.

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THE PEOPLE *and* IDEAS SHAPING *the* CULTURE

Fashion's premiere ENFANTS TERRIBLES, JEAN PAUL GAULTIER *and* DURAN LANTINK, *on* PASSING *the* TORCH, SHOCKING *the* SYSTEM, *the* TYRANNY *of* CHIC, *and why, sometimes, it's* GOOD *to be* BAD

There are few designers so iconoclastic that they hardly require an introduction. Jean Paul Gaultier is one of them, as instantly recognizable for his peroxide hair, Breton stripes, and Cheshire-cat grin as he is for Madonna's cone bra and his extensive repertoire of gender-bending, subculture-inspired collections over the last five decades. For most of his career, he was described as fashion's enfant terrible, but today Gaultier is one of the industry's éminences grises, retiring from his namesake couture house in 2020 and handing over the keys to a revolving door of guest designers from around the world.

Last year, though, Jean Paul Gaultier (the brand) appointed a permanent creative director: Duran Lantink, a puckish 30-something Dutch designer known for his provocative sculptural designs. He moved to Paris from Amsterdam, got to work in the ateliers, and avoided looking at the archives too forensically. By the time the lights dimmed on the finale of his debut Spring 2026 collection, Jean Paul Gaultier—the brand—had once again become the center of controversy. Critics and online commentators were divided, many enraged at the hairy naked bodysuits, male swimsuits, and alien-like padding jutting away from oiled-up nude bodies. Some went as far as accusing Lantink of rage-baiting.

Who would have thought that clothes still have the power to shock, delight, and spark conversation? Well, Jean Paul Gaultier did; it's why he hired Lantink. As those who have studied Gaultier's career know, there were few times when the rebellious designer wasn't causing outrage, often for championing models who defied easy categorization—in age, body, and race—or when he showed men in skirts in 1984, which led people to describe his work as "androgynous" long before "gender-neutral" was in parlance. His ideas about beauty, elegance, and clothing were always ahead of the curve, beloved by club kids just as much as by couture doyennes.

On a sunny afternoon in Paris, a stone's throw from the ex–ribbon factory, ex–boxing gym, ex-nightclub that serves as Gaultier headquarters in the Marais, the pair sat down for their monthly lunch and invited *Harper's Bazaar* to join them.

HARPER'S BAZAAR: When did you first become aware of each other?
DURAN LANTINK: It was so exciting to see Gaultier pieces on my aunt and my mom; they had this feeling of freedom and nightlife. It's always been sort of around me.
JEAN PAUL GAULTIER: I think I first saw you on TV. I said, "Oh, that's different from the other ones." I felt it was that energy that was coming through your clothes, which was almost like when I was younger. But I remember that you did something with the stripes.
LANTINK: Yes, even from the beginning!
GAULTIER: Yes, but you did it in your own way. You completely changed the vision of that. So I thought, "Great, we have something in common and your own expressions that bring something." I said to myself, "Oh, a new Gaultier."
HARPER'S BAZAAR: Have you ever felt that with other designers?
GAULTIER: Maybe I was not looking for it at that time, so I didn't remark. When I stopped, I was looking for designers who were interesting in their own style and could make some interesting connections with my work. The first designer was Chitose Abe, who brought her own spirit. And you, Duran, it's a little bit of *myself*. It was so clear it was you. ➤

"I think there are some HOUSES *where you* DO *have to* CHANGE *everything, and I don't think that's the* CASE *here."*

JEAN PAUL GAULTIER

Jean Paul Gaultier and Duran Lantink at the Hôtel National des Arts et Métiers in Paris for their monthly lunch date

"It's an endless FOUNTAIN *that you can* PLAY WITH *and make it* RELEVANT."

DURAN LANTINK

Duran Lantink's Fall 2026 show for Jean Paul Gaultier

"I was very AGAINST *the* IDEA *of what is* 'CHIC.'"

JEAN PAUL GAULTIER

LANTINK: That makes me shy! I really try to channel that energy, you know what I mean? I think freedom and experimentation are so Gaultier, so it's very fun to be free in how far it can go.

GAULTIER: I was lucky, because when I started, I didn't even go to school. I sent my sketches to all the couturiers, and I received a reply from Pierre Cardin, who said he would take me. I had done nothing before. It showed me that you can have confidence when you feel something is good, and there doesn't need to be anything else. I could see the clothes.

HARPER'S BAZAAR: It's not always the case that someone who started a fashion house is there to see it handed to another designer. So many houses were started by someone who is no longer around.

GAULTIER: There are not many fashion designers who get to decide who will succeed them. Often, a big company wants to come in and change everything. Maybe I am a little pretentious, but I think there are some houses where you *do* have to change everything, and I don't think that's the case here.

LANTINK: Yeah, it's how to play with it. I think for me it was very important to stay focused and grab the first thing that came to mind, which for me was Junior [Gaultier's diffusion line that was produced from 1988 to 1994], because it had this wild energy. So I thought, "Oh, I'll just go back to my first story where I started realizing what Jean Paul Gaultier was as a child," and it was just fun, nightlife, playful, colors, all of those things. There are so many different universes that he tapped into. For the second show, I was like, "Ooh, now it needs to be more Madame Masculinity." I love that I'm starting to understand the characters. It's an endless fountain that you can twist and play with and make it relevant. Because now you need to keep it alive and exciting with new collections, since the old collections are still alive and exciting.

HARPER'S BAZAAR: People were scandalized by your first collection!

GAULTIER: Which is good! It's perfect.

LANTINK: Yeah, I think so too. Normally, after two days, the discussion is done. But even two weeks later, people were still really angry, and they kept on being angry.

GAULTIER: I think people sometimes only have the image of couture that I did, but that came very late, in '97. Before that, I was all boom, boom, boom. I was very against the idea of what is "chic."

HARPER'S BAZAAR: It's interesting, isn't it, that in 2026, you'd think that maybe the world would be more progressive, but maybe it isn't?

LANTINK: We had a conversation about that—that in the '80s, it was freer in terms of expression, whereas now it has become more conservative again. That's really dangerous territory.

GAULTIER: But you know, the '80s came just after the punk movement. There were a lot of things happening in London with Vivienne Westwood, and because it was after peace and love, it had to be fashion with more brutality.

LANTINK: Sometimes I wonder if we would ever have a revolutionary thing like punk again, because that is a foundation of years and years of building. It starts with rebellion and music, then moves into art and fashion, and then it becomes something else. But then in 2026, you only have social media, so it's like small little waves of people that are angry, but it doesn't change anything.

HARPER'S BAZAAR: I always think of Gaultier as being this celebration of subcultures, queer culture, and people outside of mainstream society: the underdogs of the world. Jean Paul, you introduced a lot of these people to a mainstream audience.

GAULTIER: I worked with old houses before, which were very old and traditional couture. I was shocked by the mentality of these houses. It was all about what is and isn't chic.

LANTINK: Boring!

GAULTIER: It's boring and not at all going with my generation. So I was the only one to say, "No, I think it's terrible." And when

I did my collection, I wanted to do it not in the couture way.

LANTINK: What you've done so beautifully—taking subcultures, mixing them up, and creating this whole different universe—now I'm like, "Okay, how do I play with that?" That's something I'm trying to figure out. But I'm just doing it and seeing where it ends, because it becomes your own language anyway. It's difficult, but it's also fun!

HARPER'S BAZAAR: Duran, your first couture collection showed this summer. What do you think the purpose of couture is today?

LANTINK: I think couture is really interesting. There's always been a slightly couture approach to what I do. What was important to me for the first collection was, how can I combine technology with savoir faire? How can you have the handworks and the machines join together, and then what is the sweet spot? I don't want it to become soulless, and a machine is kind of soulless, and then the hands have so much soul. So how do you combine those two?

GAULTIER: Yeah, that's good. Experimental!

LANTINK: I loved your idea for your first couture show, that you wanted to make something that was very wearable. Which is definitely not mine!

GAULTIER: No, but you know why? Because it was in '97. At the time, the couture houses were trying to make it more like prêt-à-porter extreme and hiring the modern designers of the time. They were trying too hard to make it modern but not understanding the meaning of what they were doing. It was not new at all! It was sometimes like a caricature. So I went the other way and wanted to do something pure and simple. I found that more rebellious.

LANTINK: Now it's for red-carpet dressing, which sometimes I struggle with. The way you worked with Madonna is a relationship of like 40 years, so it makes complete sense, and that's very powerful. But now, when you're a designer, they're trying to force you to dress a random celebrity, and what's the connection? We're not collaborating. I think it's so important to find an artist that you really respect, and then you start dressing that person.

GAULTIER: With Madonna, we had something in common. She was treating men more like objects. It was exactly my thing—like, what is masculinity? What is femininity? That was what a lot of my work was about. It was also real because she loved fashion and she was in the underground. And she had something to say.

LANTINK: It was also really good that there were not that many stylists, so the celebrities would just dress themselves.

HARPER'S BAZAAR: I think Madonna is a very good example of when you look back at her career—and, arguably, the same with yours, there are parallels. There were so many elements of provocation, shock, artistry.

"I've NEVER *seen myself as* PROVOCATIVE *at all. I always* WANT TO DO *something that* EXCITES ME."

DURAN LANTINK

LANTINK: It's funny because I've never seen myself as provocative at all. I always want to do something that excites me, and you can't really tell if it's provocative or not, because for one person it might be provocative and for the other, not. It's an emotion that you can't really control over other people.

GAULTIER: On the other hand, it is not good to be provocative only because you want to be provocative. You can't fake it. It must come from some kind of feeling. In some ways, fashion is smaller now; there are less magazines, but the shows are bigger. Sometimes it's more about money than ideas. It becomes about how much money is being spent rather than someone who has something to say.

HARPER'S BAZAAR: I've noticed a lot that with the two of you, people describe you as enfants terribles. Jean Paul, you've had that your whole career, and now you're also having that, Duran.

LANTINK: You dropped the name on me.

GAULTIER: I was happy to be the bad boy of French fashion.

HARPER'S BAZAAR: I think people really associate you with nightlife and what was happening after dark.

GAULTIER: Everybody thought I was going out every day. It was not true! I was working all the time! It was more about what I saw in the street. Sometimes I would see something and I wouldn't remember it correctly—but that's good! A mistaken interpretation can be inspiration.

LANTINK: Sometimes you see something in the street or a person, or you're like, "That's amazing." But then you have to remember it differently, and you're already transforming it into something else.

GAULTIER: We are lucky because we do something we love, and we wanted to do it, so we have to enjoy it.

LANTINK: Sometimes when I'm walking to work, I smile and think, "I'm actually doing something I really like." It feels good. Not always—there are many moments where I'm like, "Fuck this all!"—but those moments are great. They keep you going. **HB**

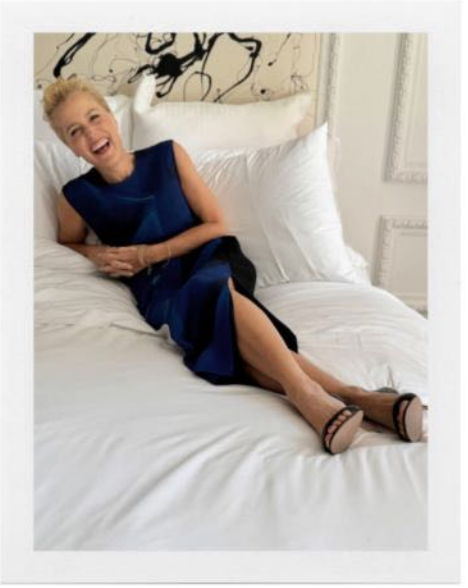
The ANDERSON *Method*

The ANDRENAISSANCE *is upon us!* DEREK C. BLASBERG *talks to the supernaturally iconic* GILLIAN ANDERSON *about* SEX, SCIENCE, SIDE HUSTLES, *the enduring legacy of* DANA SCULLY, *and* STEPPING *into her busiest* ERA *yet.*

I'm not sure why we still call it Fashion Week. New York Fashion Week is six days long. Paris stretches to at least nine. London is practically a weekend. Add in Milan and it becomes a four-city marathon. More like Fashion Month!

For those lucky enough to attend it all, it's a glamorous slog. By the time the Miu Miu show that traditionally closes it all out in Paris rolls around, the editors are exhausted, the buyers are weary, and the models' feet have been worn down to the ankle bones. But Miuccia Prada, Miu Miu's mastermind, understands the assignment; she knows how to leave us with something unforgettable.

Working with legendary casting director Ashley Brokaw, Miu Miu turns what is often the season's final runway into one of fashion's great cliffhangers. You never know who's going to pop up. For Spring 2025, it was Willem Dafoe. Before that, it was Kristin Scott Thomas. And in the Fall 2026 show this past March, a palpable sense of excitement rippled through the room when Gillian Anderson descended the proto-brutalist steps of the Palais d'Iéna.



LAURA SYMONS

Above: Gillian Anderson. "I'm constantly approached by women who say that they are now a scientist or a math teacher or a physicist because of Scully." Opposite, from top: Anderson and David Duchovny in *The X-Files;* as Jean Milburn in *Sex Education;* as Margaret Thatcher in *The Crown;* with Hannah Einbinder in *Teenage Sex and Death at Camp Miasma;* closing the Fall 2026 Miu Miu show in Paris in March.

Here was Dana Scully from *The X-Files*. Margaret Thatcher from *The Crown*. Jean Milburn, the delightfully frank sex therapist from *Sex Education*. The Emmy-, Golden Globe–, and SAG Award–winning actress looked completely at home striding across a grass-sodded set in a butter-yellow and bedazzled Miu Miu shift dress, square-toe pumps, and a combed headband that harked back to the '90s, the era that made her a star. As I discovered when we spoke after the show, though, she was acting on the runway too.

"All I could think about was the fact that the Spanx I was wearing under the dress kept rolling all the way up to my crotch almost every time I took a step," she says. Come to think of it, her stride was slow, smooth, deliberate. "Yep, that's what I was focused on while I was walking the runway."

Anderson didn't even realize she'd been given fashion's biggest honor: the grand finale. "I am so naive about these things that I didn't really even know enough to be nervous," she says. "It wasn't until afterward that people started texting me, saying, 'What do you mean you *closed* Fashion Week?' I was like, 'I did? Did I?' "

Her stroll was a perfect kickoff for the Andrenaissance we're about to experience. She's currently on the big screen opposite Hannah Einbinder in *Teenage Sex and Death at Camp Miasma*, director Jane Schoenbrun's surreal horror romance about a queer filmmaker revisiting the cult slasher movie that defined her childhood. She'll also be onstage in London in September, starring alongside Billy Crudup in a West End revival of Edward Albee's *Who's Afraid of Virginia Woolf?* Later this year, she'll appear with Ben Affleck and Kerry Washington in the Affleck-directed Netflix thriller *Animals*. And this month she's releasing a new book, *More*, the follow-up to her best-selling 2024 anthology, *Want: Sexual Fantasies by Anonymous*, which compiled a series of essays about intimacy, power, and pleasure written by women around the world.

The best review of *Teenage Sex and Death at Camp Miasma* so far came from Kristen Stewart. Presenting the film as president of the jury at the Biarritz Film Festival, Stewart called the movie "a glory hole; it's a geyser." She added: "It's the best time I've ever had in a movie theater. Ever."

The film follows Einbinder's character, Kris, a young queer filmmaker determined to reboot a cult slasher franchise that first made Anderson's character, Billy Presley, famous. After a string of uninspired remakes (and remakes of remakes), Kris travels to the isolated summer camp where the original film was shot—and where its reclusive star still lives. What begins as a horror movie evolves into something stranger: part coming-of-age story, part romance, part meditation on identity, shame, desire.

"So I understood why it would make sense that I would be in this film," Anderson deadpans. "I've become very open and conversant in all things sex, and this is very much a film diving deep into the shame and the fears that circle around intimacy and sex."

WHEN ANDERSON signed on to play an FBI agent chasing extraterrestrials in *The X-Files* back in 1993, could she ever have imagined becoming a prominent voice in conversations around female sexuality? "Actually, there is alien tentacle porn," she jokes. "But it is all part of my life and career. Obviously, other

than my children"—Anderson is a mother of three—"my life as an actress still takes precedence over all."

Anderson is remarkably matter-of-fact when I mention the Scully Effect, the name given to the now multiple generations of scientists, doctors, engineers, and even FBI agents who credit Dana Scully with inspiring their careers. (According to a 2018 study released by the Geena Davis Institute on Gender in Media—a nonprofit research and advocacy organization founded by actress Geena Davis—63 percent of women familiar with *The X-Files* said seeing Anderson's character increased their own confidence that they could succeed in a male-dominated field.) "It's still something that I am made aware of on a regular basis," Anderson says. "I'm constantly approached by women who say that they are now a scientist or a math teacher or a physicist because of Scully. I mean, it's amazing. It's amazing."

Since her Fashion Week cameo in Paris, Anderson has barely stopped moving. She's dialing in to a video call from a hotel room in Marrakech, where she's filming an as-yet-unannounced project. Her feet are propped up on the desk, her long blond hair pulled over one shoulder; behind her, a tote bag and its contents are sprawled across a perfectly made bed.

Born in Chicago and raised between London and Michigan, Anderson has lived a life as geographically varied as her career. She has spent decades moving between America and Britain, stage and screen, Hollywood blockbusters and independent films. These days, she's based in London alongside her partner, Peter Morgan, screenwriter and creator of *The Crown*.

She leans back and smiles when I ask about her nonacting roles. "What does my partner call them?" she says, referring to Morgan. "My side hustles!"

FROM TOP: 20TH CENTURY FOX/KOBAL/SHUTTERSTOCK; ELEVEN/NETFLIX/KOBAL/SHUTTERSTOCK; DES WILLIE/NETFLIX; COURTESY MUBI; VICTOR VIRGILE/GAMMA-RAPHO VIA GETTY IMAGES

As a global ambassador for L'Oréal Paris, she has encouraged the company to expand its support of women in science. Late last year, she shot *The Julia Set*, a coming-of-age drama starring Chase Infiniti as a gifted young mathematician navigating the fiercely competitive world of the Putnam exam, a notoriously rigorous mathematics competition. Anderson's science-world profile even came in handy in helping to get the film done. "I connected the producers to a philanthropist who gives away a lot of money to promote women in science—and when the financing fell out of this film, she ended up coming in and filling in the gap," Anderson says. When *The Julia Set* is released, Lyda Hill Philanthropies will promote the film to encourage women to pursue careers in STEM fields.

Both *Want* and the new book, *More,* were inspired by Nancy Friday's landmark 1973 collection, *My Secret Garden*, which compiled fantasies from a diverse range of women amid the sexual revolution, all submitted anonymously. "What was extraordinary was that the book created a platform for women to express their deepest and darkest desires—and also so much tenderness and joy," she says, adding that Friday's work proved the importance of anonymity. "It offered a level of freedom to express. The readers felt seen and heard themselves, and the writers felt seen even in their writing, even though they were anonymous."

Anderson has embraced the role of facilitator in a way she never expected. Reading thousands of submissions convinced her that despite living in a culture saturated with sex, shame still governs so many women's lives. "The big takeaway," she tells me, "is asking yourself, why am I complicit in not getting what I say that I want?"

And then there's G Spot, Anderson's line of sparkling drinks made with adaptogens and nootropics. "I wouldn't have done that if it hadn't been for Jean Milburn"—her *Sex Education* character. She's found herself fighting algorithms and advertising policies that treat its name as too risqué for a can of soda. "Who'd have thought you can sell rubber fuck-me dolls on Amazon but you can't sell a drink called G Spot?" she says. I looked it up, and she's right. "That fact has encouraged me to keep going with it because I'm determined for it to become a word that doesn't immediately have such big misogynist, knee-jerk reactions."

Rather than back down, Anderson is determined to make the name—and the conversation around women's pleasure—less taboo. Dana Scully wouldn't have seen this coming. **HB**

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Today's most influential POP STARS *rely on a handful of* INDEPENDENT DESIGNERS *to not only* CRAFT *their* COSTUMES *but* SHAPE *their* ONSTAGE PERSONAS

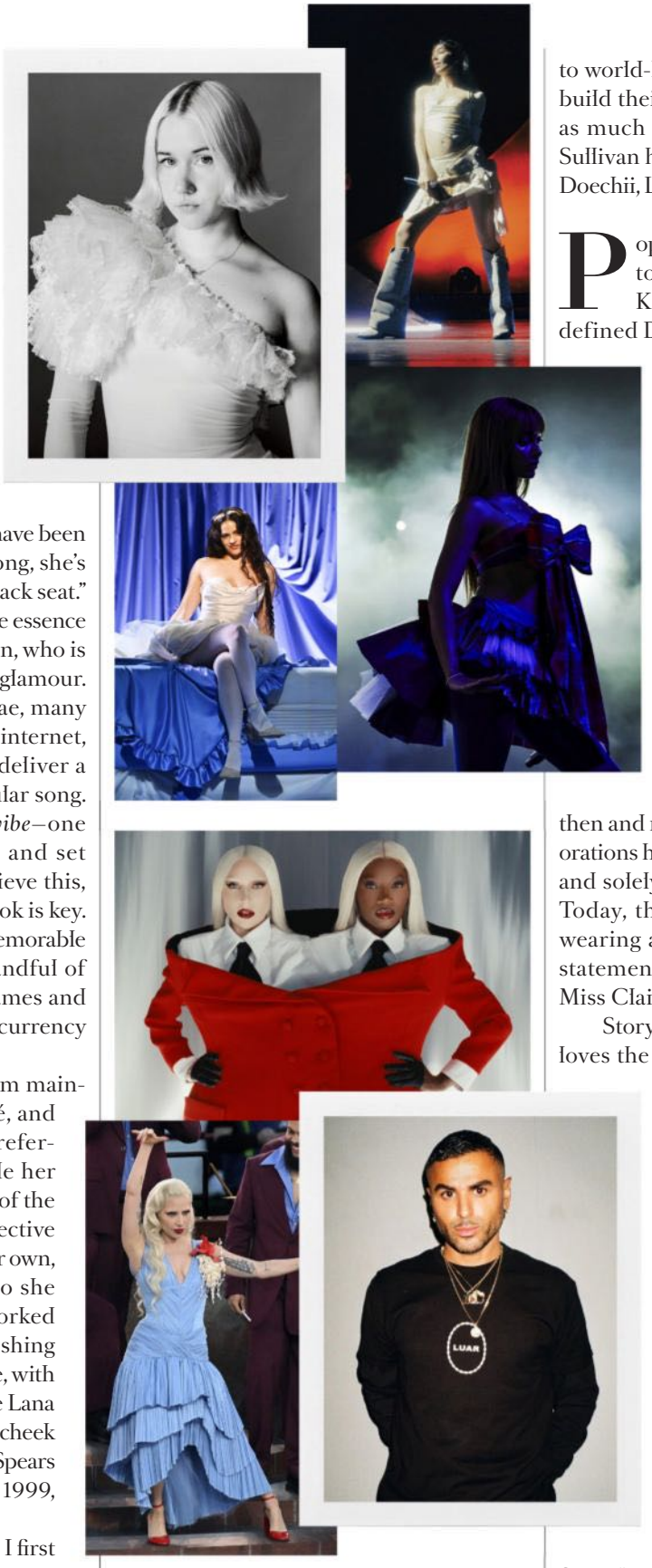
Addison Rae performing her first solo show at Coachella in April 2026, wearing a custom dress from Miss Claire Sullivan

FOR HER FIRST main-stage appearance at Coachella this past spring, Addison Rae emerged hanging from a hot-pink cage enveloped in a frothy gray cloud of tulle. The TikTok star turned pop diva opened her set wearing a deconstructed ball gown with a ballerina-inspired fitted bodice, a tutu hem, and a layered train as she breathily sang the lyrics to "Diet Pepsi." The ensemble was made of white tulle dyed with streaks of sooty gray, which both added a sense of depth to the fabric and helped to tell Rae's story. A bright-white gown would have been too pure; as she sings in her hit song, she's "losing all [her] innocence in the back seat." The look also perfectly captured the essence of its designer, Miss Claire Sullivan, who is known for eccentric high-femme glamour.

For modern pop stars like Rae, many of whom became famous via the internet, it's no longer enough to simply deliver a knockout performance of a popular song. It's also essential to cultivate a *vibe*—one that can cut through the noise and set them apart from the rest. To achieve this, an unforgettable one-of-a-kind look is key. Increasingly, these defining and memorable looks are masterminded by a handful of independent designers whose names and know-how add a layer of cultural currency and IYKYK fashion cred.

Rae has also worn pieces from mainstream labels like Versace, Chloé, and Rodarte to perform, but her preference for Sullivan, who first made her name in the fashion scene as part of the downtown New York fashion collective Vaquera before breaking out on her own, telegraphs something about who she wants to be as an artist. Rae's worked hard to be taken seriously, establishing herself as an "alternative" pop girlie, with a sound that references singers like Lana Del Rey and Björk and a tongue-in-cheek aesthetic based on teenage Britney Spears on the cover of *Rolling Stone* in 1999, wearing mall-bought lingerie.

"It's interesting because when I first started working on my brand, I never really understood why people wanted to dress celebrities so much," Sullivan says. "And there is a stamp of approval that comes with it. But I think beyond that, it's going back to world-building and storytelling. Artists build their world in a certain way, and it's as much for them as it is for their fans." Sullivan has also created looks for Rosalía, Doechii, Lady Gaga, and Caroline Polachek.



Above, clockwise from top: Caroline Polachek, PinkPantheress, and Rosalía, all wearing custom looks by Miss Claire Sullivan (top left). Below, from top: Doechii and Lady Gaga wearing custom looks by Raul Lopez of Luar (bottom right).

Pop stars collaborating with designers to hone their aesthetic isn't new. Kansai Yamamoto's jumpsuits defined David Bowie's Ziggy Stardust era in the '70s, Jean Paul Gaultier's cone-bra corset became the visual shorthand for Madonna during her Blond Ambition tour in 1990, and the Smashing Pumpkins went Goth in the early 2000s with the help of Olivier Theyskens's dramatic designs. And then there's the decades-long collaboration between designer Bob Mackie and Cher; his beaded, bedazzled, and barely there bodycon dresses became her signature look in the '70s and '80s.

The difference between then and now is that those designer collaborations happened more in the background and solely in service of the artist's image. Today, the storytelling goes both ways; wearing a look by the right designer is a statement in and of itself. A cosign from Miss Claire Sullivan confers its own cred.

Storytelling is what Luar's Raul Lopez loves the most about outfitting pop stars for performances. "I've always seen musicians as storytellers," he says. "Luar is also about telling stories; it's about New York, my identity, my community, and how all these stories align. For me, it's not about dressing a celebrity. It's about contributing to the cultural moment."

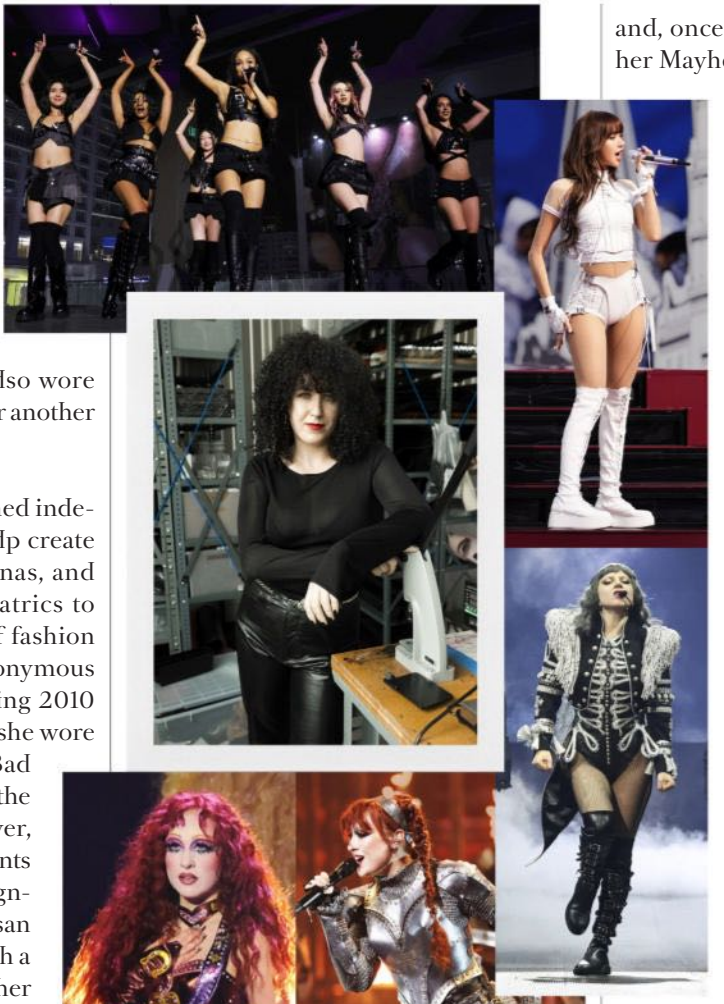
There was no bigger cultural moment this year than Bad Bunny's performance at the Super Bowl halftime show, when, among many memorable moments, Lady Gaga performed a salsa version of "Die With a Smile" wearing a light-blue bias-pleated gown with a tiered and ruffled skirt. There were two notable details: Gaga was wearing a Latin-American designer (Lopez is of Dominican descent) at the historic ➤

THIS PAGE, CLOCKWISE FROM TOP: BLAIR B BROWN; ARTURO HOLMES/GETTY IMAGES FOR COACHELLA; COURTESY INTERSCOPE RECORDS; ANDY MARTINEZ; FOCUS ON SPORT/GETTY IMAGES; TODD OWYOUNG/NBC VIA GETTY IMAGES; COURTESY MISS CLAIRE SULLIVAN; OPPOSITE PAGE: MICHAEL DRUMMOND

performance, and the dress was sky blue, a nod to the original Puerto Rican flag, commonly associated with the independence movement. Lopez had another winning moment this year, creating the instantly iconic "twin suit" worn simultaneously by Gaga and Doechii in the music video for their duet, "Runway," from the *Devil Wears Prada 2* soundtrack. (The duo also wore Miss Claire Sullivan ball gowns for another scene in the video.)

Gaga has always championed independent designers to help create her performance personas, and she reintroduced a level of theatrics to pop music that had fallen out of fashion in years prior. Gaga became synonymous with Alexander McQueen's Spring 2010 collection, Plato's Atlantis, when she wore one of the looks in her 2009 "Bad Romance" music video (including the famous armadillo shoes). However, she also created memorable moments working with lesser-known designers like Zana Bayne, a leather artisan who founded her label in 2011 with a focus on leather harnesses and other handmade accessories.

At the time, Bayne lived in New York and was trying to break into the fashion industry with seasonal runway shows. But as the custom orders kept coming, she realized she had stumbled upon a niche that better suited her creative drive. The now Los Angeles–based designer has been at it the longest, but as her work has evolved throughout the years, so has her influence. In 2024, when Chappell Roan performed her massive hit "Good Luck, Babe!" at the MTV Video Music Awards, she was wearing a "knight's armor" fashioned entirely out of leather and made by Bayne. "The first 10 years of the brand, I was really focused on accessories," Bayne says. "Around the time Chappell was asking for pieces, I decided to start doing more garment-based clothing. I was like, 'If I've already made one bodysuit, I can do shorts too.'" Roan then wore a full look by Bayne when she performed "Pink Pony Club" at the Grammys the following year, and she's since created full looks for Lisa, Katseye, and, once again, Lady Gaga, this time for her Mayhem Ball tour.



Above, clockwise from top: Katseye, Lisa, Lady Gaga, and Chappell Roan, all performing in custom looks by Zana Bayne (center). Below, from left: David Bowie wearing Kansai Yamamoto; Madonna in Jean Paul Gaultier.

The expectation with such visibility is that designers will capitalize on their one-off designs and create commercial ready-to-wear pieces that can go up for sale following the attention-grabbing moment.

"I got so many people being like, 'You need to make the dress right now' or 'You should have 400 dresses lined up to go as soon as she wears it,'" Lopez shared of Gaga's look at the Super Bowl. "But I feel like it takes away from the historic moment. I respect the artist as much as I respect my brand. And I think it's more about seeing the stories represented on the stage. It feels more powerful."

Sullivan feels similarly. "I want to be mindful of keeping the pieces that we make really special," she says. "And that's not to say that we can't do iterations of it, but I think it makes it special for them."

For Bayne, finding the balance between making custom and ready-to-wear work has become a kind of creative fuel. "I think at the end of the day, there's a trust between designers and artists in that way, knowing that they're getting something unique," she says. "And I think when people see a performer onstage, it's aspirational, it's a costume, it's the superhero version of the artist." She continues, "As a designer, you have to remove yourself and your ego from the equation. It's not about you; it's about this final moment with this very special client and making sure that they're able to do what they do so well. It's a lot of responsibility."

"I love creating for performances because it feels like the garment has a job to do," Lopez adds. "It has to move, it has to tell a story, it has to project confidence and connect with thousands of people. It's when fashion is its most alive." **HB**

CLOCKWISE FROM TOP: REBECCA SAPP/GETTY IMAGES FOR THE RECORDING ACADEMY; JOSE BRETON/PICS ACTION/NURPHOTO VIA GETTY IMAGES; KEVIN MAZUR/GETTY IMAGES FOR LIVE NATION; CHRISTOPHER POLK/*BILLBOARD* VIA GETTY IMAGES; THIERRY ORBAN/SYGMA VIA GETTY IMAGES; MASAYOSHI SUKITA, © SUKITA; AMY SUSSMAN/GETTY IMAGES; ADAM RINDY

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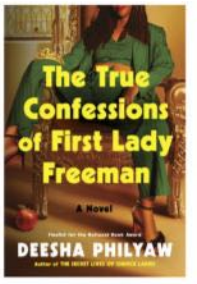
THE GAP'S NEW BAG(S) This month, Reed Krakoff—tapped last year to reimagine the accessories category for Gap Inc.—debuts a new line inspired by Gap's all-American aesthetic, including denim and fleece "hoodie" totes.

THE RETURN OF LA PIGALLE First introduced in 2004, Christian Louboutin's signature stiletto is being relaunched in rich new colors and prints. Named after Paris's 9th arrondissement—historical home to the city's cabaret scene and vibrant nightlife—the heels have enjoyed an ardent (and glamorous) following that includes Beyoncé and Kate Moss.

Above left: Gap 5 Pocket Tote, from $80; gap.com. Above: Christian Louboutin La Pigalle pumps, $1,045; christianlouboutin.com.

"DOLL DRESSING" AT THE MUSEUM AT FIT, NEW YORK Opening September 16, this new exhibition explores the connection between dolls and fashion. Featuring designs by Prada (at left), Marc Jacobs, and Patrick Kelly among the more than 170 objects on display, "Doll Dressing" examines the important and often unheralded role that dolls have played in the culture and evolution of style.



***THE TRUE CONFESSIONS OF FIRST LADY FREEMAN,* BY DEESHA PHILYAW** "No kitten heel formed against me shall prosper," says Scharisse Freeman, preacher's wife and empress of a vast empire of products related to her husband's successful ministry. Scharisse is the narrator of Deesha Philyaw's rollicking new novel, *The True Confessions of First Lady Freeman,* a juicy tale of betrayal, feminism, and desire in the world of Black megachurches. This is Philyaw's debut novel, though her short-story collection, *The Secret Lives of Church Ladies,* was a bestseller. Like that book, *The True Confessions of First Lady Freeman* features great sex scenes, something often missing from literary novels. "I'm very much over the middle-aged-woman-reclaiming-her-sexual-power stuff, or rather the way it's typically written," Philyaw says. "It's like the girlboss equivalent of sex writing. And it fails mostly because it parades as feminism but isn't at all intersectional. I like my sex writing with a side of self-awareness," she continues. "Some of my sex scenes are honest. Some are dishonest. Anything except earnest or on the nose. That's boring to me." KAITLYN GREENIDGE

JEFFREY REOPENS IN ATLANTA Jeffrey Kalinsky's beloved namesake boutique, which shuttered all three of its locations in 2020, is back with a brand-new flagship in its original hometown of Atlanta. The new Buckhead Village store is freshly stocked with in-demand labels such as Celine, Dries Van Noten, Phoebe Philo, and more.

PRADA SILK AND WOOL MINIDRESS, FALL 2011, GIFT OF JAMEE GREGORY, AND PRADA TROMPE L'OEIL BOOTS, FALL 2011, GIFT OF GORDON KENDALL; EILEEN COSTA, © THE MUSEUM AT FIT; JEFFREY ATLANTA STORE: COURTESY JEFFREY; GAP x REED KRAKOFF BAG AND CHRISTIAN LOUBOUTIN SHOE: COURTESY THE BRANDS; BOOK: MARINER BOOKS

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CRUISE *Control*

From top: A suite on *Four Seasons I* (fourseasons yachts.com); the Ritz-Carlton's *Luminara* (ritz carltonyachtcollection.com); Ponant's *Le Commandant Charcot* (us.ponant.com); a room on Orient Express's *Corinthian* (orient-express .com); the deck of the Ritz-Carlton's *Ilma;* a dining room on Aqua's *Aqua Lares* (aquaexpeditions.com)

LUXURY HOTELS *are bringing their* SERVICES *and* AMENITIES *to the sea, offering* NEVER-CRUISERS *a reason to* SET SAIL

On an early-summer evening, the Pool House was bumping; the all-white restaurant, which opened to a sun-drenched terrace with sea views, was humming with music and conversation. The glamorous scene was something out of an exclusive members' club, except it was on the ocean, aboard the ***Evrima,*** the inaugural ship of the **Ritz-Carlton Yacht Collection.**

A new crop of small upscale ships launched by luxury hotel brands (Four Seasons, Aman, and Orient Express have all followed the Ritz-Carlton's lead) is shattering clichés about cruising, from the idea that it's only for geriatric travelers to the assumption that the meals are bland buffets. This new generation of boats feels more like luxury hotels on water, and they're typically small enough to anchor at ports that are inaccessible to bigger ships. Their smaller size and thoughtful design mean these boats tend to be more energy efficient too, with innovations like electric motors and SCR filter systems that radically reduce nitrogen-oxide emissions.

The Ritz-Carlton was one of the first hotel brands to come out with its version of a cruise. The 298-passenger *Evrima* launched in the fall of 2022, followed by ***Ilma*** in 2024 and ***Luminara*** in 2025. Fashion designer Johanna Ortiz, who lent design touches to the *Ilma,* had never been on a cruise before. Now she says, "It's my favorite way to travel. I was amazed at how good the food was and how you could always find a space on the deck to yourself to watch the sun go down over the sea. It's so relaxing."

Earlier this year, **Four Seasons** debuted its first yacht, ***Four Seasons I,*** which has 95 generous suites—the smallest is 473 square feet—and a one-to-one staff-to-guest ratio. The public spaces, including a jewel-box champagne and caviar bar, were designed by superstar Swedish designer Martin Brudnizki.

In April, **Orient Express** christened the ***Corinthian.*** It is the world's largest sailing yacht, featuring three masts with 16,145-square-foot sails, plus 54 suites, five restaurants, and a spa with a hammam. The cultish **Aman** brand is the latest joining the race; debuting in spring of next year, the 47-suite ***Amangati*** will offer Aman's signature sleek minimalist interiors and wellness focus.

And though they didn't originate from five-star hotel brands, **Aqua Expeditions** and **Ponant Explorations** have pioneered the small-luxury-cruise scene, reaching destinations more remote than the standard Mediterranean and Caribbean ports. Ponant introduced the world's first luxury icebreaker, the 123-cabin ***Le Commandant Charcot,*** five years ago, and this summer Aqua debuted the ***Aqua Lares,*** which goes to the Seychelles in the winter and the Arctic in the summer.

All of these hotels on water offer elaborate wellness options, from private yoga and sport training classes to the latest in facial treatments, but the most meditative activity on board any of them is surely gazing out at the vast sea moving by as the sun sets. **HB**

FROM TOP: COURTESY FOUR SEASONS YACHTS; COURTESY THE RITZ-CARLTON YACHT COLLECTION; © PONANT-GILLES TRILLARD; © ORIENT EXPRESS-ALIXE LAY; ANDREA SWARZ/COURTESY THE RITZ-CARLTON YACHT COLLECTION; STEVIE MANN

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BEAUTY

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

MUSEUM *Worthy*

We reviewed and TESTED hundreds of PRODUCTS and TOOLS, but only these 32 EFFECTIVE, LUXURIOUS, INNOVATIVE MASTERPIECES made our annual BEAUTY ICONS AWARDS list

PHOTOGRAPH BY HORACIO SALINAS

The beauty world is dizzying: Each day yields an algorithmic stream of products, treatments, and tools with breathless promises to deliver life-changing results. But product recommendations can be fickle, and efficacy isn't universal; what works for one person may not work for another. So, when searching for the latest and greatest across skin, body, makeup, and hair care, *Bazaar* editors look for formulas and devices that make our lives easier, are backed by cutting-edge, research-based science, and are a joy to use for all ages, hair textures, and skin types. The 32 innovative products we selected—from bouncy creams to high-tech devices—meet our rigorous standards and earned the coveted Beauty Icon seal of approval.

BODY ICONS
Upgrade your routine from the neck down.

1. Noyz Only Human Mylk de Parfum ($95; noyz.com) can be worn alone, layered under your favorite perfume, or used as a scent primer. This first-of-its-kind fragrance milk is alcohol-free and nonsticky, providing skin with up to 12 hours of the warm gourmand scent.

2. Naturium the Multi-Peptide Advanced Body Wash ($18; amazon.com) combines rice amino acids, vitamin E, and peptides to reinforce the skin barrier starting in the shower, leaving skin feeling softer and smoother.

3. Not only does **Secret Whole Body Cooling Deo Mist** ($13; amazon.com) refresh the entire body, but its innovative aluminum-free formula also instantly cools you down by 10 degrees as soon as it's spritzed on.

4. Cyklar Self-Tanning Milky Essence ($36; cyklar.com) combines two sugar-based tanning agents to create an easy, natural-looking glow in the span of a few hours while locking in skin moisture and firmness.

5. *Bazaar* editors are fans of **Olay**'s Super Serum for the face, so it's no surprise that the brand's **Super Serum Body Lotion** ($15; amazon.com) is also a favorite. Its nongreasy formula provides long-lasting hydration, and it keeps skin feeling firmer and looking brighter over time.

SKINCARE ICONS
These winners combine state-of-the-art science with decadent textures.

6. Tatcha the Milky Sunscreen SPF 50+ ($50; sephora.com) is a dream under makeup and for dry skin, thanks to soothing and hydrating aloe, vitamin E, and ectoin.

7. Glow Recipe Watermelon Milk Peptide Glow Cushion Cream ($40; sephora.com) transforms dry, dull skin with a powerful combination of peptides, ceramides, glycerin, and squalane (and we love that it's fragrance-free!).

8. Dior's upgraded **Prestige La Crème Texture Essentielle** ($495; dior.com) uses a more concentrated version of the brand's Rosapeptide to optimize skin health, as well as an instant tightening complex to lift and smooth skin for eight hours.

9. The Ordinary Volufiline 92% + Pal-Isoleucine 1% ($22; ulta.com) is a skin-plumping serum that has gone viral for treating the look of volume loss under the eyes and along the cheekbones.

10. Neuraé Harmonie the Eye Contour ($100; neurae.com) refreshes the appearance of tired eyes with watercress and codium extracts, shea butter, and hyaluronic acid, plus it has a grounding, woody palo-santo scent.

11. If you're concerned about pores, wrinkles, and uneven texture, add lightweight **SkinCeuticals P-TIOX Cream** ($150; skinceuticals.com) to your routine. It helps to refresh skin with peptides, flavonoids, niacinamide, and LHA.

12. Biodance Collagen Peptide Jelly Serum Mist ($19; sephora.com) starts off as a thick jelly in the vessel and transforms into a lightweight face mist that has two types of collagen and 10 peptides to leave skin plump and glowing.

13. Reapply **Medicube PDRN Pink Collagen Volume Multi Balm** ($20; amazon.com) to your lips, under your eyes, and across your cheeks throughout the day for a boost of instant hydration and long-term plumping. ➤

NEURAÉ EYE CONTOUR AND SWIPE: COURTESY THE BRAND; ALL OTHER STILL LIFE: RICHARD MAJCHRZAK

MAKEUP ICONS

MAKEUP ICONS
Innovation came for everyone's cosmetic bags in a big way this year.

14. Maybelline New York Lash Sensational Sky Tubes Tubing Mascara ($14; amazon.com) uses a sphere tip and pyramid bristles to boost lash length and volume, and since it's a tubing formula, it washes off easily with warm water at the end of the day.

15. A little of **Refy**'s hyaluronic-acid-infused **Skin Base Skin Tint** ($40; sephora.com) goes a long way for keeping skin radiant without looking cakey. The gel formula dispenses onto a built-in palette, which helps prime your foundation brush for the most natural-looking application.

16. IT Cosmetics Do It All Sheer Tint Face Balm ($34; ulta.com), available in 15 buildable shades, is packed with skincare ingredients like hyaluronic acid, collagen peptide, and vitamin E that firm and hydrate skin, leaving behind a radiant, natural finish.

17. Armani Beauty's updated **Luminous Silk Foundation** ($69; sephora.com) features a skincare-infused formula and enhanced shade range, taking the beloved makeup staple to the next level.

18. You'll feel like a professional artist using the **Anastasia Beverly Hills ArchiBrow Pencil** ($30; sephora.com), which has a super-fine blade-tipped design for creating hairlike strokes.

19. Lancôme Mascara Melter Caring Mascara Remover ($28; amazon.com) combines hydrating squalane and jojoba oil to seamlessly dissolve even the longest-wearing mascara with minimal rubbing and zero residue.

20. The **Clinique Chubby Stick Cheek Color Balm** and upgraded **Moisturizing Lip Color Balm** ($32 and $26; clinique.com) give cheeks and lips a buildable wash of natural color. Like all of the brand's products, they're also fragrance-free and safe for sensitive skin.

HAIR ICONS
Healthy, happy hair starts with these winning stylers and serums.

21. Mist **Chris McMillan the Glassy Smooth Hair Oil** ($58; sephora.com) onto your palms and work it through styled hair for frizz-free shine and heat protection up to 450 degrees Fahrenheit without any weight. It's our favorite new hair oil for fine hair.

22. Amika Soulstruck Nourishing Dry Hair Mask ($32; sephora.com) is a unique leave-in mask that, when sprayed on dry hair, instantly softens, boosts shine, and calms poufy, frizzy strands. We especially love it for reviving second-day hair when combined with a great dry shampoo.

23. K18 FutureIQ Biomimetic Hair Longevity Serum ($120; sephora.com) promises fuller hair, less shedding, and fewer grays in three months of consistent use by targeting your scalp's natural pigment production with biomimetic peptides, an advanced antioxidant system, and a root-anchoring complex.

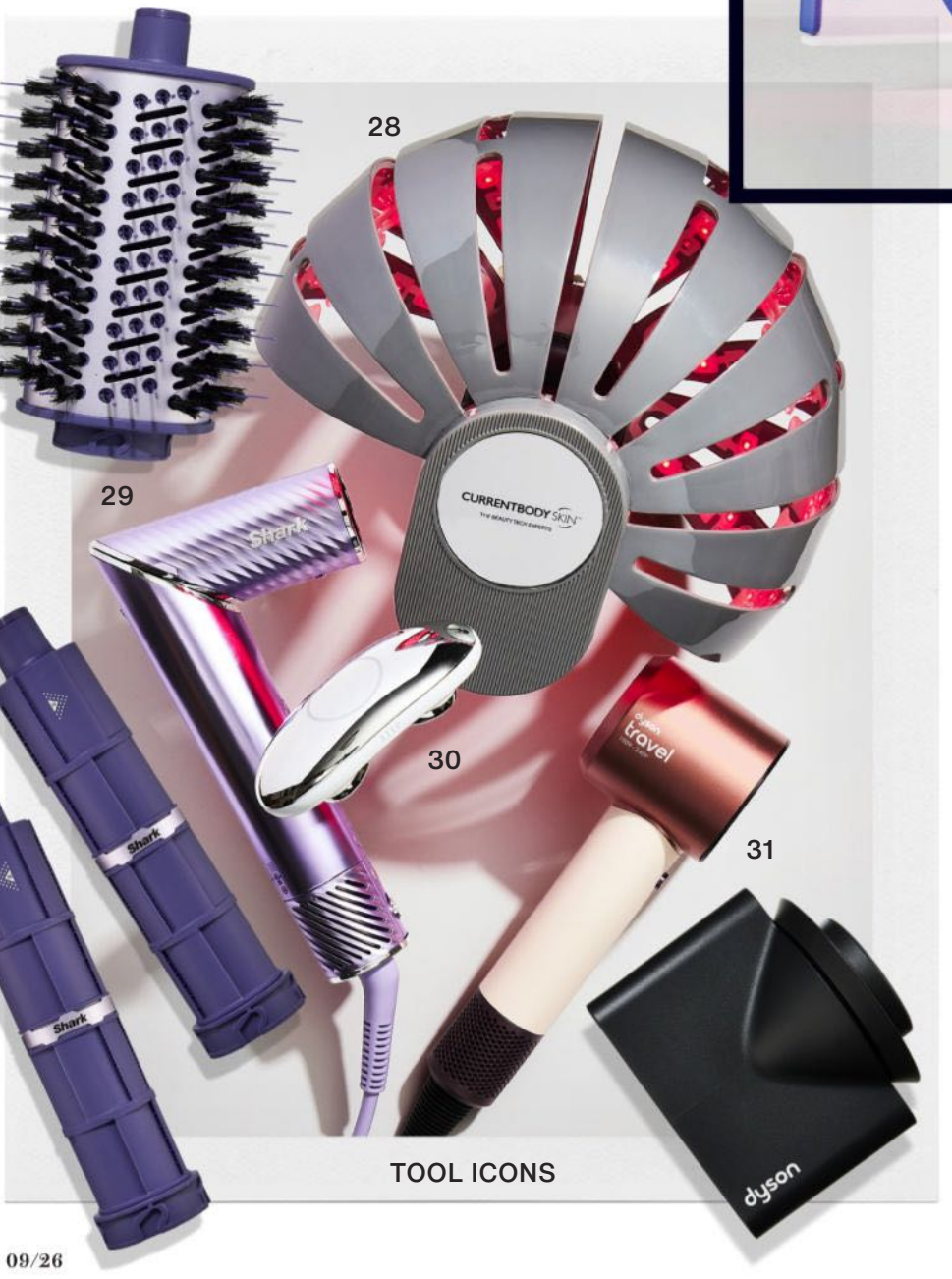
HAIR ICONS

24. E.l.f. Gloss Mode Treatment Oil ($10; elfcosmetics.com) fortifies hair against damage, smooths frizz, and boosts shine, all while protecting it from heat styling. The smart packaging is designed to dispense the perfect amount, so you'll never overdo it. But even so, this is one of the lightest oil options we tested for those with fine hair.

25. Hair Rituel by Sisley Revitalizing Fortifying Super Serum Advanced Formula ($270; sisley-paris.com) is a souped-up version of the brand's original scalp serum. It now has ingredients that prevent signs of aging, including loss of density, color graying, and scalp irritation, and new ingredients in the mix include natural-origin ginger extract and vitamin B12 to soothe, plus a tetrapeptide to promote hair thickness and strength.

26. With the texture of an airy mousse, **Mane Fresh Fluff Dry Shampoo Foam** ($26; sephora.com) quickly became one of our favorite formulas for boosting volume and reviving greasy bangs without leaving behind a powdery residue on darker hair. Shake the can well, then massage it into roots. Once it dries, you're left with hair that looks, smells, and feels refreshed.

27. The sun is one of the sneakier culprits of hair damage. Try adding a few spritzes of **Dove UV Repair & Glow Bi-Phase Serum + Oil** ($10; amazon.com) to your morning routine. It amplifies shine and provides up to 70 hours of protection from UV oxidative damage. After shaking the bottle to combine the serum and oil, apply the tropical-scented treatment from mid-lengths to ends.



TOOL ICONS

TOOL ICONS
These gadgets and gizmos are game changers.

28. There's a reason the **CurrentBody Skin Dual Light Helmet** ($960; us.currentbody.com) is a favorite of *Bazaar* editors. This new and improved version of the brand's original red-light helmet has more LED lights (200 to be exact)—plus 100 laser diodes—that are even stronger, stimulating the hair follicles to promote a healthy scalp and hair growth.

29. Shark Beauty's new multistyler, the **FlexStyle IonCurl** ($350; sharkninja.com), uses upgraded ion technology, attachments like curlers and a round brush, and enhanced airflow to dry hair faster and create long-lasting styles, whether you want sleek, straight hair or bouncy curls.

30. We love the upgraded **ZIIP Halo 2.0** ($400; ziipbeauty.com) because it's the next best thing to a facial, but at your fingertips. The new iteration still has the same skin smoothing, sculpting, lifting, and brightening benefits, but it has more microcurrent and nanocurrent power and even more treatment options, for a total of 17, to cover every skin goal.

31. The powerful **Dyson Supersonic hair dryer** now comes in a compact **travel size** ($300; dyson.com) that's both smaller and lighter, but with nearly the same power as the original. Plus, it has universal voltage, so you can take it anywhere and everywhere.

32. Celluma's Mystique LED Mask ($895; celluma.com) is the ultimate investment, since it treats your face and scalp simultaneously. It has three different wavelengths that improve skin quality, reduce the appearance of fine lines and wrinkles, treat acne, and support healthy hair growth. HB

E.L.F. HAIR OIL AND CELLUMA LED MASK: COURTESY THE BRANDS; ALL OTHER STILL LIFE: RICHARD MAJCHRZAK

EDITORS' FAVORITES

GOOD HAIR DAYS You don't have to sacrifice hair health for great style. Oribe Hair Alchemy Bond Building Elixir ($78; oribe.com) repairs all three types of hair bonds with 11 amino acids and a time-release technology that treats hair fibers throughout the day. Dae's Dreamriser Volumizing Mousse ($30; sephora.com) has a deliciously whipped texture, perfect for fine hair, that reduces frizz, protects from heat, and adds up to five days of hold without any crunch or stiffness.

SKIN SALVE Stressed, tired skin is no match for La Prairie's Swiss Pristine Essence ($180; laprairie.com), which is the lightest layer in the brand's new collection targeting sensitive and compromised skin. The treatment features the brand's patented cellular complex, Swiss minerals, and proprietary ingredients that help balance and soothe the agitated skin. Plus, it protects against environmental and life stressors. It's the perfect solution for weathering seasonal changes.

A NEW LOOK Dior's Miss Dior Eau de Parfum ($185; dior.com) is going back to its roots. Fans of the fragrance, created as an ode to Christian Dior's sister Catherine, can now choose from a series of bespoke dagger bows, the accessory that gives the bottle its iconic look (seen here in silver houndstooth). The juice inside, a blend of rose, sandalwood, pepper, and tonka bean, is the same beloved scent.

LUXE LIPS Hermès Beauty makes a case for a designer lip mask as your greatest fall accessory. The Rouge Hermès Nourishing Lip Care Mask ($100; hermes.com), which starts out as a rich balm before melting into the lips, is fueled by hyaluronic acid, plant oils, and the antioxidant astaxanthin. Apply it before bed for smooth lips all season.

DOUBLE DUTY We love Westman Atelier's skin tint and stick foundation, so it's no surprise that we're big fans of the new Suprême Bio-Complex Liquid Foundation ($69; westman-atelier.com), available in 30 shades. It imparts medium, buildable coverage while also serving as a serum, thanks to skincare ingredients that brighten, smooth texture, hydrate, and balance oil.

SECOND ACT Marc Jacobs has made his long-awaited return to the beauty world. Our pick of the new collection: his highly pigmented eyeshadows, including Born Star Eyeshadow in Mood Swing (at right, $29; marcjacobs.com), a duochrome housed in playful puffy packaging. HB

CENTER: RANDY TRAN/BLAUBLUT EDITION; HAIR PRODUCTS AND EYESHADOW SWIPE: COURTESY THE BRANDS; ALL OTHER STILL LIFE: RICHARD MAJCHRZAK

Skin by Bio-Oil®

BALEN

CIAGA

Céline DION GOES *On*

And as she PREPARES *to* RETURN *to the* STAGE *following the devastating* HEALTH CRISIS *that nearly derailed her* CAREER, *the* POP ICON *is ready to* SHOW *the* WORLD *that her* HEART *does too*

Story by JAZMINE HUGHES
Photographs by ROBIN GALIEGUE
Styling by MALINA JOSEPH GILCHRIST

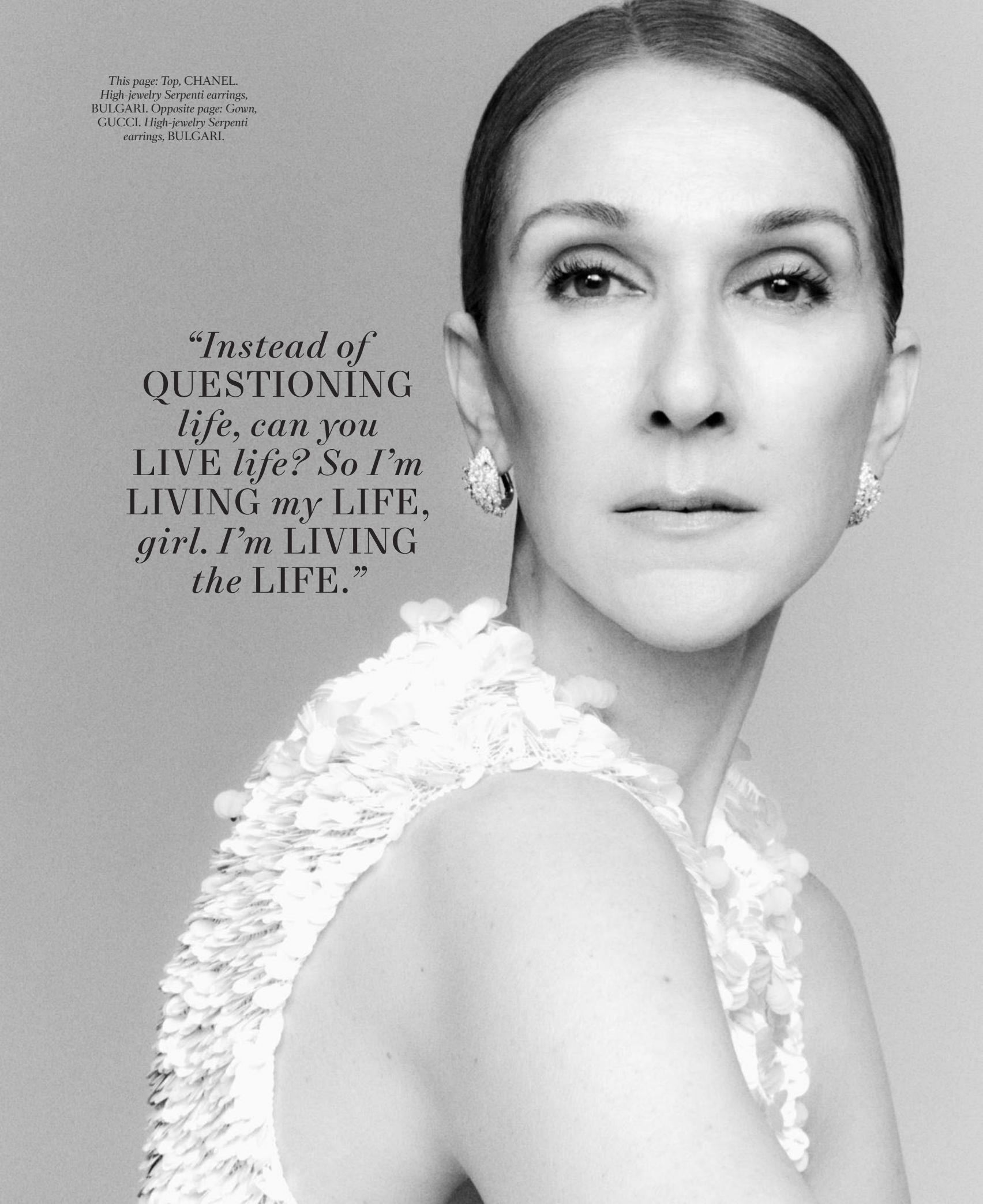
SOMEWHERE in the bowels of Palms Casino Resort, just off the Las Vegas Strip, is a recording studio that has seen countless victories. Michael Jackson recorded tracks for the reissue of his seminal *Thriller* album here; Lady Gaga recorded *Harlequin,* the first compelling concept album tied to a Hollywood film in years. One evening in June, though, something even more extraordinary is happening: Céline Dion is doing Pilates. She stands with her leg up on a ballet barre, wearing a nude leotard with a lace-trimmed high neck. The singer is lithe and poised, her hair in a perfect bun, mascara coating her lashes. With ease, she slides her leg along the barre, stretching into a wide split.

This victory is hard-won: In 2022, Dion was diagnosed with stiff-person syndrome, an extremely rare autoimmune neurological disorder that can cause muscle stiffness tantamount to paralysis. At times, Dion was in such debilitating pain that she could barely walk. Some days, she'd have to take a high dose of Valium simply to function. "It is a progressive condition. I don't like to say 'disease.' Disease makes you go like this," she says, scrunching her nose: "*'Kevin, you're such a disease.'*" Though she has the bearing of royalty, Dion has the personality of a Muppet, never leaving much time between cracking a joke or Tetris-ing her body into another position. (Because SPS can freeze her muscles into place, she likes to keep moving.) ➤

Dress, cape, and boots, GIVENCHY BY SARAH BURTON. *High-jewelry earrings,* BULGARI.

Jacket, SAINT LAURENT BY ANTHONY VACCARELLO. *High-jewelry Tubogas necklace,* BULGARI.

Gown, BALENCIAGA. *High-jewelry Serpenti necklace,* BULGARI. *Pumps,* JIMMY CHOO.



This page: Top, CHANEL. *High-jewelry Serpenti earrings,* BULGARI. *Opposite page: Gown,* GUCCI. *High-jewelry Serpenti earrings,* BULGARI.

"*Instead of* QUESTIONING *life, can you* LIVE *life? So I'm* LIVING *my* LIFE, *girl. I'm* LIVING *the* LIFE."

In some ways, stiff-person syndrome was a cruel twist of fate. That Dion, the youngest of 14 children from a poor family (one bath a week!) in a small-town suburb of Montreal, would become one of the best-selling singers of all time, an icon to the gays/all of Canada (but Quebec especially)/lovers of heartbreak/West Indians/movie-soundtrack aficionados, inspiring a fervor strong enough to make gods jealous, felt like a one-in-a-million chance, a miracle. That stiff-person syndrome is believed to affect only one or two people per million proves that luck goes both ways.

The room is tricked out with weights, a treadmill, and a reformer machine in addition to the ballet barre. I am encouraged to take a seat next to the piano. Her trainer, Naomi, tells her she's getting more flexible, which makes Dion slightly panic: "Too flexible?" (Thankfully, no.) Dion has performed only once in the past six years—at the Paris Olympics—and has been itching to return to the stage.

It's not just that performing has been her life since she was 12. Having to disappoint her fans—canceling shows at the last minute with no firm explanation before suspending an entire tour in 2023—made her feel insane, unreliable, and rudderless. What's worse is that she felt like she'd lied to her fans. She had experienced symptoms for 17 years before receiving a formal diagnosis in 2022; before then, she'd cancel a show citing a sinus infection or cough when, in reality, the kinds of health challenges she was confronting were far more profound. In the 2024 documentary *I Am: Céline Dion,* viewers saw what she had been living with: the pain punching holes in her voice; the handfuls of benzos she needed to take to get through the day; an SPS episode that left her stricken and crying, unable to move or communicate.

Dion talks about performing as if it is her earthly duty, a covenant between herself and her divine talent. That she has regained control of her body and its ability—and was able to announce, as she did earlier this year, a five-week residency in Paris, beginning in mid-September—is tantamount to a miracle.

After Pilates wraps up, Dion sits with me, covered in a thin monogrammed sweater and dusty-rose track pants. A humidifier near her is set to precisely 23 degrees Celsius. John, her co-manager, shows her a photo of her sons at the Stanley Cup Finals. (Does she like hockey? "No, I love my kids. That's different.")

Now that Dion can finally perform again, it is as if her life, a lost item, has been returned to her. She announced the news in an Instagram post in March, calling it a 58th-birthday present to herself: "This year, I'm getting the best birthday gift of my life. I'm getting the chance to see you, to perform for you." She said she was feeling strong, excited, and a little nervous but ready to come back. Tickets sold so quickly that she has already started selling dates for a three-week residency in May 2027. "It's been so long, I would like to offer them something to show how I've missed them," Dion says.

Annie Horth, her head of wardrobe and creative adviser, promises something "grandiose," a show that will use broad architectural strokes to reveal the diva's many dimensions. "She goes from intimate and romantic to a vocal powerhouse, so we are creating something where she navigates that," Horth says.

Dion's as-yet-undiagnosed symptoms began to flare up in 2020, coinciding with the onset of the pandemic. She continued isolating for three more years, in part because she didn't want fans to see her and assume that she was having a full, happy life but still canceling on them. During this time, she fell in love with nature. "I love trees so much, and I had this vision of myself trying to disappear through the leaves," she says. But it was fall, and the leaves fell, so everyone could see her, their baskets in hand. She couldn't produce the apples they'd always come to her for. "I was trying to tell them, I'm sorry, I don't have any apples to give you anymore." Then she heard a voice: "But we did not come for the apples; we came for the tree."

To Dion, this is a true revelation. But this is who she's always been, earnest and strange, in a way that allows people to access their emotions. She is so deeply herself that it's contagious.

> *"I'm* HONEST, *and it's* NOT *always* PRETTY. *Sometimes it's* HAPPY THINGS, *sometimes it's* SAD, *but it's called* LIFE."

Dion has been maligned for making corny "no-brow" music since she was an adolescent. From the late '90s into the aughts, Dion's name became shorthand for schlock and too-muchness. But there's something about her—besides the voice—that perseveres, keeps her part of the cultural conversation. What some see as corny, others see as earnestness so powerful that it can withstand the shifting waves of cool. Being born a poor, French-speaking Quebecois made her an outsider in her own country. And yet she's managed to unite people through her love for love. For years, Dion's music has been a place for catharsis, for releasing emotion without caring about how it makes you look.

AS A CHILD in Quebec, Dion dreamed of being a gymnast after seeing Nadia Comaneci earn perfect scores at the 1976 Olympics. "She was the idol of every girl my age," she exclaims, eyes wide, still as awed as the day it happened. "They didn't even have space on their freaking board because she had a perfect 10 and they didn't know how to write one!" Other talents presented themselves, and then she became too tall, so she woke herself up from that dream. But she made three goals for herself, the first of which she jumps out of her chair to illustrate: "I wanted to sit straight, and I could not. I basically sat like this." She hunches her back briefly, then ambles back into the chair, settling with her legs crossed. The others were to have the ability to touch her toes and to do splits. Now she can do all three.

Dion's entire body is pliable, especially her face, which is an instrument she uses nearly as deftly as *(Continued on page 220)*

Gown, GUCCI. *High-jewelry earrings,* BULGARI.

Gown, GUCCI. *High-jewelry Serpenti earrings,* BULGARI. *Sunglasses,* EMMANUELLE KHANH X TRACEE ELLIS ROSS. *Pumps,* SANTONI.

This page: Cape, skirt, and pumps, VALENTINO. *High-jewelry Serpenti necklace,* BULGARI. *Opposite page: Cape,* GIVENCHY BY SARAH BURTON. *High-jewelry earrings,* BULGARI.

HAIR: SHAY ASHUAL; MAKEUP: LAUREN PARSONS; PRODUCTION: CASA PROJECTS. SPECIAL THANKS TO CAESARS PALACE LAS VEGAS.

Jacket and trousers, SAINT LAURENT BY ANTHONY VACCARELLO. *Tubogas necklace and Monete ring,* BULGARI.

"I don't think QUESTIONS *are* ANSWERED. *I think we* COME *to* TERMS *with things and then we* MOVE ON. *We're all trying to* FIND *what makes us be able to* LIVE *without too much* SUFFERING."

CHARLOTTE RAMPLING
ACTOR

Hopefully DEVOTED

For this year's ICONS, REIMAGINING *a field, a discipline, an industry, or a power structure isn't just about* COURAGE *or* CREATIVITY. *It's a* MATTER *of* CONVICTION.

Essay by KAITLYN GREENIDGE
Photographs by CASPER KOFI
Styling by ANASTASIA BARBIERI, MALINA JOSEPH GILCHRIST, and YASHUA SIMMONS

I REWATCHED *The Sound of Music* recently, I think because I wanted to experience something that looked nothing like our current reality. I wanted the saturated blue of a DeLuxe Color sky and the smooth, matte face of Julie Andrews and the assurance that vocal pyrotechnics can protect a family from fascism.

I'd forgotten about "Something Good," the duet that Maria sings with the captain after they become engaged. Richard Rodgers wrote the song specifically for the movie, and it serves as an acknowledgment of the real-life Maria's less-than-cheerful childhood with an abusive, mentally ill uncle before she became a novice, left the convent, lived through a Nazi occupation, and raised a blended family to musical greatness. The song has the lyrics "Nothing comes from nothing / Nothing ever could / So, somewhere in my youth or childhood / I must have done something good." ➤

Perhaps it was the magic of the scene—Julie Andrews and Christopher Plummer captured in silhouette against a bluish summer evening, heads together, emoting the essence of a whisper even through prerecorded playback and a dubbed-in voice for Plummer—that made my mind trip over the phrase "Nothing comes from nothing." *The Sound of Music* is, in part, about triumph over the emptiness of nihilism, about how to believe in something outside of your own fears and doubts, as big as love or God. You cannot reach anywhere good without the foundation of some small step in that direction.

Another way to think about it is, you cannot create something that will endure without a practice of devotion. Devotion for the artist can be found in the ecstasies of religion or the purity of a brushstroke, the elegance in a mathematical equation or the balance in the reproductive life cycle of a New Mexico whiptail lizard.

NOTHING COMES *from nothing, and* NOTHING *ever will, which is why the* ARTISTS, ACTORS, MODELS, *and* CULTURAL ICONS *featured in this portfolio all exhibit a fearless* DEVOTION *to their work.*

It can be found in the whir of lines on a Julie Mehretu canvas or the celebrated gold-medal performance of Alysa Liu at the 2026 Winter Olympics or the lift of Charlotte Rampling's eyebrow. It can be found in the body of work of the musician and artist Kim Gordon, the model, actor, and musician Cara Delevingne, the comedian Chris Fleming, the actor Anna Sawai, and the model Gabbriette. All have taken the form they work in—whether it's music, fashion, sports, drama, or art—and used that space as a meditation on what it might mean to reach for something human, something people understand as real.

"We're in the midst of this quagmire of enormous violence and destruction," the painter Julie Mehretu says. "And in the mix of all that, how do we invent something else, and how do we feel like something's possible? If we're not comfortable with the discomfort of trying to find some other solutions, we're going to be stuck in this echo chamber of just constant war."

Our current culture can be dismissive of sincerity. I think some people blame the cancel-culture bogeyman of the previous decade, which in its most benign form is the fear of saying or doing the wrong thing. (Funny that the fear rarely inspires the self-awareness required to figure out why what you say or do may be harmful to another, but that is an essay for another day.) I think the fear of being wrong is part of it, but I think there is a bigger fear of not being marketable. The idea that human creativity must follow a market's dictate, and not the other way around, means there's no room for the non-billable hours of honing a craft or practicing an instrument or trying and failing and trying again.

"There's a lot of struggle," Kim Gordon says of her practice. "I think I just get tired of overthinking it and then just do something and see what happens. Sometimes you can't solve anything by thinking about it. You just have to try."

When you perform these motions over and over again, you do so with the knowledge that you are pursuing an outcome that only you—the artist, the athlete, the performer, the dreamer—can see. You do it resigned to the heartbreaking possibility that you may never reach the thing you have imagined in your mind, that you may only get tantalizingly close, enough to leave a smudgy fingerprint, before you return to the everyday. If your soul hasn't experienced that sense of transportation, then how can you make or do something that moves others in the same way? "I had to get to that point of being so extremely done to completely leave skating," says Alysa Liu. "And then when I left is when I gained confidence."

I have faith that the culture is swinging away from relentless nihilism and back to curiosity about the world. Carelessness can be glamorous, but it is very rarely interesting for very long. To move anything forward, you need a beating heart. **HB**

"With EVERYTHING *that I do, I always* LEARN *something about* MYSELF *or what I want to take on to the* NEXT THING. *I just want to* DO *something that's going to* SCARE *me."*

ANNA SAWAI
ACTOR

Dress and hat, BOTTEGA VENETA.

"I've ALWAYS *wanted to do more than* ONE *thing. It's like* TRYING *to* JUGGLE *with* THREE HANDS, *but I'm getting* BETTER *at it, I hope. I think* CREATIVITY *comes in many* FORMS."

CARA DELEVINGNE
MODEL, ACTOR & MUSICIAN

This page: Top, pants, and gloves, BALENCIAGA. *Tubogas earrings and Serpenti Tubogas watch,* BULGARI. *Opposite page: Coat, bodysuit, skirt, tights, and heels,* SAINT LAURENT BY ANTHONY VACCARELLO. *Serpenti Seduttori watch,* BULGARI.

"BABE, *I am a* PERFORMER, *okay? Every* RUNWAY *is* DIFFERENT. *I'm not the* SAME GIRL EVERY *time. I'm putting on a* SHOW."

GABBRIETTE
MODEL

Coat and pants, DIOR. *Tubogas ring,* BULGARI. *Shoes,* BOTTEGA VENETA.

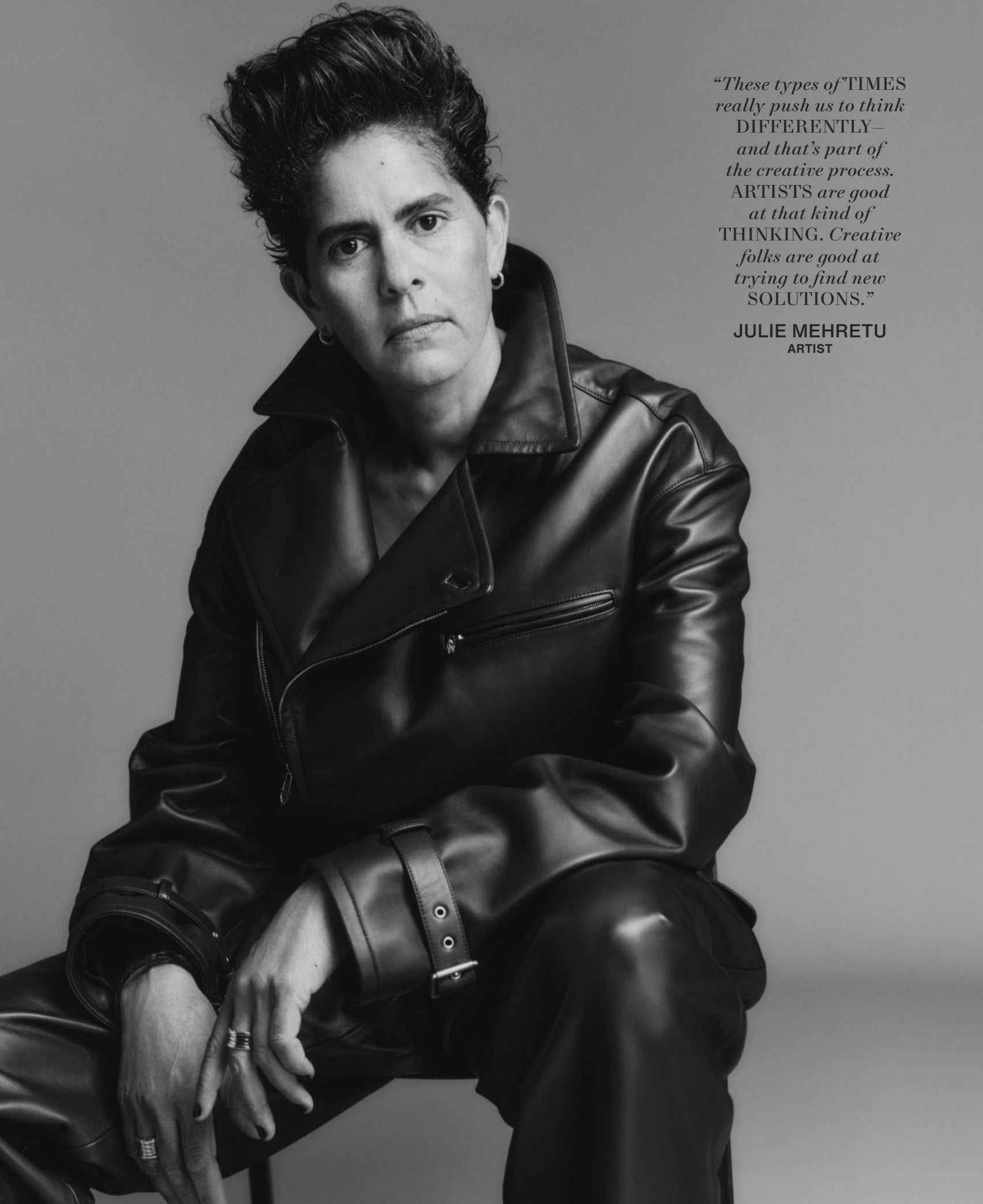
"*Only* PUT *me on* STAGE *when I have* SOMETHING *I have to* DO. *I don't want to* TAKE *up* TIME *otherwise.*"

CHRIS FLEMING
COMEDIAN

Dress, LOUIS VUITTON.

"I had to get to that POINT *of* BEING *so extremely* DONE *to completely leave* SKATING. *And then when I* LEFT *is when I gained* CONFIDENCE."

ALYSA LIU
FIGURE SKATER



"These types of TIMES *really push us to think* DIFFERENTLY– *and that's part of the creative process.* ARTISTS *are good at that kind of* THINKING. *Creative folks are good at trying to find new* SOLUTIONS."

JULIE MEHRETU
ARTIST

"I don't get NERVOUS *about taking* RISKS.... *I think I just get tired of overthinking it and then just* DO SOMETHING *and see what* HAPPENS. *Sometimes you can't* SOLVE *anything by* THINKING *about it. You just have to* TRY."

KIM GORDON
MUSICIAN & ARTIST

This page: Coat, MIU MIU. *Tubogas necklace and B.zero1 ring,* BULGARI. *Opposite page: Jumpsuit,* HERMÈS. *Tubogas earrings and B.zero1 rings,* BULGARI.

FOR RAMPLING, STYLING: ANASTASIA BARBIERI; HAIR: JOE BURWIN FOR ORIBE; MAKEUP: PATRICK GLATTHAAR FOR SHISEIDO; MANICURE: PRESCILIA DEMONCEAUX. FOR GORDON AND MEHRETU, STYLING: MALINA JOSEPH GILCHRIST; HAIR: ESTHER LANGHAM FOR ORIBE; MAKEUP: HANNAH MURRAY; MANICURES: MAYUMI ABUKU FOR CHANEL LE VERNIS; SET DESIGN: WHITNEY HELLESEN. FOR DELEVINGNE, FLEMING, GABBRIETTE, LIU, AND SAWAI, STYLING: YASHUA SIMMONS; HAIR: EVANIE FRAUSTO FOR MATRIX; MAKEUP: HOMA SAFAR FOR MARC JACOBS BEAUTY; MANICURES: MARISA CARMICHAEL FOR KIARA SKY NAILS; SET DESIGN: WHITNEY HELLESEN. CASTING: ANITA BITTON AT THE ESTABLISHMENT.

On Kors: Clothing and accessories throughout, his own. On Carolyn Murphy: Blouse, trousers, gloves, belt, and pumps, MICHAEL KORS COLLECTION.

The Marvelous MR. KORS

For the last 45 YEARS, Michael Kors has DEFINED *a quintessentially* AMERICAN BRAND *of* STYLE *centered on the proposition that* ANYONE ANYWHERE *can feel* GLAMOROUS *every day*

Story by BROOKE BOBB
Photographs by FRANCESC PLANES
Styling by MALINA JOSEPH GILCHRIST

I can sense Michael Kors is in the room before I see him. "Well, this is nice and discreet!" his voice booms as he approaches our table at Sidecar, the dimly lit, leather-booth-lined private dining room above the original P.J. Clarke's in Midtown Manhattan. He's wearing a white T-shirt, houndstooth slacks, New Balance sneakers, and a dark-blue jean jacket he bought at a small boutique in Savannah. This is dressed down for Kors; his usual uniform—the slick black suit and aviators—is recognizable to the millions who tuned in over the years to *Project Runway,* where he served as a judge for the show's first 10 seasons. But the sneakers, the sun-kissed glow, and the megawatt smile—those are the same.

"Oh my God," he declares as we sit. We are joined by his husband of 15 years, Lance Le Pere, the creative director of women's design for Michael Kors. "We've just come from the Diane Keaton auction at Bonhams. You must go." In May and June, the actress's estate put up for sale about 500 pieces of art, interiors, and fashion from her personal collection. Kors is still in a state of wonder from having perused Keaton's impeccable and extremely singular wardrobe: the hats, the belts, the black turtlenecks, and all of that Comme des Garçons. "*Icon* is an overused word," he whispers. "But she really was."

It's a word that could be used to describe Kors too. He is currently celebrating 45 years in business at the helm of his namesake label, which has become one of the defining pillars of American style, a shorthand for a kind of sporty elegance. He's dressed everyone from Michelle Obama to Angelina Jolie, and his front rows remain among the starriest of New York Fashion Week. On top of that is his significant philanthropic work. For more than 35 years, Kors has been one of the backbones of God's Love We Deliver, a meal delivery service for those affected by chronic and severe illnesses, and he and Le Pere are on the board of trustees of the new American LGBTQ+ Museum, opening in 2028, the first of its kind in the U.S.

KORS HAS BEEN called "the king of cashmere" and "the sultan of camel" for the way he can masterfully spin a luxurious piece of fabric, often in a neutral color like gray or camel, or even leather into something buttery and breathable. He tailors more-humble cottons, jerseys, and denims with the exacting precision of a French couturier. From a sleek, high-impact red-carpet gown to a sumptuous cashmere set for a flight to a no-fail blazer for a big meeting, Kors's designs are impeccably constructed and, most of all, easy: easy to wear, easy to reach for, easy to love.

"I'm a contradictory person," Kors admits. "I love the city, but then get me to Big Sur and I'm happy as a clam. I love opening night; I love the glamour of it. But then give me flip-flops and a slice and I'm good. And I think that contradiction in me as a person is very much evident in the way I design."

Our waitress comes to take our order. "We know the menu here," Kors tells her. "We'll split the Cadillac, rare. And can we get a shrimp cocktail?" The Cadillac is the IYKYK burger on the menu, and it's what Kors and his husband get whenever they come in to P.J. Clarke's.

Kors is the consummate New Yorker. At 67, he's still a sponge for the city's vibrant cultural scene, distilling its energy and ➤

This page: Shell top, skirt, gloves, and pumps, MICHAEL KORS COLLECTION. *Opposite page: Shirt with cuff links, skirt, earrings, belt, and pumps,* MICHAEL KORS COLLECTION.

hustle into a distinct brand of on-the-go glamour. His Fall 2026 show was staged inside the historic Metropolitan Opera House with a soundtrack that included Sia's "Chandelier" and Odyssey's "Native New Yorker." The collection included lived-in white button-down shirts paired with elegant feather-adorned skirts, tank tops with sequins and opera gloves, and tailored trousers with trains. The looks swanned down the crimson carpets of the Met while celebrities like Mary J. Blige and Dakota Fanning sat in the front row. No one is more adept than Kors at whipping up these "only in New York" moments.

New York Fashion Week has not felt like the center of the industry in some time, but Kors is quick to remind, "We invented the way people dress around the world." He continues, "Sorry, sneakers, jeans, track pants, hoodies—this is everywhere in the world. We invented it, and I think we have to be proud of it, not denigrate it." He adds, "Realistically, show me any luxury house in the world that isn't making a substantial amount of its revenue from casual items. It's like, certain people think certain words are dirty, like you can't say it's comfortable. Comfort is a part of getting dressed, but that doesn't mean you have to give up quality and style and design. Even the VICS [very important clients]—I love when people say, 'If I were a VIC and I had endless money to spend, blah, blah, blah, I would buy this and this and this.' And I'm like, well, they're still real women. They still look at things and go, 'Where would I go in this? How would I wear that?' "

Kors's style may have a distinctly New York flavor, but his skill has been to make that style alluring and accessible to everyone.

Carolyn Murphy, Kors's muse and the model for this photo shoot, says, "His clothes made me feel like the refined version of the woman I wanted to be. So in a way, he helped me define my own style."

"Michael was early to designing a 'lifestyle,' crafting a wardrobe for our daily lives," says Kors's longtime friend Linda Fargo, Bergdorf Goodman's senior VP of women's fashion and store presentation. "Personally, I have held on to my own Michael Kors pieces for five, 10, 15 years, at least."

Kors's ability to genuinely connect with his customers is also part of what puts him in a class of his own. He always does this, whether he's hosting a trunk show at a department store in Duluth or Dallas, giving a stay-at-home mom a makeover on a national morning show, striking up a conversation about gold sequins with other theater junkies at a Broadway play, or wandering the streets wherever he's traveling, popping into thrift shops and boutiques in Savannah or Chicago.

When Kors launched his label in 1981, he couldn't have anticipated that he would become the commercial juggernaut he is today. He now has more than 650 stores around the world, diffusion lines, licensing for fragrance, watches, and eyewear, and his own holding company, and he had a recurring role on a reality TV show. His intention was and still is to design timeless clothes and accessories that invite women to dream about the possibilities of dressing for the everyday. The breezy white crepe de chine and sleek leather pieces that catapulted his ➤

This page: Button-down with cuff links, skirt with train, earrings, cummerbund, and pumps, MICHAEL KORS COLLECTION. *Opposite page: Blazer, T-shirt, and trousers,* MICHAEL KORS COLLECTION. *Sunglasses,* RAY-BAN. *Shoes,* NEW BALANCE.

MODEL: CAROLYN MURPHY; HAIR: DYLAN CHAVLES FOR ÜBERLISS; MAKEUP: JEN MYLES; CASTING: ANITA BITTON AT THE ESTABLISHMENT

career and put him on the American sportswear map are still helping his business thrive today.

I start to tell him about how I tried desperately to get us a table at his other favorite burger joint, J.G. Melon, which doesn't take reservations, even for Michael Kors. He proceeds to launch into a story about his 30th anniversary show, when, after a rather raucous after-party at Bemelmans Bar inside the Carlyle hotel, he, his mom, and Aerin Lauder needed to get some food in their martini-soaked systems. "We left the Carlyle and went directly to Melon's," he says with a smirk. "I like high-low. I've always liked high-low."

Michael Kors was born Karl Anderson Jr. in Merrick, Long Island, the only child of Joan Kors, who divorced his father, Karl Sr., and married Bill Kors when Michael was five years old. His mother, a model turned home-textile designer, encouraged Kors to change his name after she remarried, and the pair were inseparable up until the day she passed in 2023.

While the Kors family was in L.A. for a period, his childhood was spent almost entirely around adults, hopping between Long Island and Manhattan, often accompanying his glamorous mom and his grandmother Bea to the city to shop at Loehmann's and see Broadway shows, like a revival of *Annie Get Your Gun* starring Ethel Merman. There's a story that Kors often tells about how he had a hand in his mom's wedding-day look (for her marriage to Bill Kors). He saw that it was too busy with bows and insisted that she take them off. He was in kindergarten. His mom supported his love of fashion and his talent for great design from that very young age. Like him, she loved slick black suits and big sunglasses. She taught him the value of clothes that feel as good as they look.

When I mention Joan just after our food arrives, Kors starts in on another story. He does this often, taking something you say to him and volleying it back to you with a full-chested bit. Usually it's laced with curse words and sometimes a giggle—about, say, networking on the dance floor at Studio 54, which he frequented during his time as an FIT student, parading around town with Iman or Naomi Campbell, or refusing to stand up to applaud Nancy Reagan when she was honored at the CFDAs during the AIDS crisis. He is all chutzpah, all the time, and it's infectious.

KORS CAME UP in the class of designers who helped shape the world's view of American sportswear, defying the strict codes of European style to position things like denim and cotton in the same high regard as silk faille and chiffon. He most notably brought that vernacular to Paris during his time as the creative director at Celine from 1997 to 2004, taking the house's classic Frenchness—foulards, skirt suits, tweeds—and loosening it up with slip skirts and chunky knits and loungewear worn with fur coats.

"I don't know a designer out there who is able to perfectly balance glamour with comfort like Michael always has," notes Blake Lively. Lively met Kors when she was 19 years old and starring on the hit show *Gossip Girl,* and she formed a close bond with him that has blossomed over the years, not only because he has dressed her for the red carpet but because she really does love and wear his clothes in real life. (It's well-known that she doesn't work with a stylist.) "His work stands the test of time," she says.

Michelle Obama famously wore a sleeveless black shift dress by Kors for her first official portrait as first lady of the United States in 2009. Her bare arms ignited a nonsensical controversy about propriety, but the look solidified Obama as a thoroughly modern first lady. She'd go on to wear many pieces designed by Kors, a choice that, according to her longtime stylist Meredith Koop, "was a natural fit." "In the White House environment, I always had to think about long trips and car rides, wrinkles, stains, and every worst-case scenario possible," she adds. "I found consistently that the fabric and print options within his collections performed in a particular way. For a long workday, we would come back to Michael Kors again and again." *(Continued on page 221)*

"*We* INVENTED *the way* PEOPLE DRESS *around the* WORLD. *And I think we* HAVE TO *be* PROUD *of* IT, *not denigrate it.*"

This page: Coat, CHLOÉ. *Tights,* CALZEDONIA. *Boots,* DIOTIMA. *Opposite page: Turtleneck and skirt,* ALAÏA. *Feathers,* LA COMPAGNIE DU COSTUME. *Shoes,* DEAR FRANCES.

Show TIME

FRINGE, FEATHERS, *pops of* RED, *and an array of* THEATRICAL FLOURISHES *take* CENTER STAGE *on the streets of* PARIS

Photographs by ANGELO PENNETTA
Styling by RAE BOXER

This page: Denim jacket, CLAIRE ALEXANDRA MANLEY. *Jacket, shorts, and belt,* HERMÈS. *Sunglasses,* CELINE. *Opposite page, on left: Jacket and trousers,* AMI PARIS. *Shirt and tie,* CHARVET. *Shoes,* PRADA. *On right: Dress, earrings, brooches, and Mary Janes,* CHANEL. *Crochet wig,* YOSHITA 1967.

Gown, AKRIS. *Shoes,*
BOTTEGA VENETA.

Vest and pants, LOUIS VUITTON. *Dress,* GIVENCHY BY SARAH BURTON. *Pumps,* VAQUERA.

This page: Jumpsuit and bra, JEAN PAUL GAULTIER. *Cloche,* MAISON KRASNOVA. *Mules,* CHANEL. *Opposite page, on left: Dress,* DIOR. *Haute Joaillerie Collection earrings,* CHOPARD. *Shoes,* DEAR FRANCES. *On right: Vintage jacket,* LA COMPAGNIE DU COSTUME. *Headdress, necklace, and thong,* SHOWGIRL ATELIER BY CLAIRE CAMILLE. *Tights,* SWEDISH STOCKINGS.

This page, on left: Dress, hat, and shoes, BOTTEGA VENETA. *On right: Jacket and pants,* AGNÈS B. *Shirt and tie,* CHARVET. *Shoes,* J.M. WESTON. *Opposite page, on left: Jacket and pants,* GIORGIO ARMANI. *Bow tie and scarf,* CHARVET. *Fascinator (worn as brooch),* SHOWGIRL ATELIER BY CLAIRE CAMILLE. *Shoes,* BOTTEGA VENETA. *On right: Coat,* PRADA. *Polo shirt,* JOHN SMEDLEY. *Trousers,* PORTS 1961.

This page: Dress, LOEWE.
Headband, DANIIL ANTSIFEROV.
Boots, SHANSHAN CHEN.
Opposite page: Top and pants, GUCCI.
Shoes, MANOLO BLAHNIK.

MODEL: MATHILDA GVARLIANI; HAIR: RAMONA ESCHBACH; MAKEUP: CELINE MARTIN; MANICURE: CAM TRAN FOR PINK GELLAC; CASTING: ANITA BITTON AT THE ESTABLISHMENT; PRODUCTION: KITTEN PRODUCTION; EXTRAS: NATHALIE FABRE, MARCELLE LOUISE LOUM, STANISLAV PLIASULA, SULLIVAN SISONGKHAM, AND PIERRE-BENOIT TALBOURDET

550
kVA

Dress, LOUIS VUITTON.
Cut-out baseball cap with shredded scarves, stylist's studio.

Second NATURE

BOLD *silhouettes.* SCARVES *worn as tights.* SWEATERS *tied around coats.* BINX WALTON *showcases the season's most* BEGUILING *fashion—with a series of unexpected* TWISTS.

Photographs by ETHAN JAMES GREEN
Styling by PANOS YIAPANIS

Dress, crewneck sweater, and turtleneck sweater, CELINE. *Knit ribbed stockings and lace-trimmed stockings (worn throughout),* FALKE. *Striped collar and steel-ring necklace with silk scarves, stylist's studio.*

Coat, LOEWE. *Shoes,* CELINE.
Striped padded bodysuit, layered flannel knit, and silk hair tie, stylist's studio.

Jacket and top, DIOR. *Shoes,* CELINE. *Shredded silk pom-poms, stylist's studio.*

This page: Jacket, PHOEBE PHILO. *Camouflage bodysuit with steel ring clasp, roll-neck sweater, and cut-out baseball cap with silk hair tie, stylist's studio. Opposite page: Blazers and shirt,* FENDI. *Layered cardigan, striped bodysuit, and shredded silk pom-poms, stylist's studio.*

Coat, jacket, sweater, vest, and pants, RALPH LAUREN COLLECTION. *Gloves,* FALKE. *Shoes,* CELINE. *Camouflage bodysuit with steel-ring clasp, silk scarves with shredded silk pom-poms, silk hair tie, and fake fur and silk socks, stylist's studio.*

Top, dresses, and gloves, MAX MARA. *Steel-ring clasp, cut-out baseball cap with silk hair tie, and print silk stockings, stylist's studio.*

This page: Tops and shorts, RICK OWENS. *Cut-out baseball cap, stylist's studio. Opposite page: Jacket and skirt,* ALAÏA. *Shoes,* CELINE. *Padded knit bodysuit with steel-ring clasp, cut-out baseball cap with silk hair tie, and print silk stockings with shredded silk pom-poms, stylist's studio.*

This page: Jacket and skirt, CHANEL. *Cut-out baseball cap with silk hair tie, stylist's studio. Opposite page: Jacket, vest, crewneck, and trousers (worn as shorts),* GIORGIO ARMANI. *Shoes,* CELINE. *Padded bodysuit and steel-ring belt with silk scarf and shredded silk pom-poms, stylist's studio.*

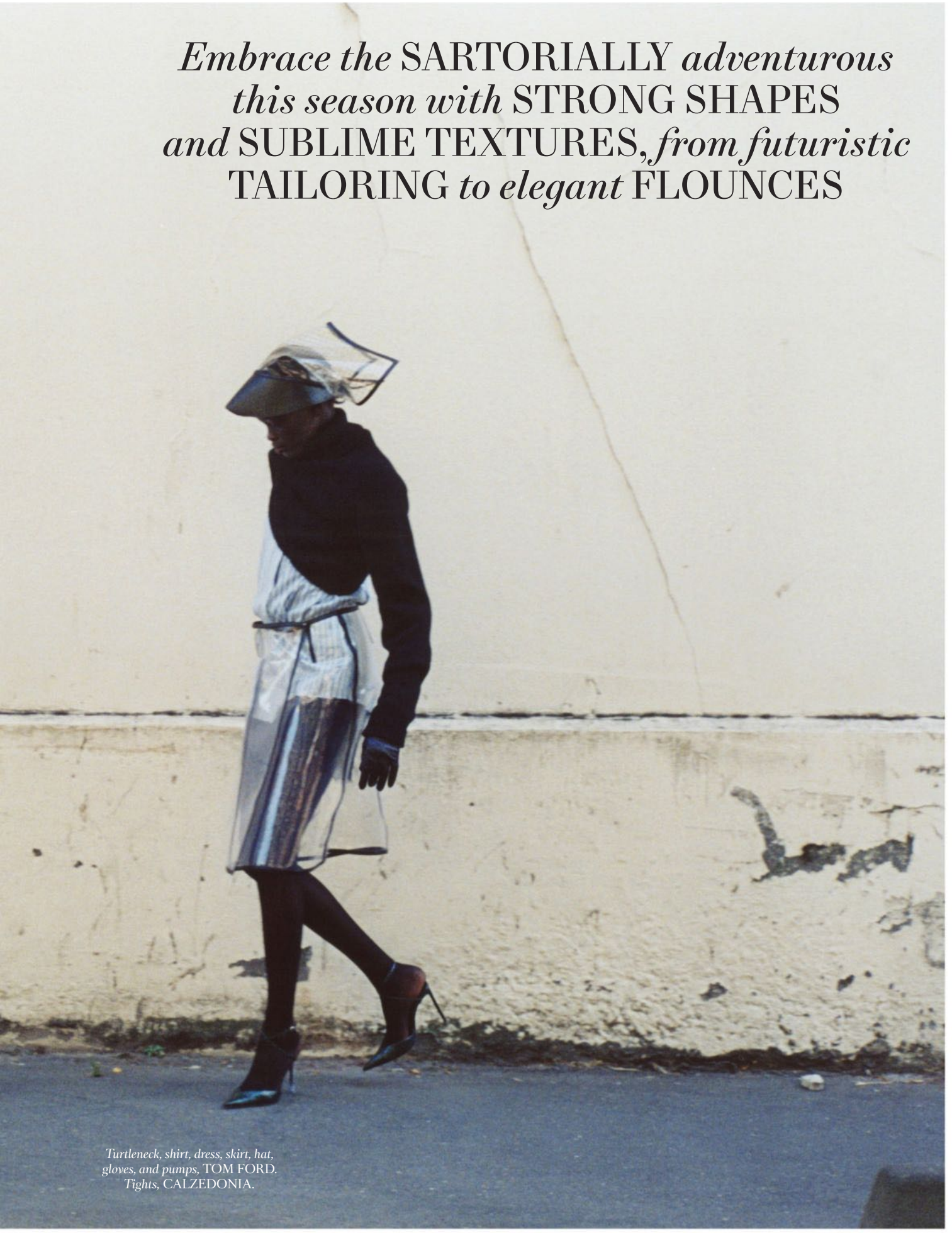
This page: Top with sleeves, JEAN PAUL GAULTIER. *Silk hair tie, stylist's studio. Opposite page: Jacket,* BOTTEGA VENETA. *Shoes,* CELINE. *Striped padded bodysuit, layered flannel knit, silk hair tie, and print silk stockings with shredded silk pom-poms, stylist's studio.*

MODEL: BINX WALTON; HAIR: KIYOKO ODO FOR SYOSS; MAKEUP: LYNSEY ALEXANDER; MANICURE: CHIARA BALLISAI FOR CHANEL LA BASE CAMÉLIA; CASTING: ANITA BITTON AT THE ESTABLISHMENT; PRODUCTION: FARAGO PROJECTS

RARE *Form*

Photographs by CHRIS RHODES
Styling by KATIE BURNETT

Embrace the SARTORIALLY *adventurous this season with* STRONG SHAPES *and* SUBLIME TEXTURES, *from futuristic* TAILORING *to elegant* FLOUNCES



Turtleneck, shirt, dress, skirt, hat, gloves, and pumps, TOM FORD. *Tights,* CALZEDONIA.

Jacket, shirt, bow tie, and bumsters, McQUEEN. *Vintage Chanel hat,* ATOURS. *Shoes,* PRADA.

Peacoat, BALENCIAGA.

Jacket, skirt, hat, and sandals,
JACQUEMUS.

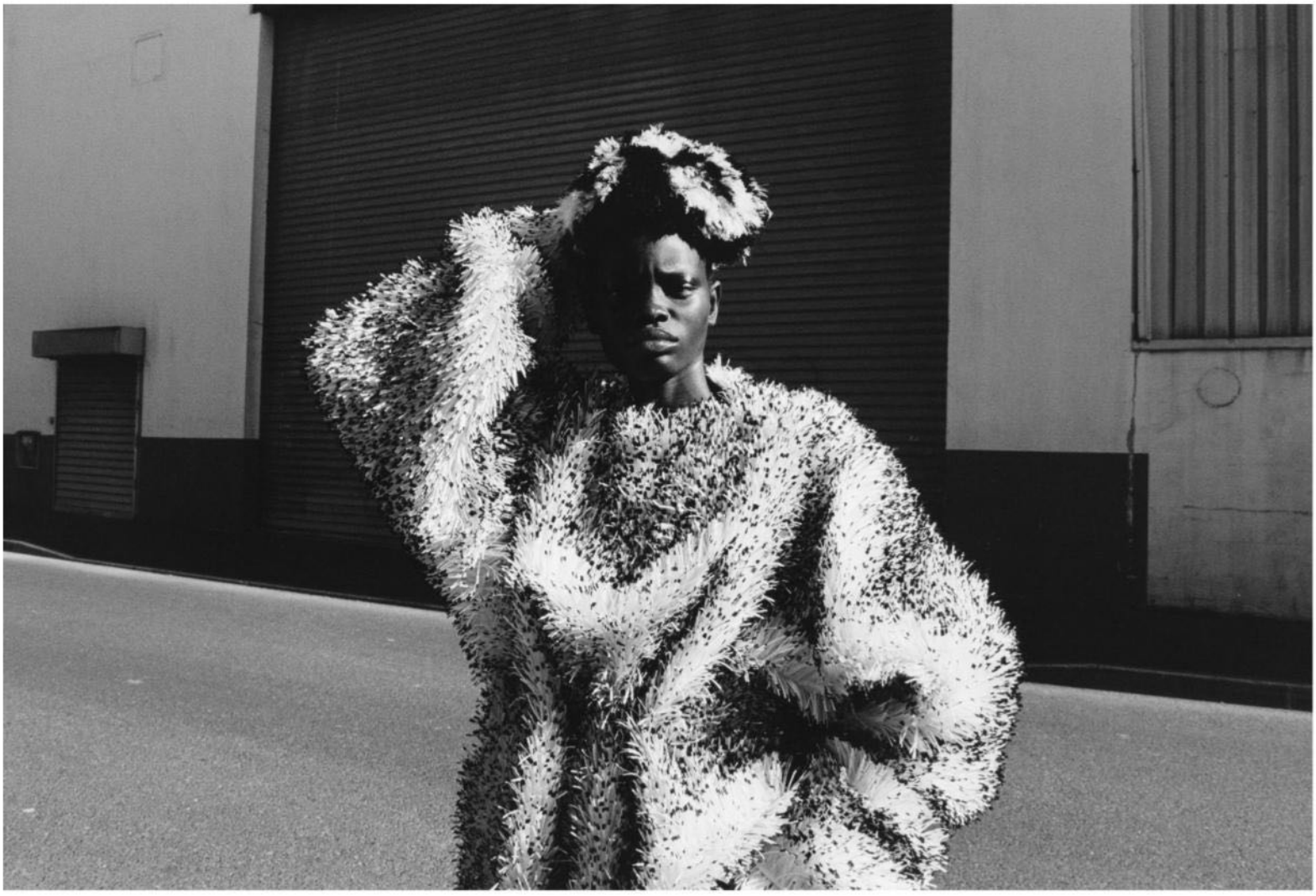
Coat, hat, and gloves, GIVENCHY
BY SARAH BURTON.

Jacket, top, collar, bra, pants, and slingbacks, FENDI. *Vintage turban,* ATOURS. *Socks,* CALZEDONIA.

Coat, dress, and pumps,
FERRAGAMO.

This page: Dress, top, skirt, socks, and shoes, PRADA. *Opposite page: Gown and boots,* GIORGIO ARMANI. *Hat,* LORO PIANA. *Geometry & Contrasts bracelet and ring,* CARTIER.

Dress, bralette, and pumps, DOLCE & GABBANA. *Hat,* LORO PIANA.



Dress and hat, BOTTEGA VENETA.

This page: Sweater, DIOR.
Opposite page: Cape, dress, and hat, LOUIS VUITTON.

MODEL: ATHIEC GENG; HAIR: KIM RANCE; MAKEUP: YADIM; MANICURE: MARIE ROSA FOR DIOR; CASTING: ANITA BITTON AT THE ESTABLISHMENT; PRODUCTION: JOY HART PRODUCTION; SET DESIGN: MIGUEL BENTO

Out LOUD

This page: Jacket, MIU MIU. *Scarf,* HERMÈS. *Grain de Café brooch,* CARTIER. *Opposite page: Coat,* RALPH LAUREN COLLECTION. *Dress,* YOHJI YAMAMOTO. *Gloves,* WING & WEFT GLOVES. *Scarves,* HERMÈS. *Shoes (worn throughout),* FFORME.

The sublime RAQUEL ZIMMERMANN *takes a* SPIN *in* VOLUMINOUS LAYERS *and* RICH TEXTURES *that prove that* FALL'S *most* STRIKING SILHOUETTES *are* BUILT *to* MOVE

Photographs by ANTHONY SEKLAOUI
Styling by MALINA JOSEPH GILCHRIST

Coats, necklaces, bracelet with charms, and scarf, CELINE. *Gloves,* GASPAR GLOVES BY DOROTHY GASPAR.

Coat and top, LOEWE. *Scarves,* CELINE. *Gloves,* PORTOLANO.

Coat, DIOR. *Skirt,* RABANNE.
Scarves, CELINE.

Coat and top, CHLOÉ.
Scarf, HERMÈS.

This page: Trench coat, shirt, shirtdress, and sweater, TORY BURCH. *Scarves,* CELINE. *Gloves,* WING & WEFT GLOVES. *Opposite page: Coat,* ETRO. *Bodysuit and suspender belt,* JEAN PAUL GAULTIER. *Gloves,* WING & WEFT GLOVES. *Scarf,* HERMÈS. *Shoes,* CELINE.

This page: Coat, LANVIN. *Shirt,* CALVIN KLEIN COLLECTION. *Pullover,* HERMÈS. *Scarves,* CELINE. *Gloves,* PORTOLANO. *Opposite page: Coat,* THE ROW. *Scarves,* CELINE.

Coat, pullovers, and scarves, HERMÈS.
Skirt, YOHJI YAMAMOTO.
Gloves, CAROLINA AMATO.

Coat, knit, top, skirt, and shorts, PRADA. *Scarf,* HERMÈS. *Gloves,* GASPAR GLOVES BY DOROTHY GASPAR.

MODEL: RAQUEL ZIMMERMANN; HAIR: MUSTAFA YANAZ FOR L'ORÉAL PROFESSIONNEL; MAKEUP: JEN MYLES; MANICURE: MEGUMI YAMAMOTO FOR CHANEL LE VERNIS; PRODUCTION: AP STUDIO, INC.

Becoming AVEDON

Story by STEPHEN MOOALLEM
Photographs by RICHARD AVEDON

Dovima with Richard Avedon, Paris, August 1955

© THE RICHARD AVEDON FOUNDATION

The new book RICHARD AVEDON: *THE* HARPER'S BAZAAR *YEARS and a forthcoming documentary directed by* RON HOWARD *explore how the photographer's early years at BAZAAR shaped his* VISION—*and the way we see* FASHION

Say you're Richard Avedon. You're 21 years old, New York born and bred. Everyone calls you Dick. It's 1944, so World War II is still raging. You're just out of the Merchant Marine, where you were tasked with taking portraits of sailors for ID cards. In high school, you had wanted to be a writer. You were even co-editor of the literary journal. But you didn't end up graduating, and your dreams of becoming a man of letters felt dashed before they could ever be realized.

So you resolve to become a photographer. You cobble together a portfolio, put on a suit, and head to the offices of *Harper's Bazaar* to try to meet with the magazine's art director, Alexey Brodovitch—a man who seems to possess the key to a door you need to unlock. You wait for hours before an underling comes to tell you that he can't see you. This happens probably 15 times. After the eighth, you stop putting on a suit. When Brodovitch finally does meet with you, he says he isn't interested in your work—except for one picture. It's a photograph you took in the Merchant Marine of two sailors, brothers, where one of them, in the foreground, appears in sharp focus, while the other, in the background, is blurry. That photograph intrigues him, so he gives you an assignment.

The sky opens up above you. The ground disappears beneath your feet. You transform fashion photography. You explode the conventions of portraiture. You collaborate on a book with your co-editor from that high school literary journal, James Baldwin. Fred Astaire plays you in a movie. You change the way we see. Everyone still calls you Dick.

Part of you, though, feels like both of those sailor brothers in that photograph: at once legible and completely unknowable, even at times to yourself. What do you want? Who do you want to be?

Those questions are the subplot of *Richard Avedon: The* Harper's Bazaar *Years*, a new book due out in October, which brings together a selection of Avedon's work for this very magazine. The primary action runs through the images Avedon shot for *Bazaar* during an epic 21-year period, from 1944 through 1965—one when the world was changing around him in ways that he somehow managed to both capture and illuminate. He also tapped into the social and political currents of the postwar era—the expanding agency of women, the rise of youth culture, shifting notions of class and aspiration, the early tremors of the Civil Rights Movement—and explored how midcentury America was learning to imagine itself differently.

The Harper's Bazaar *Years* arrives alongside Ron Howard's new documentary, *Avedon,* which premiered at the Cannes Film Festival in May. The film offers an even more expansive look at Avedon's life and impact, from his early years growing up in an America shaped by the Depression and war, through the upheavals and revolutions of the postwar period, to his death in 2004 at the age of 81, while on assignment in Texas for *The New Yorker.* (*Bazaar*'s editor in chief, Samira Nasr, wrote the foreword for *The* Harper's Bazaar *Years* and appears in *Avedon;* contributing editor Derek C. Blasberg authored an essay for the book and was a consulting producer on the film.)

Howard decided he wanted to produce a documentary about Avedon after he was invited to select an image for "Avedon 100," an exhibition at Gagosian in New York to mark what would have been Avedon's centenary, in 2023. (Howard chose a portrait of Red Owens, an oil-field worker, from Avedon's "In the American West" series.) He was initially drawn to the sheer range of Avedon's work and the way he was able to move between fashion, portraiture, journalism, art, and advertising across a pivotal period in the culture. But as he became more immersed in Avedon's story and process, he decided he wanted to direct the film himself.

"As his journey began to define itself, I gained so much respect for the path that he followed and the way he reflected what he was seeing around him," Howard tells me when we speak in mid-July. "He was remarkable at capturing the zeitgeist in the most diverting, sexy, commercial ways. And yet he was applying that same aesthetic, sensibility, and process toward revealing harder truths—being almost a historian of his moment."

AVEDON'S WORK for *Bazaar* has become an ur-text for contemporary fashion photography. Under the tutelage of Brodovitch, the magazine's editor in chief, Carmel Snow, and fashion editor Diana Vreeland, he brought a sense of movement, narrative, and a psychological depth to a genre of image-making once defined by pictures of mostly anonymous models striking mostly mannequin-like poses in mostly soft-lit, indeterminate spaces. He was inspired in part by Martin Munkácsi, the Hungarian-born photojournalist whose 1933 image for *Bazaar* of model Lucile Brokaw running across a Long Island beach, under Snow's directive, provided a rubber-meets-the-road moment, when fashion in fashion magazines began to come alive. Avedon's younger sister, Louise, whose physical beauty belied her struggle with mental illness—she was diagnosed with schizophrenia and spent most of her adult life under psychiatric care—also heavily influenced his work; he once described her as "the ghost behind so many of my subjects."

His first assignment from Brodovitch was a story for the teen supplement, *Junior Bazaar.* Not long after, France was liberated after five years of German occupation, and his remit from Snow became to help revive Paris and the fashion industry by bringing back the glamour. The rest is fashion history: Carmen Dell'Orefice, in Cardin, suspended midair as she leaps over a puddle; Dovima, ➤

in a sweeping black-and-white Dior gown, posed elegantly with a pair of elephants at the Cirque d'Hiver; Dorian Leigh, in Piguet, gazing into a mirror.

Avedon's images animated the clothes without allowing the women wearing them to disappear inside them. He also pushed against the insular notions of beauty that had long dominated fashion, fighting for the inclusion of models of color like China Machado and Donyale Luna. He created meta narratives in cinematic set pieces like his memorable shoot with Suzy Parker and director Mike Nichols, who played a celebrity couple loosely inspired by Elizabeth Taylor and Richard Burton, on the run from paparazzi. His portraits, too, were revelatory, exploring the connection between performance and identity: of Audrey Hepburn, her expressive features given room to roam; of Marian Anderson, reveling in the force of her own voice; of his old friend James Baldwin, pensive and undeniable; of Jean Shrimpton, framed by a circular pink cutout on the cover of the April 1965 issue, which Avedon guest-edited. He left for *Vogue* later that same year.

"Richard Avedon is a man with gifted eyes," his friend Truman Capote once wrote of him. It was a description that couldn't be more Avedon-esque in its mix of economy, directness, sincerity, and bone-dry wit (and Capote-esque in all the same ways).

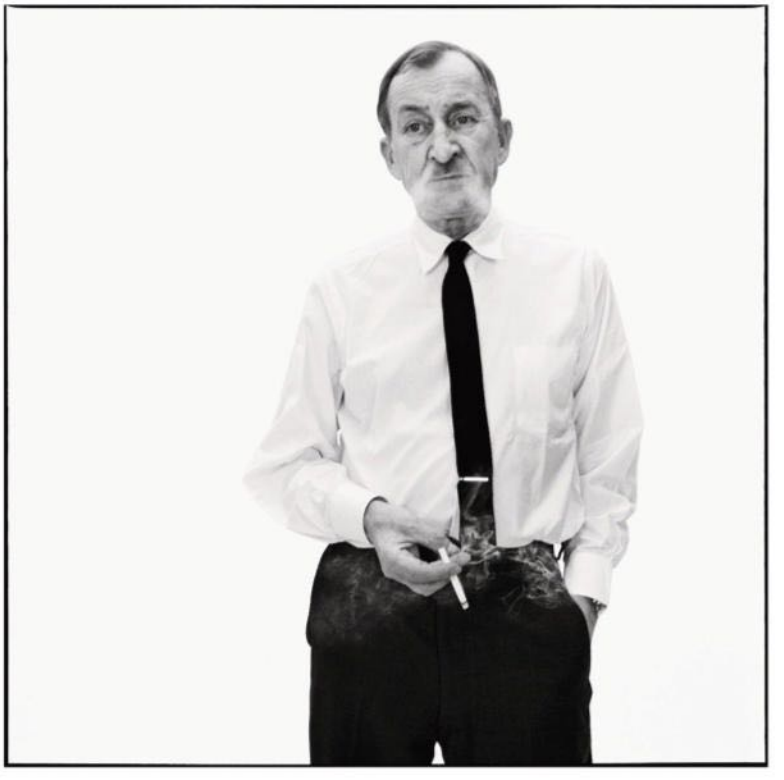
Ironically, it was an assignment for another magazine that may have facilitated one of Avedon's biggest creative breakthroughs at *Bazaar*. In 1949, *Life* commissioned him to create a portfolio on New York and gave him a $25,000 advance—a considerable sum at the time. Avedon spent six months photographing the city. He went up to Harlem and down to the Lower East Side, moved along Fifth Avenue and through the landscapes of his childhood, and tried, in a more reportorial mode, to locate its spirit and soul. But when it came time to turn in the images, he worried that the work didn't feel new or distinct enough. "I looked at the pictures and I said, 'No, this isn't it at all,' " he told Charlie Rose in 1993. "I'm entering a tradition that's already established. There was Helen Levitt and Lisette Model and Walker Evans and Paul Strand, and if I enter that world, it's their world I'm entering."

Avedon gave back the money and shelved the images for more than four decades. But he said revisiting them for his 1993 book, *An Autobiography,* allowed him to understand the impact that the process of watching real people live their lives and move through the world in that moment had on the way he thought about fashion photography. In the old days, you could cordon off fashion from reality by putting it in a window or up on a pedestal. But after the war, everyone knew too much and had seen too much. There was no escaping what lay outside of the frame. "[I] began to find in the work that I'd done images that developed into my fashion photography," he told Rose. "So I saw elegance and I saw beauty in a photojournalistic way and then found that—and more complicated things—could get into the fashion photography."

The Harper's Bazaar *Years* was co-edited by Avedon's daughter-in-law, Laura Avedon, and his former assistant James Martin, who now run the Richard Avedon Foundation, a nonprofit Avedon established to preserve and oversee his archive and legacy.

While it's not possible to actually climb inside the mind of another person (yet, I suppose), the foundation offers a close approximation. Occupying an unassuming building on Manhattan's West Side, it has functioned since Avedon's death as a kind of posthumous extension of his studio. His old Rolleiflex and 8x10 cameras sit near a window. In a hallway, prints are packed in large wooden crates and set upright for a forthcoming show. A tiny vaultlike room contains cabinets filled with meticulously organized contact sheets and sitting information. The foundation also has Avedon's datebooks going ➤

Above: *Diana Vreeland and Carmel Snow, June 19, 1951.*
Below: *Alexey Brodovitch, graphic designer, Le Thor, France, October 23, 1958.* Opposite: *Dovima with Émilien Bouglione and clown, dress by Givenchy, Cirque d'Hiver, Paris, August 1955.*



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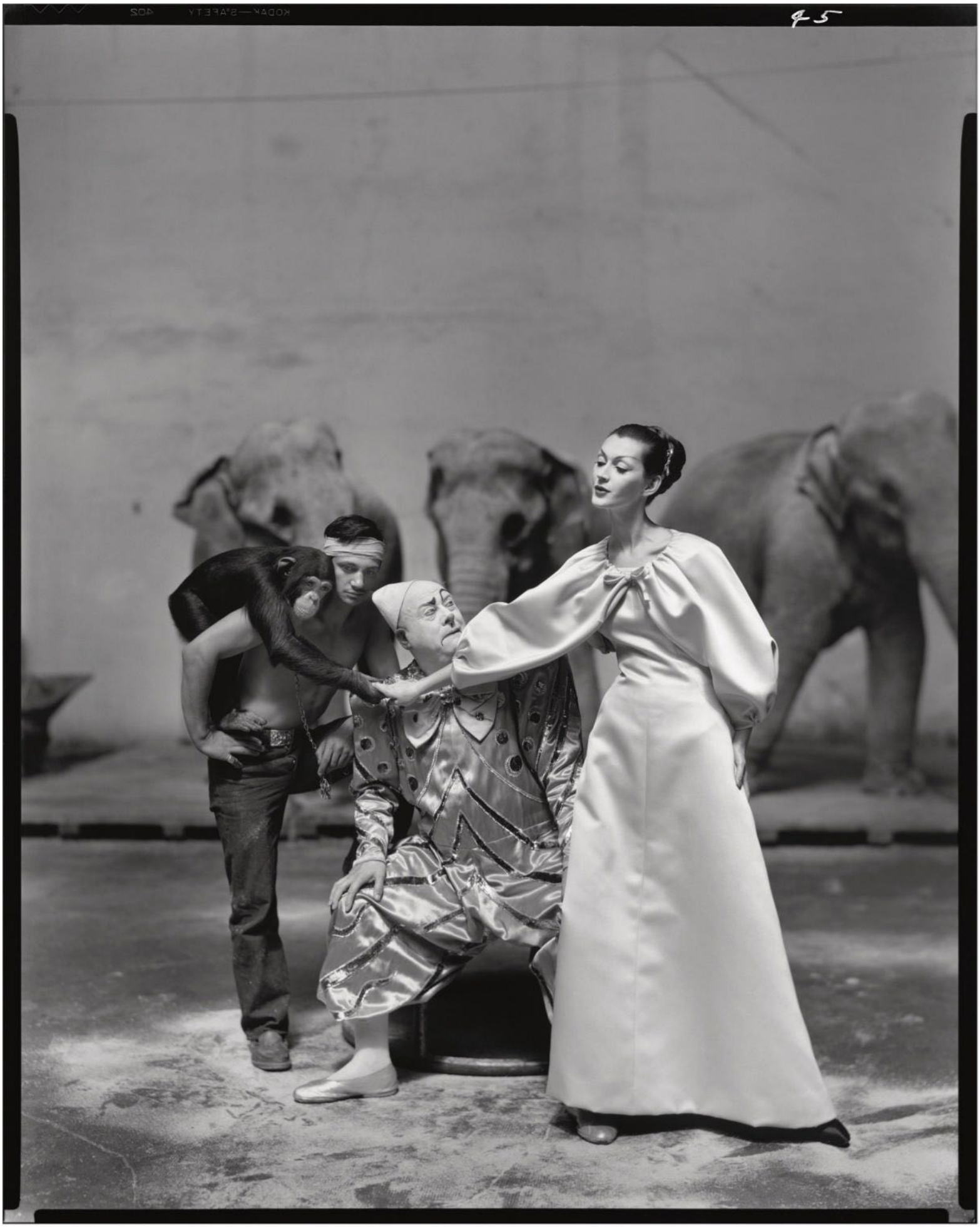

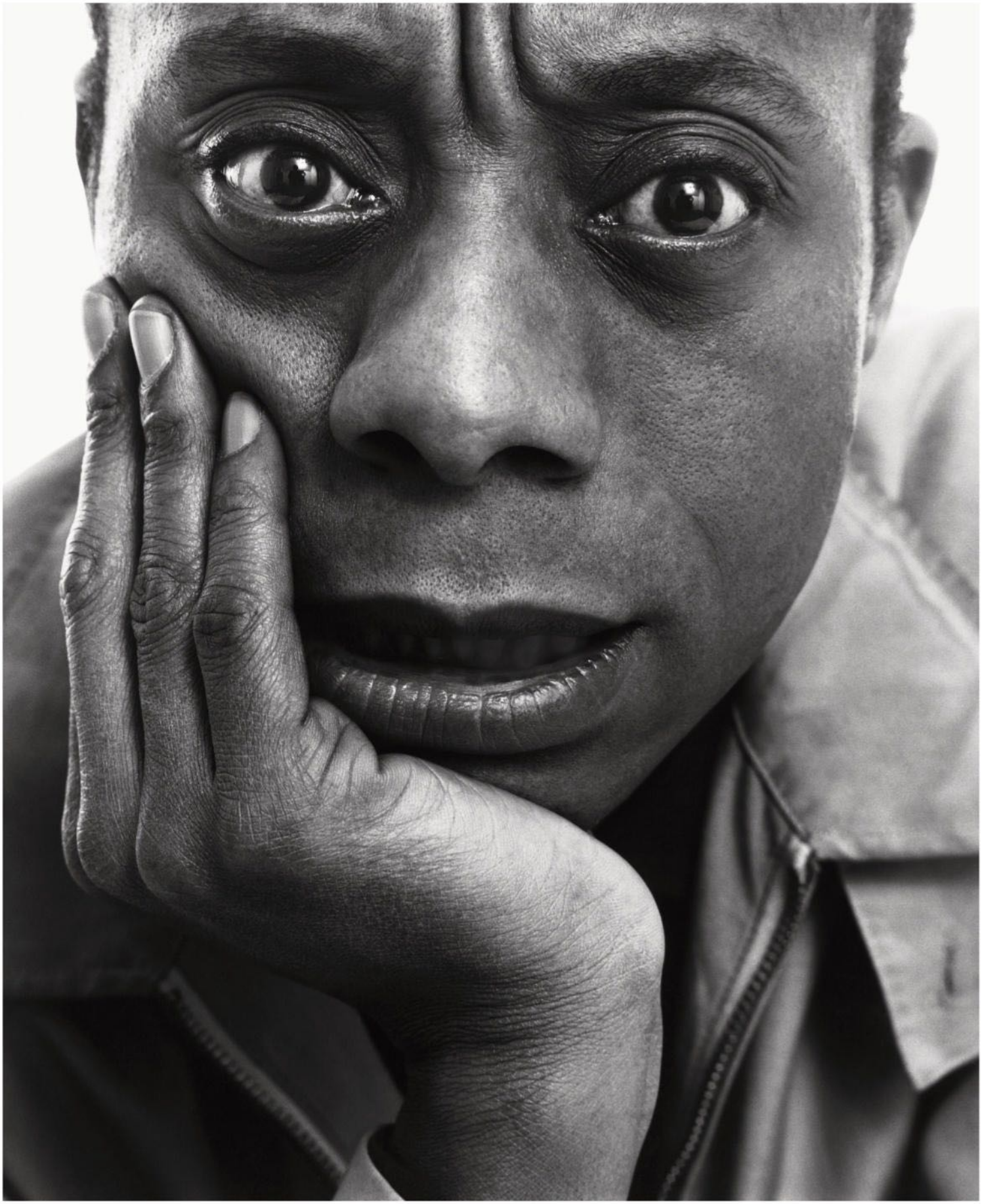

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back to the early 1950s. You can see, for example, how Avedon's portraits of Martin Luther King Jr., the members of the Student Nonviolent Coordinating Committee, one of the last living Americans born into slavery, William Casby, and Malcolm X from the book he did with James Baldwin, *Nothing Personal,* were all photographed within a week's span in March 1963, between ad jobs for Noxzema, Maidenform, and DuPont. (Baldwin's brother David Baldwin helped wrangle subjects, with input from the poet Langston Hughes; Malcolm X was photographed at Avedon's studio on East 58th Street, arriving after midnight with his entourage.) The files and datebooks are connected by a detailed coding system that matches entries with images. There are also notes, correspondence, and objects—all data points used to reconstruct where Avedon was, what he was doing, and, in some cases, even what he was thinking. "We have the ability to pull all of these materials together to create a cohesive story of where Richard Avedon was on any given day," Martin says. "At almost any given hour, really."

At some point in the 1960s, Avedon also began recording himself talking about specific shoots or periods in his career or

Above: *Suzy Parker and China Machado with Robin Tattersall and Reginald Kernan, models, dresses by Balmain and Patou, La Pagode d'Or, Paris, January 1959.* Below: *Carmen (homage to Munkacsi), coat by Cardin, Place François-Premier, Paris, August 1957.* Opposite: *James Baldwin, New York, January 9, 1963.*

interviewing people he'd worked with, like Diana Vreeland and Dorian Leigh. Sometimes his friend Doon Arbus, the writer, would sit in. He'd even record audio on the sets of his shoots. By Martin's estimate, there are roughly 480 tapes, with labels like "Dick on Paris 1 & 2 1972 08 03" and "3 Studio 07 27." "It was this amorphous project," Martin says. "Sometimes the [recorder] was just on in the room."

These tapes provided crucial source material for both *The* Harper's Bazaar *Years* and *Avedon.*

The Russian-born Brodovitch could be brusque, but he was already a legend. At his notoriously rigorous Design Laboratory workshop, he taught photography and graphic design as interrelated practices. He'd fought for the White Army during the Russian Civil War and later fled to Paris, where he worked with Sergei Diaghilev at the Ballets Russes. For Avedon, he represented not just a professional guide but someone who could teach him how to be an artist. "Brodovitch was immediately, for me, the authority, the teacher, the father," Avedon says on one of his tapes. "I met him and knew that he spoke from someplace I had never been and probably would never be. Each sentence came like a courier."

At another point, Avedon describes meeting Vreeland. He recounts approaching a room at the end of a hallway where Vreeland stood with a model in a wedding dress alongside a trio of staffers, including one of the other fashion editors, Nicolas de Gunzburg. "Just as I got my head in the door, I heard Vreeland speak. 'Nicky,' she said, 'the pins!' " he recalls. "She was holding out her hand for the pins, and never for one minute did she take her eyes off the model. Then, with the pins in her hand, she walked down the long office to where the girl was standing, zeroed in *(Continued on page 221)*

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her voice. Depending on the emotion, her upper lip will recede back to her nose or jut out like she's trying to touch someone with it. Her eyebrows are always on the move. To say that she is prone to breaking out into song is to say something like "Las Vegas can be warm"—a dramatic minimization. Dion sings as punctuation, intensifier, transition, evidence of joy; over two hours, she sings everything from "That's Not My Name," the electro-pop hand-clapper by the Ting Tings, to "Here Comes the Bride" because someone comes into the room carrying white flowers, to Cyndi Lauper's "True Colors" because honesty is a virtue, to "Ce n'était qu'un rêve," her first single, which her mother wrote for her. It's why, in addition to being known as one of the finest singers of her generation, she's also made her mark as a meme queen, her off-the-cuff moments endlessly clipped around the internet. While in the middle of telling me about her love for climbing trees—"I'm a monkey"—she scampers four feet up the scaffolding on the wall, extending her arm out to me, like God did to Adam.

It was uncomfortable to put her interior life on display in the documentary, but then again, the reason she's had this unbelievable life in the first place is her fans. They deserved answers; in many ways, the only reason she got answers—a diagnosis after almost two decades of symptoms—was that she had the status afforded to her by her fans. "They paid for tickets," she says. "They bought my records. They gave me that luxury. So the least I can do is tell them that I'm alive."

After her diagnosis, Dion committed to intense rehabilitation: new meds, physical therapy, vocal therapy, immunotherapy. There are no FDA-approved treatments for the condition, so in 2024 her foundation donated $2 million for research into autoimmune neurological disorders. In preparation for the Paris shows, Dion is doing 90-minute Pilates sessions three times a week; on two other days, she takes ballet classes with a local company. She describes this period as falling and getting back up repeatedly. She is proud of herself for achieving something that her body wasn't "born to do." And best of all, she's done hiding inside and is reemerging into public life. Now that she is better, she returns back to work, even the annoying parts. But she recognizes that her relationship with her fans goes both ways. "Well, girl," she says, talking to me but addressing herself, "if you don't want to sign autographs and you don't want to get yourself pretty and you don't want to be disturbed because your pasta is going to get cold, you can always stay home. But look at what you have."

SINGING WAS one of the Dion family businesses. Operating her father's piano bar in Charlemagne, Canada, about 40 minutes from Montreal, was another. The entire family ran the place; her brothers played piano, her sisters sang, and her mother cooked French fries, "peeling the potatoes in the buckets of cold water," Dion says, pantomiming everyone's routines. Occasionally, young Dion would be allowed to sing one or two songs before her mother shooed her back home. Eventually, people started to call the bar to ask if the little girl would be singing that night. "Ten years old and I'm in a bar. I could've been arrested," she says. "But you know what? The police officers joined and sang with us." She smiles. "There was not a lot of crime then."

Her life changed when she met the music producer René Angélil, who became her manager starting from age 12. They began dating when Dion was 19, and their lavish 1994 wedding at the Notre-Dame Basilica of Montréal, when Dion was 26 and Angélil was 52, was broadcast on television. Their 26-year age difference understandably ruffled feathers, but the pair remained happily married until Angélil died of throat cancer in 2016.

Dion released her first single at 13, which made her a Quebecois celebrity, representing French-speaking Canada on a national stage. After winning Eurovision for Switzerland in 1988 when she was 20 (because the competition doesn't have a citizenship requirement, countries can recruit noncitizens), she began recording music in English and released her first English-language album, *Unison,* in 1990, cementing her crossover appeal. She has always maintained, though, her allegiance to the French language, and she speaks to her three children in only French, letting them learn English and Spanish in school.

We all know what happened next: the number-one hits, the best-selling albums, the Grammys, the world tours. Dion became a colossus of pop music, an acknowledged diva up there with Aretha Franklin and Whitney Houston, inspiring the next generation of belters. The Australian singer-songwriter Sia recalls watching one of Dion's concert films as a teenager where Dion evoked the sound of every instrument on stage with her: "At one point, she mimicked the bass solo, and then she mimicked the flute solo, and then she mimicked the guitar solo, and she mimicked the drums," says Sia. "That was one of the moments that made me want to be a singer."

"My love for ballads is definitely a direct pass down from her," says Adele. "She's dramatic, and I love being a drama queen." One night during Adele's Las Vegas residency, she spotted Dion in the audience and burst into tears, leaving the stage to embrace her. That Adele could have such a residency is also Dion's legacy: Her 2003–2007 "A New Day…" show redefined the Las Vegas musical residency. It was no longer the last resort for fading stars but rather an opportunity for record-busting extravaganzas. "A New Day…" is still the highest-grossing residency of all time.

If Dion's life has been marked by extreme highs, there have also been profound lows. In 2016, she lost one of her brothers and her husband within two days of each other. In 2003, the day she found out her father had died, she still performed that night. There was no better way for her to work out her feelings than to dive directly into them, held by the same people who had kept her afloat for decades.

She kept insisting on finding personal strength on stage and through her fans, so I ask: What is it about you that makes them love you so much? She tuts while she thinks. "It's got to be because I'm an open book," she says. As if on cue, the lights flicker. She has to be this way, she explains; if she kept everything to herself, she couldn't be herself. She couldn't live her life. "I'm honest, and it's not always pretty," she says. "Sometimes it's happy things, sometimes it's sad, but it's called life." No one knows this more than her. "Instead of questioning life, can you live life? So I'm living my life, girl. I'm living the life." **HB**

MICHAEL KORS

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"I remember when I was doing *Project Runway,* we had a few challenges where the designers had to dress real women, and it just threw them into a tailspin," Kors mentions just before we say goodbye at Sidecar. "But the coolest thing to me is when I see 10 women wearing the same thing and they all look different, because they all wore it differently. Then I know we did our job well."

As Kors and I are discussing the various famous women he's dressed over the last four decades, as well as his track record of casting models diverse in age, size, and background, which he was doing long before anyone else in this business, he jumps into another story, this one involving a lunch with supermodels Iman and Patti Hansen. He turns on his deep, breathy impression of Iman and the "fabulousness of her voice." "She said, 'They always made me an exotic creature. And at Michael Kors, I wore a camel coat, gray flannels, and a good-looking shirt. And he understood that that was exciting and interesting. You didn't have to look a certain way to wear that.' She looked at Patti Hansen and she goes, 'You didn't have to look like her.' Patti said, 'I don't know what you're talking about. I'm from Staten Island.'"

A day after our lunch, I meet Kors again back inside the Met Opera House for the photo shoot to accompany this story. Once again, I hear him coming. "*Murph!*" he shouts when he sees Murphy dressed in the red train-top-and-pants look from the fall runway show. They remark on their tans and break out into the jingle for Bain de Soleil from the '70s. Kors walks behind her toward the grand staircase and says hi to the security guards and photo assistants and members of the Met press teams, until he's greeted every person in the room. As Kors and Murphy pose, they take pauses to laugh against the backdrop of Chagall murals and glistening crystal Sputnik chandeliers. I think back to our conversation at Sidecar, when I asked Kors about his latest show and his vision of fashion. "It's theater," he replied. **HB**

BECOMING AVEDON

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with one pin on some part of the dress, and walked backward the entire length of the room. She hadn't turned around once. There was no way of her knowing I was there," he remembers. "There was dead silence and she said, into the silence, 'Aberdeen, doesn't that make you want to *cry*?' She called me Aberdeen for three years."

Snow provided a different kind of education. "Everything was a story and an anecdote," Avedon says. "Oblique lessons through gossip. It went on for 15 years. We'd go to collections together, and she'd whisper to me the whole time about who was sleeping with whom and who was the illegitimate child of whom. It was her sense of story that made for a kind of excitement. And that seemed to get into the magazine." But, he adds, "There was a true humanity to Carmel Snow. She'd look at a page of contact prints ... and she'd say, 'There's something in the eyes in this one.' And she would go for what was true rather than what was elegant or fancy or even fashionable."

Snow also went to great lengths to keep Avedon away from Louise Dahl-Wolfe, a photographer whose warm, colorful imagery helped define the visual tenor of *Bazaar* in the 1930s and sustain the magazine during wartime. Dahl-Wolfe, Avedon says, "had total contempt for my work because it seemed in opposition to everything she had dedicated her life to." Snow wouldn't let Avedon visit the office when Dahl-Wolfe was there and even tried to hide from her that he was shooting in Paris by refusing to let him use *Bazaar*'s studio there, which is why so many of the early (and now canonical) images were photographed on location. Nevertheless, Avedon says of Dahl-Wolfe, "She was wonderful. Her work was wonderful. Her work had to do with the quality of life. I think the difference was that her work had to do with the physical quality of life and my work had to do with the emotional quality of life."

Avedon's images for *Bazaar* are from another era. But they continue to hold power because they capture something about what it means to make sense of a world that suddenly no longer does itself. "There was a tremendous irreality, if that's the word, about that time," Avedon says. "Clothes were made for people who didn't exist or weren't going to exist in about 10 years' time. Everybody sort of knew it. They were made for places that didn't exist anymore. ... And yet the world seemed to hang on to it as some kind of remnant of what it was supposed to be, of what life was supposed to be."

The Harper's Bazaar *Years* and *Avedon* are also very much about work. Not just *the* work but work itself: how work gets done, what it means to work, and the work that goes into creating and responding to the moment. In many ways, they each tell the story of a time when magazines were primary incubators for the talent and ideas that shaped the culture. It's a creative life structured around deadlines, budgets, and practical limitations that require focus and rigor to negotiate but also the development of a kind of practice. You have to move (and think) fast, collaborate with other people, pool your individual talents and resources, and execute with precision as you collectively embrace uncertainty. But what comes to be considered "iconic" usually doesn't start out that way. It's more often the result of happenstance and problem-solving in real time—of a way of working that Avedon learned at *Bazaar* and embraced for the rest of his life.

It's an impulse that Howard, now in his seventh decade in Hollywood, could relate to because of where it can lead. "You never know when you're going to be part of an image, a scene, a song, a book, or an article that might really have an impact—whether it entertains the hell out of people or provokes a new perspective on life that they hadn't contemplated before," he says. "It's pretty thrilling to feel like that might happen. Most days it won't, but every so often it can click, and you can be part of it. You can even be at the center of it." **HB**

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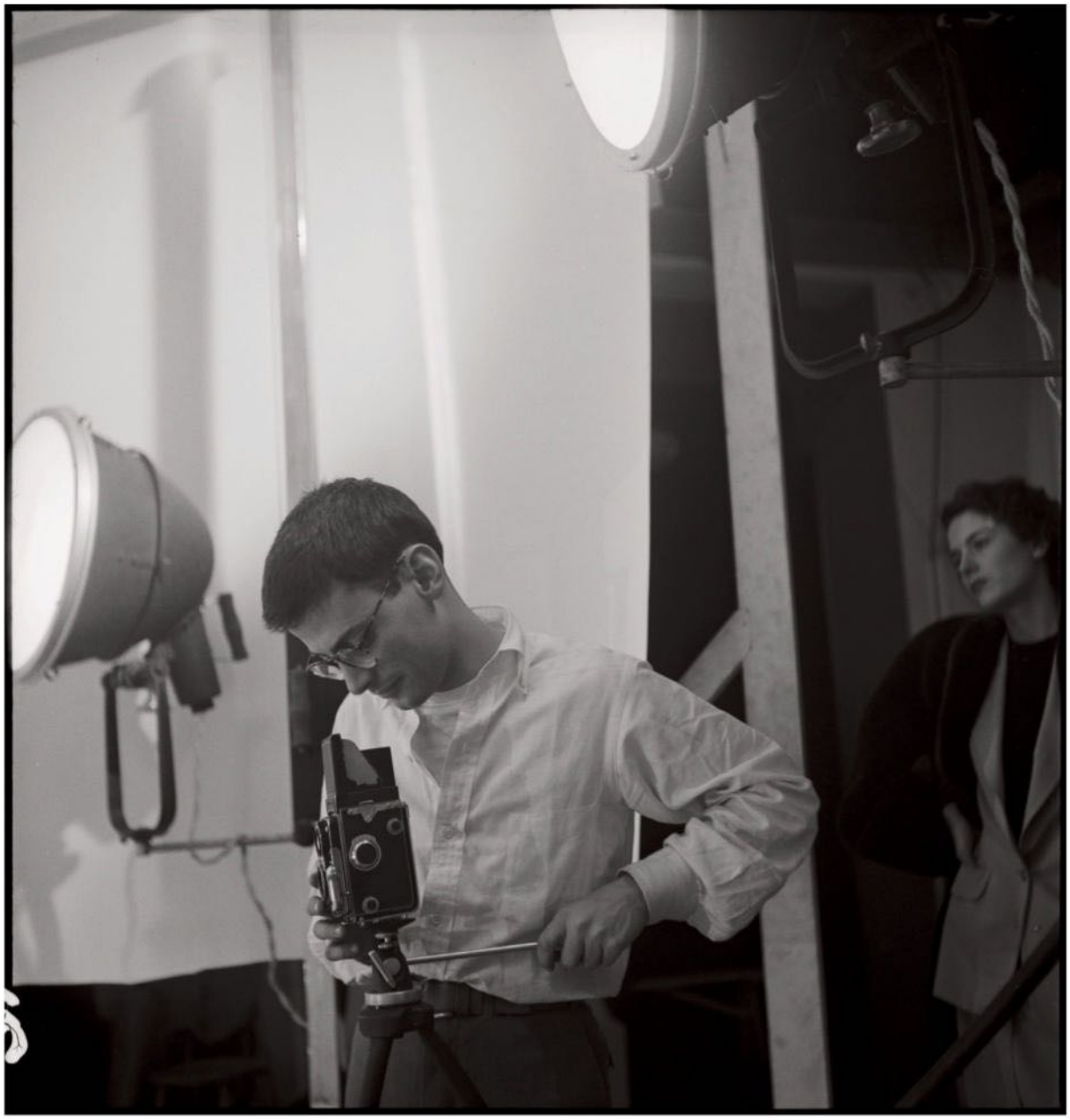
RICHARD AVEDON, 1945



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"I WANT TO BE A FIREMAN when I grow up," the photographer Richard Avedon told *Harper's Bazaar.* He was being interviewed for the old Editor's Guest Book section, which highlighted key contributors, in the November 1944 issue. He was 21 years old at the time and had just completed his first assignment, which marked the beginning of an extraordinary body of work he would create for the magazine across more than two decades. A selection of some of the most important images from that period—and some that may have flown a bit beneath the radar when they were originally published but are considered foundational now—are collected in the new book *Richard Avedon: The* Harper's Bazaar *Years,* which is out next month (see story, page 214). "After two years in the Merchant Marine, he took up fashion photography last April: on page 108 he makes his first appearance in the *Bazaar,*" the Editor's Guest Book entry continued. (In those days, they sometimes liked to refer to the magazine as "the *Bazaar*"—classic mid-20th-century elegance at its most performative.) "Now he is off to Mexico, with a Rolleiflex over his shoulder and a dozen *Bazaar* dresses on his lap." Avedon's impact on the magazine can't be overstated; he developed a new visual language that helped define the way *Bazaar* looked at fashion and the world. But the magazine also had a profound impact on him. For Avedon, *Bazaar* was an education, a training ground, and a laboratory—a place where he could find his voice, push himself, and create images that broke open the possibilities of photography. In another interview that he gave to *Bazaar,* in 1994, on the occasion of a retrospective at the Whitney Museum of American Art, it was clear that he also viewed the magazine as something else: "*Bazaar,*" he said, "was my home." **HB**

Richard Avedon at work, c. 1945. Photograph by Richard Avedon

WHERE LUXURY LEADS
AWARDS FOLLOW

CAR AND DRIVER
10BEST CARS 2026
CT5-V BLACKWING

TOPGEAR.COM
U.S. CAR AWARDS 2026
LYRIQ-V – SUV OF THE YEAR

TOPGEAR.COM
U.S. CAR AWARDS 2026
MANUFACTURER OF THE YEAR

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OF THE YEAR 2026
ESCALADE IQ

GERMAN LUXURY CAR
OF THE YEAR 2026
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CADILLAC

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