

ELLE

MAY

BILLIE ELISH
BREAKS
THE
FRAME



LOUIS V

LE MONOGRAM, TRANSCENDING



LOUIS VUITTON

GENERATIONS SINCE 1896

Le Speedy - 1930



LOUIS V

LE MONOGRAM, TRANSCENDING



LOUIS VUITTON

GENERATIONS SINCE 1896

Le Speedy - 1930

BILLIE ELISH
PHOTOGRAPHED
BY WILLY
VANDERPERRE

Dress, MARC JACOBS.
Brooch, VERDURA.
Ring, MASSIMO IZZO.

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Marisa Abela

my little secret



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Co-Axial Master Chronometer


OMEGA

CHANEL

THE CHANEL 25 HANDBAG





Van Cleef & Arpels

Haute Joaillerie, place Vendôme since 1906





Perlée
Bracelets and ring

Van Cleef & Arpels

Haute Joaillerie, place Vendôme since 1906





Perlée
Watch



סוּחַ סוּחַ

/ Have A Puffy* Summer /



*Light, Layered and Unmistakably Moncler



Editor's Letter

Queen of the WORLD

Sarah Connor. Ellen Ripley. And now, Billie Eilish. The pop megastar is the latest onscreen James Cameron heroine, but she's playing herself. The auteur and Eilish codirected the new documentary *Hit Me Hard and Soft: The Tour (Live in 3D)*, which takes viewers inside Eilish's kinetic concerts. On page 66, our cover star talks to Suzy Exposito about the epic project, future acting plans, and speaking out about injustice. *For more with Eilish, go to ELLE.com and our social channels.*

Shirt, PRADA. Hat, '47 BRAND. Clip, VAN CLEEF & ARPELS. Earclips, BELPERRON.



It's not the only major team-up in our pages this month. Christian Dior Makeup creative and image director Peter Philips reunited with his longtime collaborator, photographer Willy Vanderperre, for a shoot that pushes the boundaries of experimental beauty on page 94. And photographer David Archer and stylist Gro Curtis bring us a portfolio of Peggy Guggenheim—worthy looks.

Ralph Lauren is synonymous with American style, and a new book looks back at over a half century of the designer's runaway collections. For more, see page 40. And another fashion dynasty—the Chrome Hearts clan—is not just dressing, but producing, a new generation of rockers. On page 46, Jesse Jo Stark spills about her new album and how she shapes Chrome Hearts' youth appeal as a vice president and a creative director for the brand.

"In a world where so much is edited, generated, or hyper-controlled, a face that feels alive and expressive becomes much more interesting," says YSL Beauty makeup artist Sam Visser, who created maximalist looks for Gucci's latest show at Milan Fashion Week. Whether it's reversing plastic surgery or requesting a more "natural" look, clients are moving away from extreme, AI-like perfection. *For more beauty coverage, including an expanded version of our workout guide in this issue, go to ELLE.com.* And is longevity travel the new frontier of wellness? From blood draws to sleep analysis, luxury properties are doubling down on cutting-edge science. *For more travel news, subscribe to my newsletter, Nina Garcia's Insider Guide.*

Two major art figures grace our Perspectives section this month. As the president of arts, culture, and heritage for Chanel, Yana Peel is focusing on local activations with global impact. And this year's Venice Biennale was curated by the late Koyo Kouoh. On page 62, art-world luminaries remember their beloved friend and colleague, whose pathbreaking work will soon be seen on the global stage.

NINA GARCIA, EDITOR-IN-CHIEF

CRAFT SERVICES

Color and artanship inspire
ELLE Editor-in-Chief Nina
Garcia's sartorial summer,
*from intricate beading to
woven patterns.*



1



2



9



3



8

1. Shirt, PRADA, prada.com.

2. Choker, BEA BONGIASCA, beabongiasca.com.

3. Ring, BEA BONGIASCA, beabongiasca.com.

4. Pants, ROSIE ASSOULIN, modaoperandi.com.

5. Bag, JW ANDERSON, jwanderson.com.

6. Sunglasses, LINDA FARROW, lindafarrow.com.

7. Shoes, JW ANDERSON, jwanderson.com.

8. Wineglasses, GATHER, abask.com.

9. Bowl, SVENSKT TENN, svensktenn.com.



7



5



4



6



ART DIR: PAUL MARCIANO PH: TATIANA GERUSOVA © GUESS, LLC 2024



GUESS

Barbara Monroe

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Photographed by Willy Vanderperre.

Styled by Paul Sinclair

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By Ryan D'Agostino



Shirt, earring, SAINT LAURENT
BY ANTHONY VACCARELLO. Headpiece,
STEPHEN JONES FOR RAHUL MISHRA.

THE COVER LOOK

Coat, Prada. Scarf, Miu Miu. For Eilish's makeup look, try Dior Forever Skin Glow, Dior Forever Soft Filter Blush, and Dior Addict Lip Glass Lipstick. All, Dior Makeup. *Photographed by Willy Vanderperre; styled by*

Paul Sinclair; hair by Benjamin Mohapi at Benjamin Salon; makeup by Emily Cheng at the Wall Group; manicure by Erin Leigh Moffett at Art Department; set design by Logan Rauhut; produced by 138 Productions.

DESCRIPTION A body lotion with 42% oil. INDICATION Significantly increases skin moisturization. PRESENTATION White fluid. FORMULATION Lotion with 42% occlusive ingredients and 14% humectants. INGREDIENTS Water, Dimethicone, Isopropyl Palmitate, Ethylhexyl Cocoate, Isododecane, Isopropyl Myristate, Urea, Polyglyceryl-2 Dipolyhydroxystearate, Glycerin, Pentylene Glycol, Dicaprylyl Carbonate, Polyglyceryl-3 Diisostearate, Sodium Lactate, Dipentaerythryl Hexacaprylate/Hexacaprate, Gluconolactone, Rosa Canina Fruit Oil, Simmondsia Chinensis (Jojoba) Seed Oil, Calendula Officinalis Extract, Butyrospermum Parkii (Shea) Oil, Helianthus Annuus (Sunflower) Seed Oil, Glycine Soja (Soybean) Oil, Isostearyl Isostearate, Bisabolol, Octyldodecyl PCA, Retinyl Palmitate, Tocopheryl Acetate, Linoleic Acid, Linolenic Acid, Tocopherol, Sodium PCA, Sodium Hyaluronate, Lactic Acid, Stearalkonium Hectorite, Propylene Carbonate. DRY SKIN CLINICAL TRIAL Trial center: Complife Italia S.r.l, Italy. Objective: A clinical evaluation to test the efficacy of Bio-Oil® Body Lotion in improving skin moisturization. Sample: Subjects: 30 healthy female participants with Fitzpatrick skin types II-V and clinically showing dry / very dry skin at the level of the outer lower legs. Test site: test product applied to an outer lower leg of all subjects. Age of participants: 25-65. Methodology: Split body, evaluator-blinded, randomized and controlled clinical-instrumental study. Participants washed their legs with soap to induce dry skin over a 7-day period. Evaluations were taken. Bio-Oil® Body Lotion was applied twice daily for 28 days to the assigned leg. Evaluations were also taken. Clinical assessments and instrumental evaluations were conducted on days 1, 3, 6, 9, 12, 15, 18, 21, 24, 27, 28. Bio-Oil® Body Lotion was also evaluated at all time points. Subjects were clinically graded for dryness (on a scale of 0-4) and the measurement of skin hydration was by Corneometer. Quantitative measurement of skin barrier function, was by Tewameter. Additionally, a self-assessment questionnaire was completed. Results: After 28 days of treatment with Bio-Oil® Body Lotion resulted in a statistically significant improvement in skin hydration, skin barrier function, skin dryness, Tewameter and Corneometer measurements, from as early as day 1, and improvements were evident in 96.7% of participants from day 1. After 28 days of use, 100% of participants showed a significant increase in skin hydration almost 4 times that of the untreated area. Similarly, after 28 days of use 100% of participants showed an improvement in skin barrier function more than double that at day 1. These findings are supported by a clinical study. SKIN TEST TRIAL Trial center: Ayton Global Research, United Kingdom. Objective: To evaluate the efficacy of Bio-Oil® Body Lotion as a body moisturizer. Sample: Subjects: 119 female participants in good health. Age range: 18-65. Methodology: A 2-week, randomized, controlled, in-home user trial. Participants were instructed to apply product twice daily to the outer lower leg. Product was fully absorbed. Three questionnaires were completed: the first after initial application, the second after 2 weeks of using the product, and the third after 2 weeks of using the product. Result: Application: 95% of participants agreed that "the product spreads more easily than any moisturizer I have used before." 82% of participants agreed that "the product absorbs more easily than any moisturizer I have used before." 86% of participants agreed that "after applying Bio-Oil® Body Lotion, my skin feels smoother than any moisturizer I have used before." 92% of participants agreed that "the product leaves skin feeling hydrated." 90% of participants agreed that "their skin feels smooth and silky the entire day." Overall: 73% of participants agreed that "Bio-Oil® Body Lotion is a good moisturizer." SKIN TEST TRIAL Trial center: Complife Italia S.r.l, Italy. Objective: To evaluate the efficacy of Bio-Oil® Body Lotion as a body moisturizer. Sample: Subjects: 25 participants; 3 male and 22 female. Age range: 18-65. Methodology: Controlled study. Participants were instructed to apply product twice daily to the outer lower leg for a period of 48 hours. Results: Bio-Oil® Body Lotion did not cause any skin irritation at 15 minutes, 1 hour, or 24 hours. No erythema, edema, or other signs of skin irritation were observed. Swelling beyond the control area was not observed. COMEDOGENIC TEST Trial center: Complife Italia S.r.l, Italy. Objective: To evaluate the efficacy of Bio-Oil® Body Lotion as a body moisturizer. Sample: Subjects: 25 participants; 3 male and 22 female. Age range: 18-65. Methodology: Controlled study. Bio-Oil® Body Lotion was left in place for 48 hours. Results: Bio-Oil® Body Lotion did not cause any skin irritation at 15 minutes, 1 hour, or 24 hours. 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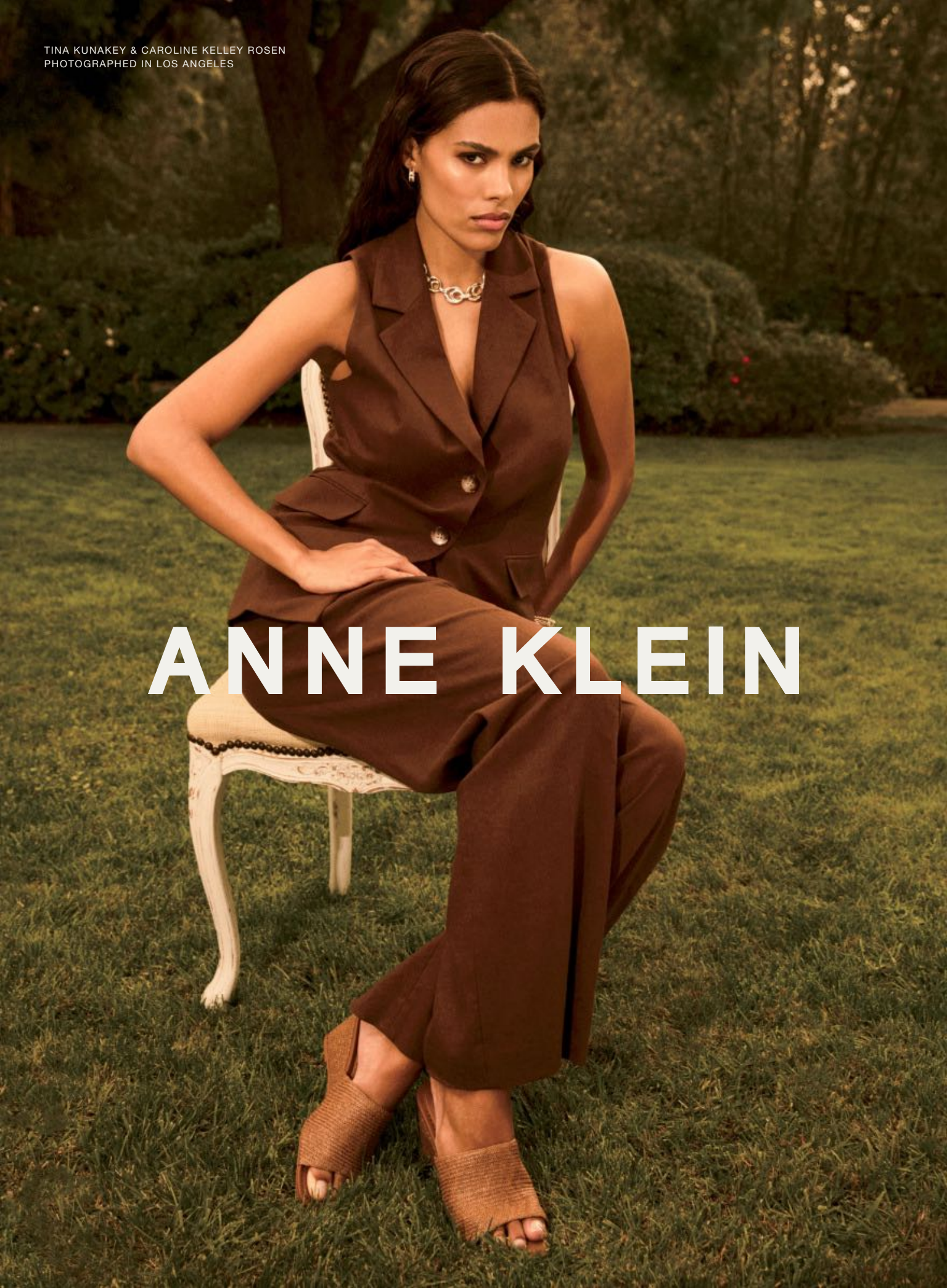


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TINA KUNAKY & CAROLINE KELLEY ROSEN
PHOTOGRAPHED IN LOS ANGELES

A fashion advertisement for Anne Klein. The image shows a woman with long dark hair, wearing a brown sleeveless blazer and matching trousers, sitting on a white ornate chair in a lush green garden. She is wearing a silver necklace and brown high-heeled sandals. The brand name 'ANNE KLEIN' is printed in large white letters across the center of the image.

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The NECKLACE

The decadent Art Deco era inspired the jewelry for Chanel's Métiers d'art 2026 collection, including this beaded necklace featuring green and black marble-effect glass.

Necklace, CHANEL.



The BAG

A hard-shell clutch is the new It shape for spring—even more so when it's Dior, like this turquoise-effect minaudière from Jonathan Anderson's whimsical couture show.

Clutch, DIOR.

New Arrivals



The SHOE

Fuzzy merino shearling softens Bottega Veneta's bold, cherry-red kitten-heel mule, complete with a cushioned iteration of the brand's signature knot detail.

Mules, BOTTEGA VENETA.

COURTESY OF THE DESIGNER.



Ariana Grande
SWAROVSKI

Trending



Monete
Minaudière,
BULGARI.

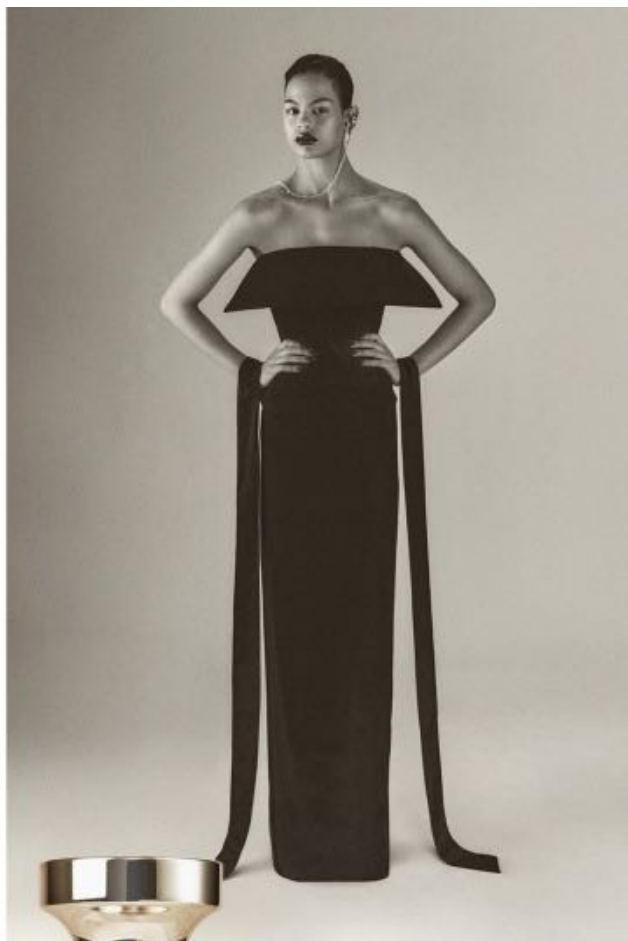
TIME TRAVEL

Spring's freshest finds breathe life into what came before—like Bulgari's minaudière inspired by ancient Roman coins, part of its dazzling Icons collection.

PHOTOGRAPHED BY ADAM FRIEDLANDER SET DESIGN BY GÖZDE EKER

→LEATHER REPORT

Mariana Fuentes Mier is on a quest to translate traditional techniques into a contemporary design language. The fall 2026 debut collection of her accessories label, Fuentes Mier, bridges the designer's Mexican heritage with her New York City lifestyle. Drawing upon her background at brands like The Row and Calvin Klein, she partners with dedicated craftspeople in Mexico to bring her leatherwork to life. fuentesmier.com.



←PERFECT 10

Palomo is growing up. Coinciding with the brand's 10-year anniversary, Alejandro Gómez Palomo's fall 2026 collection, titled *Limbo*, isn't just a milestone—it's a pivot. The mood is elevated, the pieces refined—but, as always, ambiguity is embraced. Born in Córdoba, Spain, Palomo gained recognition early on as a finalist for the 2017 LVMH Prize; his work has also been displayed at the Metropolitan Museum of Art. Now a new chapter begins. palomospain.com.

↓MILD FLOWER

Apartment387 is changing the perception of faux florals. Launched in 2025 by founder Alexander Jordaan, the silk-flower service sees its arrangements more as sculptures than bouquets—with contemporary design, intentionally sourced stems, and petals specially coated to mimic the texture of fresh blooms. The New York brand also has a seal of approval from Moda Operandi, complete with its own trunk show on the site. apartment387.com.



←ROOM SERVICE

For years, guests at Bulgari Hotels & Resorts have begged to know how they can smell like one of the luxury properties. A warm, citrusy scent lingers in the lobby and is infused into the en suite toiletries, but it was never available to purchase—until now. Eau Parfumée Thé Impérial is a symphony of Roman citrus (bergamot, mandarin, and lemon), black tea, and Bulgari's unique blend of musks. Finally, you can take a whiff of vacation home with you. bulgari.com.





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A Step Beyond

Unexpected details take center stage in spring's most covetable footwear: lace-ups, low vamps, and wedge heels.

PHOTOGRAPHED BY FLORENCE SULLIVAN

Clockwise from top left: Wedge, JUDE. Wedge, TOTEME. Wedge, LE MONDE BÉRYL. Pump, LORO PIANA.

Accessories



Pumps, BALENCIAGA.

EAU DE PARFUM INTENSE

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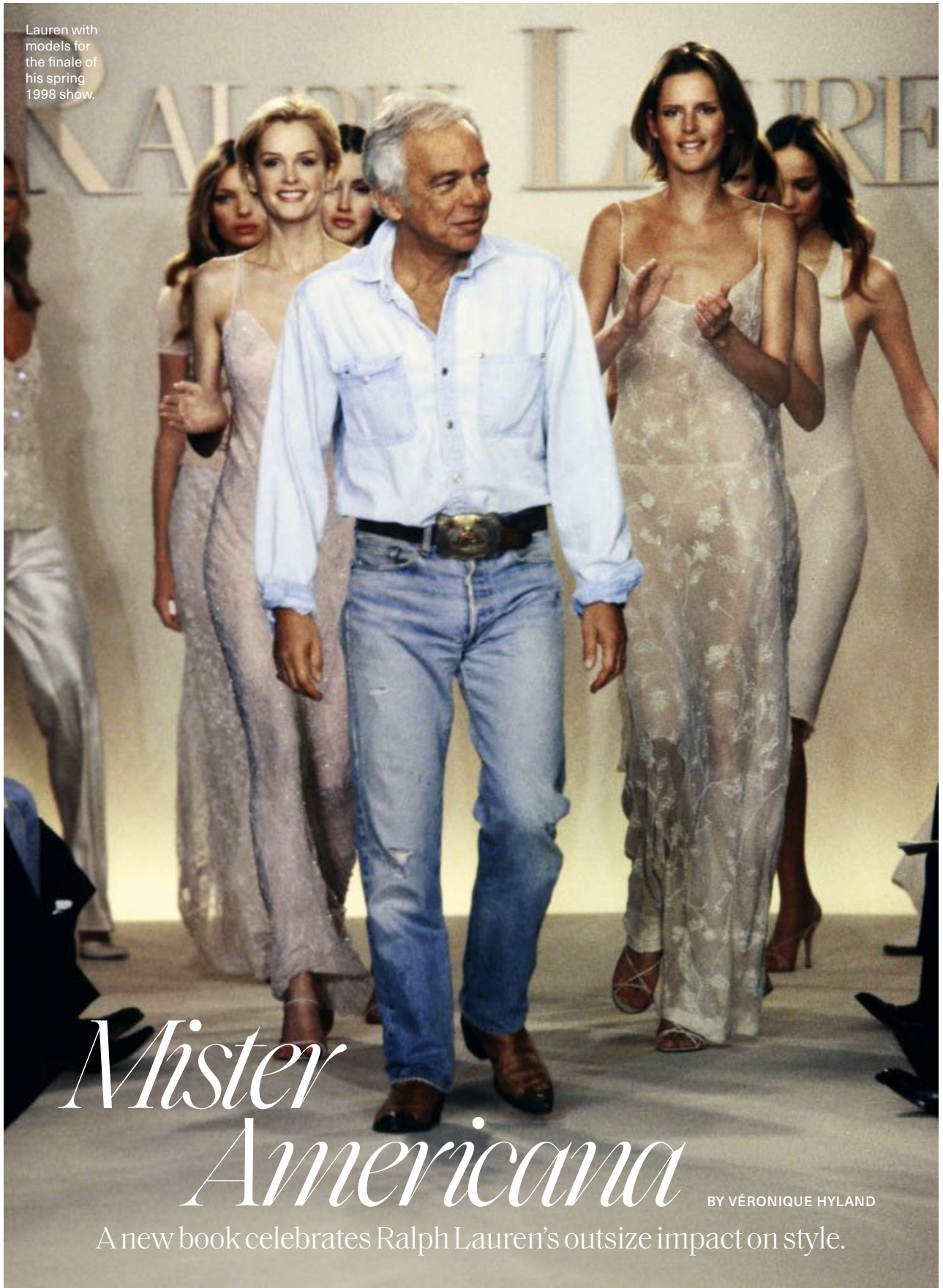


Accessories



Clockwise from top left:
Tabi, MAISON MARGIELA.
Shoe, CELINE.
Oxford, SPORTMAX.

Lauren with models for the finale of his spring 1998 show.



Mister Americana

BY VÉRONIQUE HYLAND

A new book celebrates Ralph Lauren's outsized impact on style.



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Inés Rivero in the spring 1998 show.

When David Lauren was very young, he used to tote around a Polaroid camera at his father's fashion shows. "I was standing on my seat at seven years old," he recalls, "taking pictures, and the models would stop on the runway because with Polaroid film, you only get, I don't know, 6 or 10 pictures in a pack. They waited for me to restock my Polaroid and get the jam out!"

Sadly, those Polaroids have long since disappeared into the archival ether. But Lauren's memories recently got a refresher as the Ralph Lauren team pored over more than a half-century's worth of runway imagery—some of which hadn't

"The things I treasure most have no age, no time, no trend; *it's about creating something that lasts.*"

—RALPH LAUREN

been seen by the design team in 50 years—in preparation for *Ralph Lauren Catwalk*, the newest volume in a Yale University Press series that includes works on Prada and Chanel.

The book kicks off with a fall 1972 presentation featuring tweedy, menswear-inspired womenswear that is very Annie Hall avant la lettre. (Five years later, Diane Keaton would go on to wear some of the designer's pieces, sourced from her own wardrobe, in the film.) "Timeless" is a moving target, but the

tweed jackets and fringed Western skirts Lauren designed in his early years could easily be on a runway today.

Now the chief branding and innovation officer of the company, David has come to the realization that what his father was doing "was, in many ways, anti-fashion. He was not a traditional designer. He didn't go to fashion school. The idea of putting jeans on a runway was counterintuitive to people." Back then, he remembers, "fashion shows were for extreme fashion. They were for artistry. Showing the way you should dress on the street was not what people were doing."

Flipping through the pages, you can see Lauren's lifelong codes forming: the English gentry, the rugged Westerner, the Ivy League preppy, the rough-hewn adventurer, the Golden Age of Hollywood goddess. (Some of which made appearances on the runway at his most recent show, for fall 2026.) As the designer himself tells me, "Each show represents a chapter in the story I've been telling for nearly six decades,



Iman walking in the spring 1984 show.

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Front Row

rooted in authenticity and timeless style. The things I treasure most have no age, no time, no trend; it's about creating something that lasts."

In a time when the world was besotted with European fashion, Lauren helped put American style on the map. But his vision of what it means to look American also translates around the globe. "He was telling stories that were romantic and universal," David tells me. "The American spirit of the cowboy is not about a guy on a horse. It is about freedom."

Lauren created one of the first lifestyle brands, transcending fashion. The price of admission to that world, today, could be a burger at the Polo Bar or a cup of Ralph's Coffee. But in a landscape that's increasingly lacking, and thus inexorably drawn to, a sense of permanence, heritage, and quality, the aesthetic not only resonates—it periodically goes viral. Look at this past holiday season, when "Ralph Lauren Christmas" (think tartan pillows and lush natural garlands) was everywhere on our feeds. And, David tells me, that trend happened independently of the brand, fueled by superfans. "It's become personal to



Spring 2025.



Gisele walks the runway for the fall 1999 show.

them in a way that we could never have dreamed."

From *Take Ivy*-inspired collectors in Japan to the Lo Lifs, the Brooklyn-based crew founded in 1988, who swore by wearing Polo from head to toe, the brand's vintage collections have always engendered obsession. And the growing embrace of secondhand fashion, even among non-specialists, has also "become a bridge to connect with the clothes we are creating today," David says. "What we're seeing is that most

"It's become personal to [our audience] in a way that we could never have dreamed."

—DAVID LAUREN

of the people who have been discovering Ralph Lauren via vintage are now becoming our most loyal new customers. It's been an amazing way to bring a whole new generation in." (Zendaya and Maggie Rogers are among the new-gen stars who've worn both his vintage looks and his current designs.)

"After a while, people begin to recognize so clearly who you are that you can take your name off the ad or the back of the runway," David adds. "Buying a polo shirt, a fragrance, a cup of coffee is an entrée into this dream of an authentic, better life."



GISELE: ROBERT MITRA/RENSKE MEDIA/GETTY IMAGES; FALL 2016: MARCELO SOUBRIÁ/FIRSTVIEW; REMAINING IMAGES: LAUNCHMETRICS/SPOTLIGHT.

From top: Looks from the fall 2016 and spring 2026 collections.



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The musician-designer poolside in Los Angeles.

REBEL HEART

For Jesse Jo Stark, clothes, music and family have always gone together.
By Samuel Maude

At one point, Jesse Jo Stark wanted to drop the “Jo” from her name in favor of just “Jesse.” Jesse self-identified as a tomboy. She split a trailer with her parents, Richard and Laurie Lynn Stark (who ran the family business, Chrome Hearts); mingled with the animals on the family ranch; and liked to toss a ball back and forth. Jesse revved dirt bikes and crashed four-wheelers, earning a scar on her hand. “I just kept getting hurt,” says Stark, speaking from her own rural hideaway outside Los Angeles. “My parents joked, ‘It’s not going well for you. You’ve got to do a different thing.’” And so began her shift from the gravel road to the recording studio.

Stark lived what some would consider a dream childhood. Her parents supplied ‘fits for a roster of rock legends, decking out drummers and guitarists in silver jewelry and leather, giving the genre the aesthetic of a chic motorcycle gang. As a child, Stark happily toddled around her parents’ factory amid incense and loud music. While most kids were rubbing

shoulders with Annie from algebra, Stark was running into Guns N' Roses' Duff McKagan, the Sex Pistols' Steve Jones, or her godmother, Cher. "They were just uncles and aunts to me. It felt normal," Stark remembers. "But when I started listening to [rock music] and had that first punk rock boyfriend, it was like, 'Holy shit. I need to ask [the legends] questions. I need to understand what this is.'"

Around the age of 10, Stark reinstated the "Jo" and cowrote her first song, "My Heart's on Fire." The tween was rocking lyrics like "You're my desire, I really love you" and "Uh-huh, uh-huh, tell 'em, Jesse Jo." Cut to now, and Stark is well past the days of teenage puppy love. Her first "real rock song," aptly titled "Fire of Love," came out in 2018, and in 2022 she released her debut album, *Doomed*. Stark then followed that up with EPs and singles that

"The legacy they've crafted is so important to me. I'm obsessed with my parents."

crisscross genres. She's been on and off with fellow singer Yungblud, also known as Dominic Richard Harrison, since 2021, and is tying the bow on her next full-length project, a more lo-fi breakup album. She wrote the vulnerable and raw record during a rocky moment with the untamable British baddie (as of this writing, she says they are back together). "I'm really shy and guarded. He's not," she says. "It's a funny mix, because he's obviously open about it publicly....I'm like, 'You better fucking listen to the album if you want to know how I feel.'"

Stark wrote the album in the mountains of Colorado and says the immersion in nature influenced her sound. She's since found herself dressing in previously hated shades of green and brown—"a big deal," she says, since her typical style is the all-black Chrome Hearts vibe. The project is close to completion, and the singer hopes to embark on a European tour next. She calls this stage "the worst part. It's like handing in a book report—it's horrible."

Today, Stark's nine-to-five is a mix of her music career, her merch brand Deadly Doll, and her work as a vice president and a creative director of Chrome Hearts. At the brand's factory, her worlds collide. A seamstress will wander into Stark's on-site recording studio, or music may waft out onto the factory floor. She hopes to someday invite other musicians to record there. "They'll do their vocal, then they'll go out the back door and get fitted for their leather pants," Stark imagines.

Working with family means the Starks sometimes bicker, but every design choice is still made by the core five: Stark's parents and her two siblings—twins Kristian Jack, who helps run the

business, and Frankie Belle, a model and cofounder of the swimwear line Dipped in Blue. "I call it Chrome School and the Chrome Rules," Stark says. "There's just the five of us really having it out [about] the simplest pair of Ugg boots." (The brand recently had a project with the sheepskin stalwart.)

A strong work ethic runs in the family, too. Stark raves about her father's nonstop grind, noting its impact on her. She knows she's a nepo baby (joking that she prefers the term *heiress*), but is also quick to point out her dedication. "The legacy they've crafted is so important to me," she notes. "I'm obsessed with my parents. I don't claim that I would be in any door that I've entered without them, but it's the doors you choose on the journey you've been given. My dad's like, 'If your music was shit, I wouldn't play it. If you were bad at what you do, you wouldn't work here.'"

Chrome Hearts has kept its cult following alive and is surging with Gen Z customers. The brand doesn't follow the typical fashion calendar, instead relying on managed exclusivity and dressing artists to maintain its cultish appeal. Having multiple generations means there's a built-in focus group; sometimes Stark will ask her 22-year-old sister, "Is this cool?"

And as to whether Yungblud has heard the album? He's listened to the entire project, and she's listened to his tracks about her, too. "Ultimately, Dom and I are best friends," Stark says. "Typically, a woman is the muse, but we muse on each other. Even if we weren't together tomorrow, we're always going to be connected. We're a family."

Still, she follows one rule of love and music. "If a man doesn't like a song, it's probably going to be a single."



Stark often wears Chrome Hearts for her performances.

Shop

Polo Ralph Lauren
spring 2026.

ALL

IN

THE

LINES

Spring calls for a striking mix of patterns: Gingham, stripes, and plaids are all ready for their moment.





1



2



6



3



8



7



4



5

- 1. Shirt, DES_PHEMMES, modaoperandi.com.
- 2. Clutch, BOTTEGA VENETA, net-a-porter.com.
- 3. Tank top, GUEST IN RESIDENCE, bergdorfgoodman.com.
- 4. Earrings, LE SUNDIAL, modaoperandi.com.

- 5. Sunglasses, CELINE, saksfifthavenue.com.
- 6. Skirt, BRANDON MAXWELL, modaoperandi.com.
- 7. Pumps, MANOLO BLAHNIK, manoloblahnik.com.
- 8. Shorts, POSSE, mytheresa.com.

DES_PHEMMES SHIRT, LE SUNDIAL EARRINGS, AND BRANDON MAXWELL SKIRT COURTESY OF MODA OPERANDI; BOTTEGA VENETA CLUTCH COURTESY OF NET-A-PORTER; GUEST IN RESIDENCE TANK TOP COURTESY OF BERGDORF GOODMAN; CELINE SUNGLASSES COURTESY OF SAKS FIFTH AVENUE; POSSE SHORTS COURTESY OF MYTHERESA; REMAINING IMAGES COURTESY OF THE DESIGNERS.



Casa De Agua at Hacienda AltaGracia, Auberge Collection.

EXTENDED CHECKOUT

BY SARA AUSTIN

The hedonistic vacation is over.
Welcome to the age of longevity travel.



I knew I was in a different sort of hotel when my bed informed me that I'd been snoring. It had been for only a few minutes (and "cutely," my husband assured me), but was nevertheless detected by the Eight Sleep smart mattress cover in my "restorative wellness room" at the Santa Monica Proper Hotel in Los Angeles. Overnight, it tracked everything from my sleep cycle to my vital signs, then greeted me in the morning with a sleep score.

It was my first experience being graded on vacation, but only a hint of the biofeedback one can discover at the stylish, Kelly Wearstler-designed, wellness-focused property. Thanks to a new partnership with the longevity platform Hundred

"Now longevity is literally how people choose where they stay."

—BRIAN DE LOWE
President and Cofounder
of Proper Hospitality

Health, guests can have blood drawn before or upon arrival to measure more than 160 biomarkers, from heart health to biological age, and use the results to shape a customized three-day retreat or a more casual wellness-minded stay.

In the world of luxury travel, blood draws are the new welcome drinks. "The idea of wellness used to sit on the edge of hospitality," says Brian De Lowe, president and cofounder of Proper Hospitality. "Now longevity is literally how people choose where they stay. Our guests still want great design and amazing food and social energy, but in addition to that, they also care about sleep quality, recovery, and metabolic health and performance. Travel used to be about taking a break from that and indulging. Now that's definitely not the case." The property's latest offerings include IV drips, mineral soaks, and a full-body red-light bed. Proper Hospitality cofounder and CEO Brad Korzen says the goal is to introduce guests to cutting-edge recovery tools without requiring an expensive, far-flung clinic stay.

Which is not to say the category's crown jewels—sites like Lanserhof in Austria and Germany, SHA Wellness Clinic in Spain and Mexico, and Clinique La Prairie in Montreux, Switzerland—aren't thriving, too. The longevity clinic tourism market is valued at roughly \$18 billion, according to Growth Market Reports, and could be worth \$48.2 billion by 2033. "We've seen a big shift to a much younger audience, in their late 30s or 40s, who come to Clinique La Prairie to take care of their health in a preventive way," says Olga Donica, director of longevity innovation at the resort.

Guests travel from all over the world to experience the highly personalized weeklong longevity programs at Clinique La Prairie, which employs

The spa at Hacienda AltaGracia, Auberge Collection, houses the Estée Lauder Skin Longevity Institute.

more than 50 specialized doctors (medical oversight is key to any program, since increased screening could lead to overtreatment in inexperienced hands).

The pharmacogenetic testing visitors undergo can determine, for example, which antidepressant or statin will work best for you. Or genetic testing may reveal you have variants that affect your ability to handle oxidative stress when you exercise. Donica says the goal is to combine aging science, longevity medicine, and luxury hospitality so that people are “not feeling like they’re in a hospital, but rather in a place where they are given the possibility to discover themselves at the DNA level.”

But not all visions of long life start in a lab. I went looking for the softer side of longevity at Hacienda AltaGracia, Auberge Collection, in the mountains of Costa Rica’s Pérez Zeledón Valley. Days here take their cues from the country’s Blue Zone on the Pacific coast—one of five areas where people reach age 100 at rates 10 times greater than in the United States. I made fast friends with strangers on an early-morning hike, horseback riding in the hills, and astrology readings. At a communal dinner under the stars, our group didn’t realize until dessert that the menu had been entirely vegetarian.

Vivianne Garcia-Tunon, vice president of well-being at Auberge Collection, has sensed a certain drudgery in modern wellness, and designed programs to refocus on joy. “We’ve managed to robotize ourselves, and that’s not how we live a great, vibrant life,” she says. “If you talk to any of the centenarians in the Blue Zone, they’re just joyful



people who practice foundational elements on a daily basis, because our bodies don’t care about trends.” Garcia-Tunon cites research that people who experience joy live an average of 10 years longer, and preaches “joyspotting”—thinking of a recent moment, not involving family or children, that sparked happiness. “It’s about stopping for one second and letting joy bathe your brain,” she says.

I realized I had done this in Costa Rica without prompting. Each morning on my terrace, I watched a hummingbird—nature’s hard-driving optimizer—flitting in and out of an *etlingera* plant, its red blooms as big as a head of cauliflower. I didn’t need to run biomarker tests to feel my blood pressure lowering and serotonin kicking in. Who knows whether I’d added to my years on Earth, but I had at least found a way to make time slow down.

Above: The Ammortal Chamber in Santa Monica Proper Hotel’s Recovery Suite mixes electromagnetic fields, red light, sound, and hydrogen therapies.

Below: Borgo Egnazia in Puglia, Italy, has offered retreats inspired by the Blue Zone in Sardinia.



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The “sleepy girl”
makeup look from
Sandy Liang’s
fall 2026 show.

LOOKING HUMAN IS IN AGAIN

From messy makeup to procedure reversals, imperfection is the new ideal. By Kathleen Hou

A creepy thing to ask a chatbot is: “How to look human?” AI will give helpful tips like “not forgetting to breathe.” It also informs you, the very person with eyes reading this story, that your eyeballs are always located in the middle of the head and that the width of the nose is typically equal to the distance between them (feel free to look at your own reflection to check).

You know how to be human. But how do you continue to *look* human, in this age of terrifyingly adaptive AI, Photoshop, and filters? The past few years in beauty have

been characterized by human intervention in service of an un-human look—overly pillowy lips, puffy faces, complexions buffed to a robot-like shininess, sharply contoured cheeks, the bland sameness of no-makeup makeup, and jutting butts. Now, judging by evidence from runway beauty trends and doctors’ offices, we are back in an era of looking merely mortal.

Part of looking more human comes from what we can call the Great Undoing, seen in the bodies and faces of people across America. You can read stories like “25 Famous People Who Kissed Their Filler Goodbye,” and follow along with



MATTEO SCARPELLINI/LAUNCHMETRICS/SPOTLIGHT

content creators as they get their Brazilian butt lifts and other fillers taken out. “I used to have 10 to 15 percent reversals. Now it’s up to 20 to 30 percent. Many people are reverting back and trying to make their faces more normalized,” says Daniel Gould, MD, a plastic surgeon in Beverly Hills, who saw the trend starting around five years ago across all kinds of aesthetic procedures. When New York City plastic surgeon Melissa Doft, MD, walks me through her morning schedule on a Friday, there are already two revision cases. Darren Smith, MD, a plastic surgeon in New York City, has seen a 30 percent uptick in breast reductions over the past 18 months.

The words that people are using to describe their desires for their faces go beyond just “natural.” “I want to look like my authentic self” is what Beverly Hills facial plastic surgeon Babak Azizzadeh, MD, has heard. “They say that they don’t like it being so obvious anymore,” Smith adds, with his office observing a trend in BBL deflations. “They don’t want their butt to be the first thing people notice.” “I have a lot of patients who are like, ‘Okay, I feel like I’ve gone too far; bring me back,’” Doft says. Sometimes, the realization that they’ve crossed into uncanny valley territory comes from others. “Their faces have been so distorted that their friends and family are asking them, ‘What happened?’” Gould says. Azizzadeh weighs in with a vivid comparison: “It’s like getting that bad tattoo when you’re drunk in the middle of the night and regretting it in the morning. It’s like, ‘Oh my God, what do I need to do about this?’”

The regret can be multifold, because an unnatural appearance no longer just communicates poor taste or an overdose of procedures, but also invites value judgments about a person’s worldview. The so-called “Mar-a-Lago face” was coined to describe the artificial appearance of Trump’s inner circle. When the former secretary of Homeland Security was fired, Slate proclaimed, “Even Mar-a-Lago Face Couldn’t Save Kristi Noem”; Karoline Leavitt’s seeming puncture wounds from what appear to be fresh lip injections, seen in *Vanity Fair*’s December 2025 issue, implied there was nothing natural about “machine-gun lips.” At an awards show in Paris this winter, the infrequently seen Jim Carrey accepted an Honorary César Award. But his appearance was so smooth that an online conspiracy theory began speculating that Carrey himself did not attend, but an impostor. (Someone on Reddit joked of the response, “If I was just a little more insane I too could be tricked into believing everyone who has bad filler is a clone who eats babies.”) His publicist later issued a statement confirming that Carrey was there. “Anytime there’s something in the news or on social media that portrays one of these more exaggerated aesthetics, there’s definitely backlash, and people want to make sure they don’t fall into that category,” Smith says.

During the fall 2026 Fashion Month shows, the desire to look more human was interpreted in an artful way, with makeup artists creating looks that purposefully didn’t look too perfect. This is a hard left from the “clean girl” makeup aesthetic of no-makeup makeup and pulled-back hair (not unlike Alicia Vikander’s beauty look as a robot in *Ex Machina*), popularized on TikTok by celebrities like Hailey Bieber. Collina Strada had models walking down the runway with makeup-simulated latte foam smears above their upper lip. Makeup artist Romy Soleimani created a “sleepy girl” makeup

look using mauve-and-brown eyebrow pencil, to celebrate the blurriness that comes from just waking up.

“Seeing people move away from something that felt very uniform and controlled into something more colorful and individual feels exciting to me. It reminds me why I fell in love with makeup in the first place,” says YSL Beauty makeup artist Sam Visser. In Paris, Visser created a series of high-impact looks for the Gucci show, with gray smoky eyes blown out to the brows and red, glossy lips (makeup a robot could never do or wear). Zoom in on pictures of models like Amelia Gray and Emily Ratajkowski walking the show, and you’ll notice small flecks of eye shadow fallout under the eye or a slight smudge. When I ask Visser if the effect was intentional, he says, “When I do makeup, I am not chasing perfection so much as I am chasing an idea. Imperfections naturally happen during the process, and I tend to leave them in. If mascara gets a little clumpy or an edge becomes slightly smudged, I often like that. There is a realness to those moments that makes the makeup feel alive instead of overly polished. This approach was faster and a little looser. The focus was on the feeling of the look rather than absolute perfection, which creates that sense that the person simply exists in the makeup rather than having been constructed by it.”

As humans, we have to decide how much perfection we want to chase, so that we aren’t subsumed by it. Although many people are opting for reversals, doctors say that most patients don’t want to return to their baseline. “They want to go back to, say, 30 or 40 percent of what they have now,” Azizzadeh reports. He points to a 2004 study that asked subjects to appraise 48 side profile and forward-facing photos of

“In a world where so much is edited, generated, or hyper-controlled, a face that feels alive and expressive becomes much more interesting.”

—SAM VISSER

women and found that the image judged most attractive was a composite of everyone’s features. Unlike what models or even male “looksmaxxers” would suggest, being “average” (and, the study points out, not even being symmetrical) is actually the most pleasing. “When people start having features that are outside the natural average of human beings, some people may think you’re exotic and you may become a model. But once you start having features that are way past the appearance of a humanoid, then you start looking eerie,” Azizzadeh says.

AI itself has even started to course-correct. Some platforms are producing images with pores and acne that make the skin look more real, Gould says. Regardless, there is one thing that AI or doctors or makeup artists can’t take away: the inner essence that makes you, you. “People seem more interested in personality again,” Visser says. “They want to see the person underneath the image. In a world where so much is edited, generated, or hyper-controlled, a face that feels alive and expressive becomes much more interesting.” What a time to be—and look—alive.

It's getting wild in the gym. Here's what to know about the trendiest ways to sweat.

BY KATHLEEN HOU,
KATIE BEROHN,
AND TASHA NICOLE SMITH

THE MODERN WORKOUT GUIDE



THE LOW-EFFORT WORKOUT

There's a new workout that doesn't involve sweat (or very much of it) and that is, somehow, one of the biggest trends in fitness right now. Called a low-effort, or low-impact, workout, it only aims for you to reach 50 percent of your maximum heart rate, according to Laura Quinn, head Pilates trainer at Alo Wellness Club in L.A. Celebrity fans include Hailey Bieber and Lori Harvey. Think slow mat Pilates, "hot girl walks," and yin yoga. "I work with women who might have pummeled themselves into the ground with high-intensity workouts, a busy lifestyle, and no recovery," says Emi Frey, founder of Le Movement Pilates in Chicago. "Then they find low-impact, and they see better results."

Hard-core exercisers may roll their eyes, but unlike hot Pilates or other high-intensity workouts, which studies suggest can sometimes cause significant temporary spikes in cortisol levels, many low-impact workouts reduce levels of the stress hormone. "We're also less likely to have injuries and muscle tears," says Erika Bloom, a Pilates instructor in New York City. However, experts say the most well-rounded routines also include breaking a sweat. "Everybody should be getting out and lifting weights, or taking in higher-intensity work," Frey says. Still, a hot girl walk is certainly healthier than sitting (even if it's only slightly more effort).—Katie Berohn

THE RETRO WORKOUT

Weslande Jean Baptiste, a mother in Cleveland, never used to work out much. That is, until she found Tae Bo videos, featuring the blend of taekwon do and boxing created by Billy Blanks in the '90s. "I was 10 months postpartum and looking for at-home workouts on TikTok," she says. After three days, Jean Baptiste was hooked. Old-school workout videos, including P90X drills from cult-followed trainer Tony Horton and step aerobics led by the late Richard Simmons, are experiencing a resurgence. While some people are sweating in the newest workout classes, there's a subset who are going back to the basics. What's the allure? In an unsettled economy, cost

and accessibility might be driving factors. You can find Tae Bo workouts for free on YouTube. And for \$10 per month, you can access every video on BODi, the home of P90X (plus, they have plenty of free videos available). You don't need to go to a gym or shell out money for fancy equipment.

The classics are also evolving to meet the modern era. P90X has an updated version called P90 Next Generation, which has taken the classic “Ab Ripper X” and plyometric routines and given them a facelift. Wistfulness might be playing into the interest, too. “The children who watched their parents do these workouts at home are now the age that their parents were when they were doing them,” says Ajay Marken, MD, a psychiatrist at NYU Langone Health. The fact that these workouts have stood the test of time also gives them authority of sorts: We know they work.—KB

THE COMPETITIVE WORKOUT

Imagine a cross between a standard triathlon and CrossFit all jammed into a race. This is Hyrox, a first-of-its-kind global fitness competition. There are 61 events this season happening in locations like Bangkok, São Paulo, and Miami Beach. The contest has recently skyrocketed in popularity, with actors like Manny Jacinto and Patrick Wilson competing.

“Hyrox is often described as the marathon of functional fitness,” says Mintra Tilly, Hyrox’s sport concept designer, who says that the workout builds cardiovascular endurance and muscular strength. The race itself is an immersive indoor competition that consists of eight 1-kilometer interval runs, each followed by a different referee-staffed workout station—50-meter sled pushes and pulls, 80-meter burpee broad jumps, sandbag lunges, and more. For amateur athletes, the race usually takes an hour and a half to two hours. (Jacinto finished in an hour and nine minutes.) Participants can run the race alone, but many people choose to compete in teams of two or four. “It’s very high energy,” says Zoe Frank, a registered nurse in Denver, who has traveled to Las Vegas and Phoenix to compete in mixed doubles Hyrox races.

Hyrox is billed as “the fitness race for every body,” and that could be true, depending upon how you train. “Training should combine running with strength and endurance,” Tilly says. Racers are not so much competing against other people as they are testing themselves “against their own personal limits,” she adds. Because the Hyrox structure is the same worldwide, athletes are able to track their progress. “You get some trained athletes and some people who have no idea what they’re getting into,” says Alex Gometz, DPT, a physical therapist and founder of the Prehab training facility in New York. And racers keep coming back for more.—Tasha Nicole Smith

THE ELECTRIFIED WORKOUT

When Sarah Michelle Gellar told me recently in an interview about EMS workouts, I wanted to suit up right away. She also said the magic words: that EMS, or electrical muscle stimulation, was like “doubling up your workouts” and feeling like you were getting twice the benefit from the same moves.

EMS workouts are a newish trend, in which electrodes are placed directly onto muscles—which thus “bypasses the brain and spinal cord and causes a contraction of the target muscle,”

says Sarah Crawford, DPT, a physical therapist in Cincinnati. The method has long been used in physical therapy and rehabilitation for patients who are unable to activate or move muscles themselves. Bruce Lee reportedly used it in the '70s, and you can find it today at Alo Wellness gyms, or schedule a workout via text with the fitness company The Studio EMS. You can also buy a \$3,000 EMS suit online from Katalyst, which includes a three-month training system. With a full suit on, you can stimulate your quads, abs, hamstrings, biceps, and back all at the same time. Suits have intensity levels that can be cranked up or down as you perform your workout of choice, like running, HIIT, Pilates, and weight lifting. Even lifting five pounds can feel impactful, says Alo’s lead EMS trainer, Darci Fistanic. An October 2025 study of 46 exercisers in the *Journal of Exercise Science & Fitness* found that EMS might have some benefits, but that larger studies were needed. Compared to participants who did 25-minute EMS workouts, those who did a 90-minute full-body resistance training program showed better improvements in strength and reduced fat percentages after 20 weeks. But the EMS subjects showed greater reductions in BMI and body weight.

The most compelling part might be that EMS workouts are shorter than an episode of *I Love LA*. They’re generally limited to 20 minutes because of the risk and danger of overtraining. If it sounds too good to be true, Crawford is inclined to agree. While she believes that EMS is not dangerous, according to her, the benefits are not equal to suit-less, old-fashioned working out, because the actions don’t coordinate with the brain. “There’s an area in the brain that gets excited when you decide you’re going to lift,” Crawford says. “That message gets easier and easier to deliver the more it’s practiced. When we use electrical stimulation to assist in

“You get some trained athletes
and some people *who have no idea*
what they’re getting into.”

—ALEX GOMETZ, DPT
Physical Therapist and Hyrox Trainer

that motion, we aren’t getting as good of a circuit response.” Her ideal candidate: “If you’re a sedentary person, if you’re somebody who has not exercised in a long time and can’t tolerate load, it’s a good place to start.”

Fistanic notes that those who are pregnant or have pacemakers should not use EMS suits. But she also argues that EMS’s ability to bypass the brain is a plus for people unable to access their brain-body connection. There is one low setting on her suit that she compares to feeling like tapping therapy, and clients have said it helps with depression and anxiety. Fistanic used to teach pre- and post-natal Pilates, and is aware of how the pelvic floor is affected after pregnancy. “I turn on the EMS and they just start crying. ‘I never thought I was ever going to be able to feel that feeling again,’” she has heard. “It’s nice to get somebody shredded for a movie or for the runway. But to work with people who have had injuries or with mothers who have just given birth is a gift. They deserve to feel good again.”—Kathleen Hou

HAUTE CULTURE

Chanel's Yana Peel is officiating the marriage of high art and high fashion.

BY VÉRONIQUE HYLAND



Left: Yana Peel. Right: Klára Hosnedlová's *embrace* installation (2025) for the Chanel Commission in the hall of Hamburger Bahnhof, Berlin.

Yana Peel gets a lot of work done on trains. Sitting in her London office, double-C buttons glinting from her black-and-white sweater and star-shaped earrings sparkling in her ears, she tells me that the Eurostar trip to Paris is “a very happy zone for me...When I was with Hans Ulrich [Obrist] at the Serpentine Galleries, we would say, ‘Never complain if you’re on a train.’”

It makes sense that Peel would be most comfortable in motion. Her work as the president of arts, culture, and heritage for Chanel requires her to not only cross a dizzying number of latitudes and longitudes, but also traverse genres, overseeing the house’s involvement in visual art and culture. One day you’ll find the peripatetic Peel in conversation with Misty Copeland at Davos; the next, speaking at the Aspen Ideas Festival with playwright Anna Deavere Smith. In the mode of Gabrielle Chanel, who was friends with (and, in some cases, a patron to) artistic figures like Picasso, Stravinsky, and Diaghilev, she feels comfortable moving between worlds.

Peel often finds herself citing the Andy Warhol quote “Good business is the best art.” Russia-born, Canada-bred, she has a finance background and worked at Goldman Sachs. Post-Goldman, she quickly made inroads into the art and nonprofit spheres, cofounding the Outset Contemporary Art Fund, a nonprofit that connects artists with patrons, and



PEEL: GERMAN LARKIN/CHANEL; GALA, DALI, AND CHANEL: AUDREY JAMES FIELD/CHRISTIE'S; HOSNEĐLOVÁ'S *EMBRACE*: VIKTORIEŠKA/ISSUES; WERKLE: GÖTTSCHE LOWE; KOPPEL: JAMES HAMILTON/LOVE; CHANG: JAMES HAMILTON/LOVE; KAPLAN: JAMES HAMILTON/LOVE; KATZ: JAMES HAMILTON/LOVE; KRISTOFFEL: JAMES HAMILTON/LOVE; LARSEN: JAMES HAMILTON/LOVE; MANNING: JAMES HAMILTON/LOVE; MONTGOMERY: JAMES HAMILTON/LOVE; NICHOLS: JAMES HAMILTON/LOVE; OBRIST: JAMES HAMILTON/LOVE; PEEL: JAMES HAMILTON/LOVE; RICHARDS: JAMES HAMILTON/LOVE; SHERIDAN: JAMES HAMILTON/LOVE; SMITH: JAMES HAMILTON/LOVE; TAYLOR: JAMES HAMILTON/LOVE; WATSON: JAMES HAMILTON/LOVE; ZEIDLER: JAMES HAMILTON/LOVE.



Above, from left: Gala and Salvador Dalí with Gabrielle Chanel at La Pausa in 1938; the cloister at La Pausa.

the live debate platform Intelligence Squared, which hosts discussions on various subjects. She also served as the CEO of the Serpentine Galleries from 2016 to 2019. When she joined Chanel in March 2020, she found a way to make the arts feel close to home in a socially distanced time by starting the *Chanel Connects* podcast. “It emerged from a time where everyone would take your call” since so many people were at home, she says of the project, which marked its fifth season last year. “Chanel [could be] connecting you from your kitchen to the director of the British Museum or Tilda Swinton in her home.” The podcast has since taken on new dimensions, expanding to a live event at the Guggenheim with Peel in conversation with artists Sarah Sze and Julie Mehretu.

Peel’s passion for getting art out into the world is evident in projects like *The Window*, a digital installation in the, yes, window of Chanel’s global headquarters in London’s Mayfair district; and public screenings of a video-based artwork at New York’s High Line. “That idea of art for all is really important to me,” she says. Local impact is also crucial. For example, Peel helped develop the *Chanel Arts & Culture* magazine,

“That idea of *art for all* is really important to me.”

—YANA PEEL

which launched this past summer in 23 independent book and magazine stores, including Casa Magazines in New York City, with features on artists such as Tracey Emin and an interview with photographer Stephen Shore.

Unlike some other major luxury houses, Chanel does not have its own dedicated museum. Instead, the house’s Culture Fund makes it a point to work together with established institutions, including the National Portrait Gallery in London and the Centre Pompidou in Paris. At the former, a project titled *Reframing Narratives: Women in Portraiture*

focused on increasing the number of women represented among the institution’s portraits. (It is now up from about a third in 2020 to nearly one half today.) And at the latter, they have worked to expand acquisitions of contemporary Chinese art, with a special concentration on work by female artists.

There is no commercial mandate to her work, Peel says. Rather than enlisting artists to create fashion pieces or design runway show sets, she wants to help them to...make art. She thinks of Chanel as “a house that can create time and space and extend the luxury of resources and long time horizons to artists, to institutions, and to the audiences they serve.” The biannual Chanel Next Prize honors 10 contemporary artists across countries and disciplines, while CalArts is playing host to the Chanel Center for Artists and Technology, which promises to give students access to digital resources. But, refreshingly, Peel is just as interested in figures like punk-era artist Linder Sterling as she is in emerging talent. When I ask what qualities put an artist on Chanel’s radar, she says, “It’s not an age thing. It’s a psychographic.”

Peel also oversees the house’s heritage sites and *patri-moine*, or cultural heritage. One of those sites, La Pausa, Gabrielle Chanel’s former home in the South of France, recently underwent a restoration by starchitect Peter Marino. “It was five years of intense work to make it feel like Gabrielle Chanel had just left,” Peel tells me. The Riviera-side residence was a gathering place for artists in the 1930s, with Dalí using it as a painting studio at one point. The questions Peel’s team asked themselves, she says, were “How do we imbue this heritage site with the spirit of its founder? And how do we bring the spirit of the people who used to inhabit it really freely, without any rules about what to wear to dinner or who would be seated where?” She adds, “It was an amazing year of role-playing in terms of ‘What would Gabrielle have wanted?’” A literary retreat hosted by Merve Emre and a performance by members of the Pina Bausch dance company were among the delights on offer. But as usual, Peel is one step ahead, the proverbial lightbulb appearing over her head: “Maybe we should put in a music residency!”

Koyo Kouoh,
photographed
in 2024.



Koyo Kouoh's Lasting Legacy

The *visionary curator* will make history at this year's Venice Biennale—a year after her death. By Alexis Okeowo

When the artist Wangechi Mutu first saw the late curator and thinker Koyo Kouoh in person, Kouoh was on a bridge in Venice. It was a sunny day, and she was wearing a striking jacket that looked like it was made from *shuka*, the traditional red-and-blue cloth worn by the Maasai people in East Africa. “I remember seeing this person’s energy in this gorgeous red jacket. It was just so elegant,” Mutu says. A friend introduced them on that bridge; it was during the 2015 Biennale, when artists from Africa and the diaspora, Europe, the US, and other countries converged on the festival’s national pavilions.

Almost a decade later, at the height of her career, Kouoh herself was chosen to be the curator of the 2026 Venice Biennale. She began work on the show in October 2024, shaping the main exhibition, titled *In Minor Keys*, with a focus on quiet and reflection. But mere months later, she was diagnosed with cancer and died shortly afterward in May 2025 at the age of 57. Now, as the Biennale approaches, the organizers have ensured that Kouoh’s vision, and her dynamic legacy in the art world, will still be infused through the festival.

Kouoh was the first African woman to curate the Venice Biennale. The 111 artists, collectives, and organizations Kouoh chose for *In Minor Keys* came from places as far-flung as Nairobi, New Orleans, Kingston, New Delhi, Beirut, and Bangkok, and many were her longtime collaborators. “It’s really a family gathering,” says Fatima Bintou Sy, a curator and the director of programs at Raw Material Company, a cultural organization that Kouoh founded in Dakar, Senegal. “The artists she has chosen are really about people and practices that have been ignored by the global art market for a very long time.”

Kouoh was always on the move. She was born in Douala, Cameroon; spent some of her youth in Zurich, Switzerland, where she studied business administration in college; and then moved to Dakar in her 20s with her son Djibril. She also eventually shared a home with her husband Philippe Mall in Basel and became executive director and chief curator of the Zeitz Museum of Contemporary Art Africa (MOCAA) in Cape Town in 2019. After starting Raw Material Company in 2008, Kouoh

became known as a champion of building art institutions and supporting women artists in Africa. “She was a deeply dedicated and brilliant person. She was erudite,” Mutu says, adding, “She wanted to build art communities so that artists could support others.” As Kouoh’s profile rose in Europe, she advocated for the inclusion of African and diaspora artists. “She knew that her visibility was rare in this upper echelon of the art industry,” says Thomas Girst, an art historian and global head of cultural engagement at the BMW Group. “It takes more energy and passion to make your voice heard. The things she stood for were not as established as they are now.”

Mutu agrees: “She loved Africa. She didn’t lean on Europe as the blueprint. She was very clear that we have the ingredients, we have the recipes, and we have the capabilities—and we are ready to do this work.” She credits Kouoh with taking Zeitz MOCAA, the largest museum dedicated to contemporary art from Africa, from a museum that had a reputation for not engaging with local artisans and Black communities to



American sculptor Nick Cave's *Amalgam (Plot)*, a bronze representation of racial violence.

“She loved Africa. She didn’t lean on Europe as the blueprint. She was very clear that we have the ingredients, we have the recipes, and we have the capabilities.”

—WANGECHI MUTU

a well-regarded institution. Many view Kouoh’s acclaimed show *When We See Us: A Century of Black Figuration in Painting* as a highlight of her career; the exhibit featured 120 artists and celebrated the beauty of the African gaze.

Touria El Glaoui worked with Kouoh on starting the global contemporary African art fair 1-54 almost 14 years ago and says that Kouoh didn’t want to teach people the basics of contemporary African art, but rather “shift the center of gravity of contemporary art so that Africa was at the center,” El Glaoui says. Her friends tell me how much fun it was to be around Kouoh. “We had parties, we danced, we drank,” Ghanaian artist Godfried Donkor says, laughing. “She loved to cook and host massive dinners.” At her house in Basel, Kouoh often hosted friends from Italy, Spain, Ghana, Nigeria, Senegal, and Morocco. “She was exactly what I was looking for—to celebrate life with, to have deep, meaningful discussions with, to have a smoke with, to have a drink with, to roll your eyes with when it comes to the international art circus,” Girst says.

Nigerian artist Otobong Nkanga describes Kouoh as straightforward and as someone who knew what she wanted. “You either liked her or you didn’t, and she didn’t really care,” Nkanga tells me. “She cared about artists.” Nkanga felt supported to be free whenever she worked with Kouoh on an exhibition. Laetitia Catoir, a senior director at the gallery Thaddaeus Ropac, says, “She opened the doors for younger people, but she really also brought in an entire generation of artists who were working for a long time on the African continent and finally got recognized.” As both the opening of the Biennale and the one-year anniversary of Kouoh’s death approach in May, her friends and collaborators expect a celebratory mood in Venice. As Donkor says, “The spirit of Koyo will be everywhere.”

Kana Kakwa by Kenyan painter Kaloki Nyamai, who will exhibit work at the 2026 Venice Biennale.



THE PASSION OF FRIDA & DIEGO

The beloved artists' story finds new life on the Metropolitan Opera stage this month.
By Véronique Hyland



Jon Bausor (left) and Wilberth Gonzalez at work on the costumes.



Carlos Álvarez as Diego Rivera and Isabel Leonard as Frida Kahlo.

Underneath Lincoln Center lies a labyrinth of concrete pathways, a hidden superhighway for those who keep the city's cultural ecosystem humming. Ballerinas in leg warmers strut in one direction, chattering Juilliard cliques in another. If you take the exit for the Metropolitan Opera, you'll go from an unassuming stage door to being wrapped in the red velour embrace of its modernist lobby. But several flights up, in a sprawling costume shop, is where the real magic happens.

Brushing past garment racks marked *Turandot* and *Kavalier & Clay*, costume and set designer Jon Bausor shows me some in-progress creations for *El Último Sueño de Frida y Diego*, a production composed by Gabriela Lena Frank with a libretto by Nilo Cruz. In a story that upends the Orpheus and Eurydice myth, a star-crossed Frida Kahlo (Isabel Leonard) and Diego Rivera (Carlos Álvarez) traverse the lands of the living and the dead.

Bausor and co-costume designer Wilberth Gonzalez visited Mexico City to see Kahlo's former home, Casa Azul, where pieces from her

wardrobe are on display; Casa Roja, which showcases some of Frida's garments and jewelry; and Museo Casa Estudio Diego Rivera y Frida Kahlo, which provided inspiration for the puppets. They also traveled to her mother's hometown of Oaxaca, where they bought intricately embroidered rebozos, huipils, and tlacoyales (hair adornments) crafted by local artisans, to be used as chorus costumes. They were made by "muxes, third-gender people, creating these authentic embroidered blouses," Gonzalez says. Mexican craftspeople also created masks for the Day of the Dead sequences.

"Fortunately for us, Frida's dressing is very theatrical. We didn't have to exaggerate anything," Gonzalez continues. "I've always thought that Frida was the first performance artist," Bausor adds. "She had this sense of dressing herself and curating her image more than anybody else. Even sonically—she had bells on her boots!"

If anything, their biggest challenge wasn't scaling up Kahlo's image to suit the opera's grandness; it was grappling with the iconography that fashion, beauty, and pop culture have been in thrall to for so many decades. Some of that was about embracing her stature. "To ignore it, I think, would have been silly," Bausor says. "We're trying to put her on the stage in a way that she'll be recognizable to people." Gonzalez adds, "Frida has become almost too iconic.

The eyebrow is mentioned instantly, but there are so many more aspects of her clothes that are so important and true to her culture. Yes, we have the beautiful, colorful things, but we also have a lot of the underpinnings, to show all the pain that she went through."

Gonzalez is referring to the artist's disabilities, resulting from both childhood polio and a bus accident she sustained at age 18. Suffering from chronic pain and often confined to her bed, she used clothing to detract from her limita-

The set design, Bausor explains, is "leaning into a kind of modern echo chamber of her work. The walls are made of a plastic-y gauze that looks like scaffolding net that Diego would have used while he was painting his frescoes, but also [resembles] the gauze that might have wrapped Frida's wounds. There's a mirror, like she had on her bed, above the stage, that allows you to see the images from above as though it's heavenly, but it's also the way that she viewed the world for half of her life."

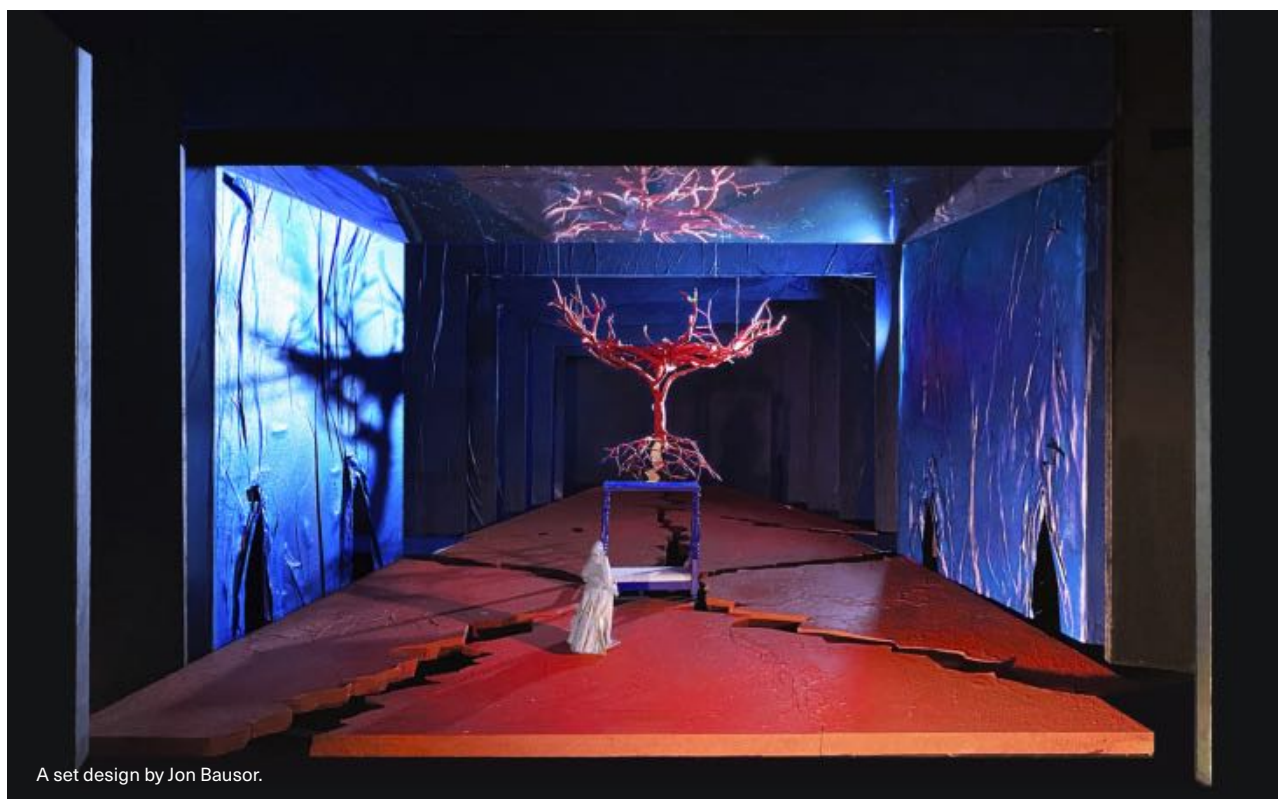
"I've always thought that Frida was the first performance artist. She had this sense of dressing herself and curating her image more than anybody else."

—JON BAUSOR, COSTUME AND SET DESIGNER

tions. "We built the costumes from the inside out, like an X-ray," Bausor says, explaining the way they mirror Kahlo's clothing-as-armor MO.

Both the costumes and the set drew from imagery that echoes throughout Kahlo's paintings: trees, veins, and cracks. "She's plugged into, effectively, her lifeblood, and then she sheds that skin into something that's colorful," Bausor says, showing me a sketch of the character in full warrior mode. Rivera's artwork also played a role; the figures in his murals come to life through dancers who are painted to look as if they've emerged from drying plaster.

Opera and classical music have undergone an unlikely rebranding in recent years, whether it's Rosalía pulling from both genres on her hit album *Lux* or Harry Styles including a string orchestra on *Kiss All the Time*. *Disco, Occasionally*. Gonzalez hopes that this production will help draw a younger and more diverse audience to the medium. "Having Mexican culture represented onstage as an opera at the Met, and having it be in Spanish," Gonzalez says, "is so thrilling, and, for me, a very exciting part of bringing new audiences to it and saying, 'Hey, look, we can be a part of this.'"



A set design by Jon Bausor.



LIGHTS CAMERA BILLIE

The pop powerhouse is taking her
latest tour from the *stage to the
screen with James Cameron.*

Story by SUZY EXPOSITO
Photographed by WILLY VANDERPERRE
Styled by PAUL SINCLAIRE

Hooded scarf, SAINT LAURENT BY ANTHONY VACCARELLO. Pants, ADIDAS ORIGINALS. Hat, '47 BRAND. Earring (on hat), MASSIMO IZZO. Clip, VAN CLEEF & ARPELS. Brooch, VERDURA. Brooch, SEAMAN SCHEPPS. Shoes, MIU MIU.



Hooded scarf, SAINT LAURENT
BY ANTHONY VACCARELLO. Hat,
'47 BRAND. Brooch, VERDURA.
Brooch, SEAMAN SCHEPPS. Clip,
VAN CLEEF & ARPELS. Earring
(on hat), MASSIMO IZZO.



Dress, MARC JACOBS.
Brooch, VERDURA.





JAMES CAMERON KNOWS A STRONG FEMALE lead when he sees one. The Academy Award-winning filmmaker spent decades making high-octane movies powered by the electric, resistant spirit of women—whether it was stone-cold Sigourney Weaver in 1986's *Aliens*, Kate Winslet's gutsy teen debutante in the 1997 blockbuster *Titanic*, or Zoe Saldana's cerulean warrior princess in the *Avatar* series. For his latest project, Cameron set his sights on a new, nonfictional kind of heroine: a ballsy androgynous pop star in basketball shorts.

Coming May 8 to theaters nationwide, Billie Eilish's concert film *Hit Me Hard and Soft: The Tour (Live in 3D)*, which she codirected with Cameron, sees her commanding the stage in Manchester, England, while on her latest run of shows in 2025. In the teaser trailer, confetti flies and neon shocks of light cut through Eilish's silhouette as she leaps and bounds mischievously across the stage—a Marvel character in the flesh, shot entirely in 3D. Frenzied cries of girls rip across the airwaves as she leans back and unfurls an impish grin to the crowd, eliciting an even louder burst of screams.

On a visit to the Paramount Studios lot in Hollywood to meet the 10-time Grammy-winning singer, I spy her before she sees me. Wearing an oversize Smashing Pumpkins tee and sweats—along with a walled-off, un-fuck-with-able stare—she and her bodyguard are circling the lots outside as they take her gray pit bull, Shark, for his lunchtime walk. A little while later, we meet inside the invite-only movie theater, where her publicist hands each of us a pair of 3D glasses to watch the trailer. Afterward, as the surround sound bombast and the bright lights fade out, and the aquarium-blue lights come on above us, Eilish settles in to talk, sprawling across two of the seats, her legs hanging over the armrest. We're only a few minutes into our conversation when around the corner, Shark takes a heaping dump on the carpet and then trots over to Eilish, taking what can only be described as a victory lap. "Bro! Shark! That's bad behavior!" Eilish says, a little embarrassed. She shakes her head and ruffles Shark's velveteen ears. "He's so well-trained. He knows better, but he didn't today!"

Eilish didn't initially plan to shoot a concert film for this tour—much less one that follows her so closely behind the scenes as she hangs out with friends, does physical therapy, or cries in the greenroom. Her previous concert film, *Happier Than Ever: A Love Letter to Los Angeles*, was directed by Robert Rodriguez and Patrick Osborne and featured animated elements, à la *Who Framed Roger Rabbit?*, which added whimsy and made up for the fact that it was filmed in a vacant Hollywood Bowl at the height of the pandemic. Before that, director R. J. Cutler had closely documented her adolescence and the making of her sensational 2019 debut album, *When We All Fall Asleep, Where Do We Go?*, for the film *Billie Eilish: The World's a Little Blurry*.

"At first I was like, 'I don't want to do a documentary,'" she explains. "I shot a documentary when I was 15 to 18, just being filmed for three years straight....I'm so private about my actual life now."

But then Cameron came calling. Eilish got his pitch for the film from her mom, actor and activist Maggie Baird, who founded the LA nonprofit organization Support + Feed, which distributes plant-based meals to unhoused communities and others struggling with food insecurity while lowering the carbon footprint. "Usually, things go through the team and

the managers," Eilish says. "But it was literally my mom who told me, 'Hey, James Cameron has been really obsessed with your show from afar.'"

Eilish is based in LA, a hop, skip, and a jump from Hollywood—and from Highland Park, the northeastern neighborhood where she grew up. The 24-year-old was raised in a wildly creative family. Her parents, a carpenter and a teacher, also worked as part-time actors, and homeschooled Eilish and her older brother, the Grammy-winning producer and singer-songwriter Finneas O'Connell, shuttling the kids between various music, acting, and dance classes. Eilish tells me, though, that she's just learned how filmmaking actually works. She's spent the past few weeks with Cameron in his Manhattan Beach production studio, Lightstorm Earth, where

"I came to admire and respect her drive as an artist. How she manifests her artistic goals, not just to create beautiful music, but *also to be a great performer.*"

—JAMES CAMERON

they've been meticulously splicing concert footage with the goal of delivering an action-packed viewing experience. "We thought, 'Why don't we just film stuff backstage to have it?'" James was holding this enormous 3D camera this close to me," she says, pinching her fingers in front of her nose. "He was the one interviewing me. He's the one asking me questions. And then I thought, 'This really does add a lot!'"

On the phone, Cameron says he knew of Eilish's star power onstage. But when he sat in on her first performance in Manchester, he realized her potential as a filmmaker, too. "I came to admire and respect her drive as an artist," Cameron tells me. "How she manifests her artistic goals, not just to create beautiful music, but also to be a great performer. She was really the architect and creative guiding force on her show. She had conceived it so she would be in the center of the audience and play to all four quadrants. It's quite remarkable: She runs like a maniac from one end of the stage to the other, from side to side. She's all over the place, and the way in which she engages with her audience at the show is phenomenal." Watching her, he says, "It occurred to me that she and I should codirect this film."

Finneas says he was tickled by Cameron's presence at the shows. "I got to watch him watch the show, which was really impressive," Finneas recalls of the show in Manchester. "He was watching, like, 16 monitors at the same time, wearing 3D goggles. And because of the way 3D works, he had to center his head in front of each monitor that he was looking at, so he was dancing and bobbing, moving around. He's an incredibly fast, passionate, and hardworking dude."

A superhuman work ethic is something both Cameron and Eilish share. Still, Eilish has said her past tours were arduous, imposing a physical toll on her body. She incurred a hip growth plate injury while practicing for a hip-hop dance competition as a teen, and later learned that she suffers from hypermobility, a connective tissue disorder that comes with

Shirt, BOTTEGA
VENETA. Necklace, VAN
CLEEF & ARPELS.



Coat, DIOR. Pants,
ADIDAS ORIGINALS.
Shoes, LOEWE.



Pullover, CHANEL. Shirt,
EGONLAB. Hat, '47
BRAND. Brooch,
SEAMAN SCHEPPS.
Brooch, VERDURA. Clip,
VAN CLEEF & ARPELS.
Earring (on hat),
MASSIMO IZZO.





Opposite: Coat, SAINT
LAURENT BY ANTHONY
VACCARELLO. Hat, '47
BRAND. Brooch,
VERDURA. Clip, VAN
CLEEF & ARPELS.

This page: Peacoat,
BALENCIAGA. Pants,
ADIDAS ORIGINALS.
Shoes, LOEWE.



bouts of chronic pain. Her last tour, in particular, came with a few injuries. She sprained her ankle in Manchester, on the night that Cameron first joined the crew to start shooting the concert film. Earlier in the tour, during an October 2024 stop at New York City's Madison Square Garden, she tumbled down the stairs while exiting the stage and got a chunky bruise on her thigh. At a show in Miami, she fell when a man yanked her by the shirt; at another show, this time in Glendale, Arizona, a fan pelted her with a necklace while she was singing. "See these scrapes on my hands? That is from the fans," Eilish says in the film.

But she tells me the hardest thing about her latest tour was the fact that she'd performed almost all of it without Finneas onstage with her. Together, the two are a multidisciplinary pop powerhouse, who have cleaned up for years at the Grammys and the Academy Awards, becoming the youngest two-time Oscar winners for the songs they wrote for 2021's James Bond film *No Time to Die* and 2023's *Barbie*.

"When you're in a room with thousands of people singing back to you the lyrics that you wrote alone about something specific to you?...*It's the most magical thing in the world.*"

"It was a few years in the making," says Eilish of her decision to tour without her brother, who has released an EP and three albums on his own, including *For Cryin' Out Loud!* in 2024. "We got so busy that we would only see each other right before going onstage," Eilish says. "Finneas and Andrew [Eilish's touring drummer], who were the only band members I had back in the day, performed on some sort of platform that was hard to leave. Finneas was stuck in a tower—like Rapunzel! He never said it, but I was feeling like, 'You have more to be doing than being my band member in the back.'"

Although fans have speculated about the nature of his absence, both Eilish and Finneas tell me that her touring solo was a mutual decision. In the film, Eilish can be seen tearing up at a letter from her brother wishing her luck on their first tour apart. Finneas dropped by a few of Eilish's shows for moral support—and eventually joined her onstage to sing. "It's basically true that I don't like touring, but I love the show part of it," Finneas says. "And I love being around Billie. This past year, when she would be on tour for months, I missed her a lot."

"I heard somebody say, 'Did you guys hear Finneas and Billie had a falling-out?'" Eilish says. "Finneas and I have never and will never have a falling-out, ever in our lives. We'll get in the biggest fucking fight you've ever heard of in your life...and five minutes later, we're back, laughing and making music. It's sibling shit. There's nothing else in the world like sibling relationships."

She later muses, "If I never saw Finneas at all, I might literally never make a song again..." She trails off, seemingly considering the flip side of that closeness. "But how do we move on and have separate lives?"

Eilish says she had to muster the strength to go it alone for the first time. She brought friends along, old and new, as opening acts for her shows, including her partner Nat Wolff and his brother Alex, The Marias, Towa Bird, Ashnikko, Lucy

Dacus, and Young Miko. She also indulged in family road trip staples—"I love that kind of shit," she says. She stopped by a pottery-making class in Tulsa, embarked on a zip-lining excursion in Austin, and signed up for a ropes course in Australia. "I advocated for not being gone for longer than four weeks at a time without a break," she says. "Performing is my actual favorite thing in the world to do. So when I feel like I don't like it? That's when I want to recalibrate so I can enjoy it again."

Eilish and Finneas came together at the Grammys in February, where their *Hit Me Hard and Soft* B-side, "Wildflower," won Song of the Year. "It was a miracle," she says. "Finneas and I thought it would be an underrated song. It was one of my favorites, but I was like, 'This isn't gonna be the hit. It's a freaking guitar ballad!'"

Cameron tells me he was drawn to "Wildflower," too, while cutting concert footage. He says her performance of it is the standout moment in the film. "I'm very, very fond of

"Wildflower," Cameron says. "I mean, I like the up-tempo songs too, where she's bouncing around like a crazy whirling dervish. But it's one of the most beautiful scenes in the film. Everybody lights up the stadium with their phones; it's almost like 10,000 candles get lit. We were blessed to have an amazing camera operator, a young guy named Cole Peterson, 22 years old, up there with a gimbal camera arched around Billie. She sustains these notes that are just phenomenal in that song. I think of them almost as operatic arias. It's very beautiful."

Recalling the scene, Eilish demonstrates her vocal melisma from the song for me. (She adds that she listens to herself on Spotify more than any other artist, coming in at number one on her own year-end Wrapped list: "My friends make fun of me," she says, but "I'm sorry, I make the music I want to listen to.") "When I wrote the melodies for 'Wildflower,' I remember thinking, 'These are fucking sick and I don't know if people are gonna get it,'" she explains. "I've always been really inspired by Arabic singers—my dad and I have bonded over our love for Arabic music. Like, I freaking love [Lebanese singer] Nancy Ajram. She's one of my favorite singers."

It's in those moments of musical reverie that Eilish indulges her more romantic side. She says her favorite movie of Cameron's is *Titanic*, with a wistful sigh. "I hate to be so on the nose, but it's a beautiful movie. There was like, me before I watched that movie, and me after I watched the movie. My friends and I watched it when we were 12, and it was the first day that I decided I would start swearing."

Eilish has a fierce rebel spirit. Upon accepting her latest Grammy Award in February, she riled up conservative politicians and commentators when she spoke out against the escalating ICE raids, stating, "No one is illegal on stolen land." And when she appeared at the *WSJ Magazine* Innovator Awards in October, she openly challenged billionaires in the room, including Meta's Mark Zuckerberg and *Star Wars* creator George Lucas, to part with

CONTINUED ON PAGE 100

HAIR BY BENJAMIN MOHAPLAT; BENJAMIN SALON; MAKEUP BY EMILY CHENG AT THE WALL GROUP; MANICURE BY ERIN LEIGH MOFFETT AT ART DEPARTMENT; SET DESIGN BY LOGAN RAUHUT; PRODUCED BY 138 PRODUCTIONS.



Peacoat, BALENCIAGA.

Beauty Tip: Indulge in the warm and spicy notes of pink peppercorn, cedar, and musk in EILISH FRAGRANCES Eilish No. 3 Eau de Parfum (\$82).

Broad Strokes



Photographed by DANIEL ARCHER
Styled by GRO CURTIS

Channel a *modern-day Peggy Guggenheim*
with artful, eccentric clothes and accessories
that are the *antithesis of quiet luxury*.

Opposite: Bag, ALAÏA.
This page: Coat, sunglasses,
shoes, BOTTEGA VENETA.





*This page: Handbag, DOLCE & GABBANA.
Opposite: Shirt, trousers, HERMÈS.*







Opposite: Shirt, skirt, necklace, belt,
sandals, MICHAEL KORS.
This page: Bucket bag, LOEWE.



*This page: Shoes, PRADA.
Opposite: Blouse, LOUIS VUITTON.*





Necklace, BOUCHERON.

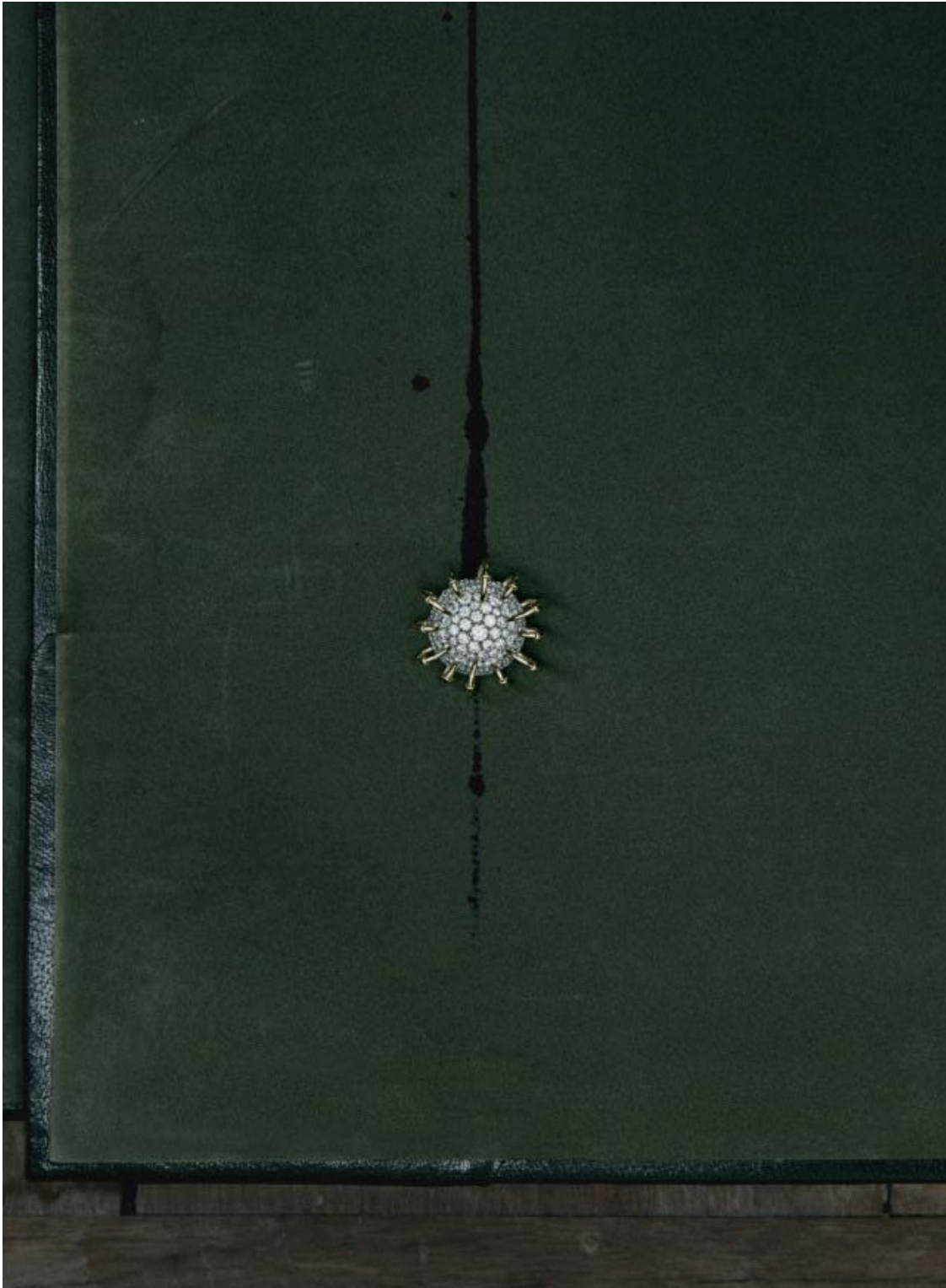


Dress, mules, LOEWE.



*This page: Pumps, GUCCI.
Opposite: Jacket,
shirt, skirt, sandals, FENDI.*





This page: Brooch, TIFFANY & CO.
Opposite: Dress, sweater, shirt, scarf, MIU MIU.

HAIR BY WERNER AMOBT AT JULIAN WATSON AGENCY, MAKEUP BY LAURA DOMINIQUE AT LIBERTE, MANICURE BY MAGDA STACHURA, CASTING BY ROSIE VOGEL, MODEL ANNA ROBINSON AT NEXT MANAGEMENT, SET DESIGN BY CLARA LASAGNA, PRODUCED BY THE CURATED.



DISCOVER AND PLAY→
“Each of these looks can inspire someone to play with their makeup. Once your skin, which is your canvas, looks great, you can build a look according to your style, mood, or impulse,” Philips says. “A pastel eye shadow might be the start of a discovery of a whole range of cheek, eye, or lip products to play with.”

Pure PROVOCATION

Peter Philips's first big break in beauty came courtesy of Mickey Mouse. On a Sunday afternoon shoot with fellow Belgian photographer Willy Vanderperre, the Christian Dior Makeup creative and image director drew a grinning, open-mouth cartoon of the iconic character onto the face of a male model. Juxtaposed against the dark styling, the surprising contrast catapulted Philips into stardom. Reunited over the course of two days for ELLE, the pair created a portfolio of beauty looks once again focused on shocking touches.

Photographed by WILLY VANDERPERRE

Styled by PAUL SINCLAIRE

Try Dior Forever Skin
Wear, Diorshow On
Stage Crayon in Black,
and Diorshow Mono
Couleur in Denim.
All, DIOR MAKEUP.
Top, CHANEL.



→MAKE THINGS

How did Philips create these embroidered brows? "I like to craft stuff," he says bashfully. "I carry little things in my kit, and when the moment is ready, I can make things."

Try Dior Forever Skin Glow and Diorshow 5 Couleurs in Denim. All, DIOR MAKEUP.

Headpiece, STEPHEN JONES FOR RAHUL MISHRA.
Earrings, BOUCHERON.



Try Dior Forever Skin
Wear and Diorshow 5
Couleurs in Pied-de-
Poule. All, DIOR MAKEUP.





ACCENT THE FACE

“Looking at these images together, the great-looking, luminous skin feels like a *fil rouge* that connects these portraits. Each one has a twist, almost as an accessorization of the face,” Philips says.

HAIR BY LOUIS GHEWY AT MA - TALENT, MAKEUP BY PETER PHILLIPS AT DIOR BEAUTY, MANICURE BY DELPHINE AÏSSI, CASTING BY SAMUELLE LUIS KHAN AT FUSION MODELS, AND SENG KHAN AT WOMEN MANAGEMENT; STYLING BY SENG KHAN AT WOMEN MANAGEMENT; PRODUCTION MANAGEMENT, CHOL KHAN AT FUSION MODELS, AND SENG KHAN AT WOMEN MANAGEMENT; PRODUCED BY SIMON MALYINDI AT 138 PRODUCTIONS.



Opposite: Try Dior Forever Skin Wear, Dior Backstage Rosy Glow Stick in Rosewood and Cherry, and Diorshow Stylo in Matte Mint.

This page: Try Dior Forever Skin Wear, Diorshow 5 Couleurs in Khaki, and Dior Addict Lip Glow Oil in Raspberry. All, DIOR MAKEUP.

Opposite: Jacket, hat, JEAN PAUL GAULTIER.

This page: Jacket, earrings, CHANEL.

some of their wealth. “If you’re a billionaire, why are you a billionaire?” she asked the crowd. “People need empathy and help more than ever. Especially in our country....If you have money, it would be great to use it for good things, maybe give it to some people that need it.” Her speech wasn’t just lip service. That same night, it was announced that she had pledged \$11.5 million of the revenue from her last tour, which reportedly amounts to a little less than a quarter of her net worth, to multiple charities and organizations. (She raised the money by selling special “Changemaker” tickets to fans who wished to pay a little extra to help combat food inequality and the climate crisis.)

“I was raised like this,” explains Eilish of her comfort with speaking out. “When you have this insane platform that you can use to advocate for people, but you’re not advocating for people because you don’t want to be controversial?” she says, petting Shark as he snoozes peacefully in the seat between us. “Why is it controversial to step in when someone’s getting bullied and try to stop it? Yeah, you’re probably gonna have to deal with some problems, but that doesn’t mean you shouldn’t do it.”

In spite of her critics’ best efforts to tamp down her fighting spirit, what keeps her coming back to the public eye is the camaraderie she shares with her fans through her songwriting. “What I am going through actually isn’t just me, it’s everyone,” she says. “‘What Was I Made For?’ was such an intimate little window into my feelings. And in my head, I feel like, ‘Oh my God, I’m the only person who feels this way.’ And when you’re in a room with thousands of people singing back to you the lyrics that you wrote alone about something specific to you? And they have their entire own relationship to it? It’s the most magical thing in the world. So I make art and music to reach people, to help people.”

The concert film shines a light on those fans, whether they’re in sleeping bags outside the venue or sobbing at the barricades. Many are interviewed in the film, sharing stories of the songs that resonated most with them—songs about survival, loneliness, depression. Many of them arrived dressed in a tomboyish style similar to Eilish’s, citing her as the key to unlocking new avenues for their gender expression.

“Setting aside the quality of the songwriting, the emotionality and all—for her fans, it’s the fact that they grew up together,” Cameron says. “They’ve been through the teenage wars, and she was there for them. They watched her go through things, and they watched her turn it into art. Not just girls, but a lot of guys, too. There’s zero objectification, 100 percent identification. She says, ‘I’m going to wear my loose clothes. I’m going to be comfortable in my own skin, not as some virtuous role model, but to be a model of truthfulness to oneself.’”

For Eilish, being true to herself means giving credit where it’s due. “I’m not the first person who’s worn baggy clothes,” she says of her wardrobe, citing inspirations like Harlem fashion influencer Bloody Osiris and hip-hop icons Tyler the Creator and Missy Elliott. But she also craved the freedom of movement afforded by these clothes, and the resulting gender euphoria of it all. “I had a really, really toxic relationship with my body,” Eilish says. “I had a lot of eating issues. I remember putting on, like, a big shirt and the relief that I felt. At the same time, it was my love for hip-hop culture and

wanting to be a man. This is the misogyny that we all have within us...which is that I didn’t want to be seen as feminine, and therefore weak. It’s not right. I’ve found a good way of not feeling like that.”

She’s found herself. But she’s still finding new dimensions. For one, she tells me she’s eyeing some acting opportunities. In March, *Deadline* reported that Eilish was in talks to make her film acting debut in an upcoming adaptation of Sylvia Plath’s 1963 novel *The Bell Jar*. Though the role itself is yet to be announced, director Sarah Polley, whose 2022 film *Women Talking* won the Oscar for Best Adapted Screenplay, will be at the helm.

“Writing and directing a film is so much work. I don’t know if that’ll ever be a thing that I do, but the acting side [is what] I’m really interested in,” she says. “We’ll see where that takes us.”

According to Cameron, though, the most heroic role Eilish could play is herself. “I’ve been a serial offender in extolling the virtues of female power and its many dimensions,” Cameron says, musing on his past films. “[*Hit Me Hard and Soft: The Tour*] is just a continuation of that same motif as a filmmaker. I’ve gotten a rare opportunity to do an intimate portrait of a female artist I admire. If she had turned out to be a complete diva and a horrific person, I don’t think I’d feel about the film the way I feel right now. But I feel very proud of the film, and proud of her and what she does.”

Even if she is a little fatigued by the omnipresence of cameras around her, whether they be smartphones or Cameron’s bulky 3D machines, Eilish can already appreciate the value of having a time capsule of her most epic tour to date. “Capturing a show that I can watch when I’m old and feel like I’m there again...it gives me chills,” she says. “And I’m so grateful that it’s going to live forever.”

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Opus necklace, SAUER, sauer1941.com.

TAURUS APR 20–MAY 20

Are your goals connected to your soul? As Pluto retrograde plumbs your professional sector for the next five months, you crave more purpose. Look back to a more inspired time, or revisit a project's original mission.

GEMINI MAY 21–JUNE 21

As Pluto reverses through your adventure zone, you're drawn to meaningful explorations. Travel to research your ancestry or reset your perspective. A metaphysical or personal growth workshop could be life-changing.

CANCER JUNE 22–JULY 22

What's in that chamber of secrets, Cancer? Pluto's swim through your emotions could uncover a big discovery. A season filled with awakenings could be ahead. Dare to go there.

LEO JULY 23–AUG 22

Even if your relationships seem rosy, Pluto retrograde brings a period of inner-circle introspection. Are your alliances real, or have you lapsed into habit? A power dynamic you've tolerated may no longer feel acceptable.

VIRGO AUG 23–SEPT 22

Audit your to-do list as Pluto backs through your work and wellness region. Excavate energy drains: inefficient systems, stressful routines, a work dynamic that's no longer useful. This reset will give your daily life a glow-up.

Look closer! Investigative Pluto turns retrograde on May 6, prompting us to inspect what's hiding in the shadows until October 10. It may not be comfortable, but the healing work you do now will last for the long haul.

LIBRA SEPT 23–OCT 22

Has love hit a plateau? Edgy Pluto backs through your romance space and prods you toward deeper intimacy. Step away from complicated or deceptive entanglements, and aim to be more transparent yourself.

SCORPIO OCT 23–NOV 21

What's simmering beneath the foundation? As your ruler Pluto stirs up home, family, and emotions, address friction with relatives and roommates. Declutter and clean your home to get positive energy flowing.

SAGITTARIUS NOV 22–DEC 21

Open the vault, Sag. Secretive Pluto pulls you into the depths, prodding you to say what you've kept to yourself. A nagging issue or back-burnered idea could surface before October.

CAPRICORN DEC 22–JAN 19

Be discerning with your resources, especially financial, over the next few months. As crafty Pluto reverses through your security sector, turn an eye to your budget. Unpack beliefs if you're stuck in scarcity.

AQUARIUS JAN 20–FEB 18

Press Pause on the hard launches and step back to reflect. As strategic Pluto backs through Aquarius, you might want to tweak the image you're putting out into the world. A well-calibrated message, correctly timed (after October 10), will have more impact.

PISCES FEB 19–MAR 20

With Pluto retrograde in your house of dreams, karma and the subconscious take you to a deeper level. Old wounds, unfinished business, and patterns you thought you'd dissolved may still need a mindful reset.

ARIES MAR 21–APR 19

A fast friendship could slow down or take a U-turn this month. Incisive Pluto turns retrograde in your social area, revealing a few discrepancies you may have overlooked. Stop for a moment and observe before drawing a hard conclusion.

“Centered around a vivid emerald, May's birthstone, *this necklace celebrates* renewal, intuition, and the power of nature. *The interplay of materials creates depth and contrast, enhancing the stone's luminosity.*”

—STEPHANIE WENK, CREATIVE DIRECTOR, SAUER

Get daily readings from the AstroTwins at ELLE.com, and follow them on Instagram at [@astrotwins](https://www.instagram.com/astrotwins).

Smooth Criminal

JON HAMM

On *Your Friends & Neighbors*, he's the coolest thief on television. When he's just Jon Hamm, *he's thoughtful, candid...and, yes, still extremely cool.* By Ryan D'Agostino

ELLE: The world of *Your Friends & Neighbors* is built on deception. Is it ever okay to lie in real life?

JON HAMM: Sure. I think we all find ourselves in those situations where we have to bend the truth to make something more palatable. I mean, I was a teacher, man. You gotta pick your battles. You can massage the truth to make people feel a little bit better. Because, of course, we all knew that kid in college who was like, "I'm just a truth-teller, man!" No, you're just a dick.

ELLE: The show just keeps getting better. What have you learned from your kleptomaniac character, Coop?

JH: A lot of us are thinking about late-stage capitalism. I think it's a natural end-game for our society: If all of our energy is put toward acquiring these things, what are we really doing in this pursuit of quote-unquote happiness?

ELLE: Coop has an interesting relationship with marriage. What has marriage taught you?

JH: It's a new set of skills, mostly communication. Having come out of a long relationship that was not a marriage, then being single and figuring out life in my late 40s, and then being in a relationship again and what that all means—compromise and communication and all the things that you have to relearn, or reteach



"We all knew that kid in college who was like, 'I'm just a truth-teller, man!' No, you're just a dick."

yourself—it doesn't come overnight. It's a practice that you have to get better at. It doesn't come without mistakes and failures, but it's based on love and a willingness to say, 'I've gotta be able to do better than this, so I need to figure out how I've been less-than and work on it.' And that's going to

therapy and couples therapy, asking, 'Is it me, is it them, or is it us?' And it gets better.

ELLE: What percentage of the time are women right?

JH: I think they're right exactly the same percentage of the time that men are. It's not a competition. They're right when they're right

and they're wrong when they're wrong. And your job, as a member of a couple or a partnership, is to remind the other person that two things can be true sometimes, and that we're all trying to get through as best we can.

ELLE: Is it nice to not have to date anymore?

JH: God, with all the apps and all the shit, which I never engaged with even when I was single, it's pretty bleak. It's just another indictment of social media. It feels transactional. It feels like it highlights the wrong part of dating and meeting people. I'm looking at a fucking picture and deciding whether they're worthwhile? It just feels a little dark. I was never really good at dating anyway, so I'm glad to not be out in the world, as it were.

ELLE: What female singer do you always want to hear?

JH: Sinéad O'Connor's amazing. I find her voice haunting, soothing, and inspiring all at the same time. And until *Stranger Things* ruined Kate Bush, I listened to a lot of Kate Bush. And I really like this band called Rilo Kiley. Jenny Lewis is the frontwoman. I've got a couple of friends in that band.

ELLE: If you could star in any remake, what would it be?

JH: *Die Hard*. How cool would that be? I was raised on '80s action movies. That stuff is my love language.

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