



W

The
Originals
Issue

Addison Rae

A Pop Star Tailor-Made
for Today

Dressed to Thrill

The Clients Keeping the
Parisian Haute Couture Alive

By the Numbers

40 Eyebrow-Raising
New Beauty Trends

Plus

David Sedaris

Ken Burns

Pat McGrath

Elvira, Mistress of the Dark

The Dallas Cowboys Cheerleaders
and Many More





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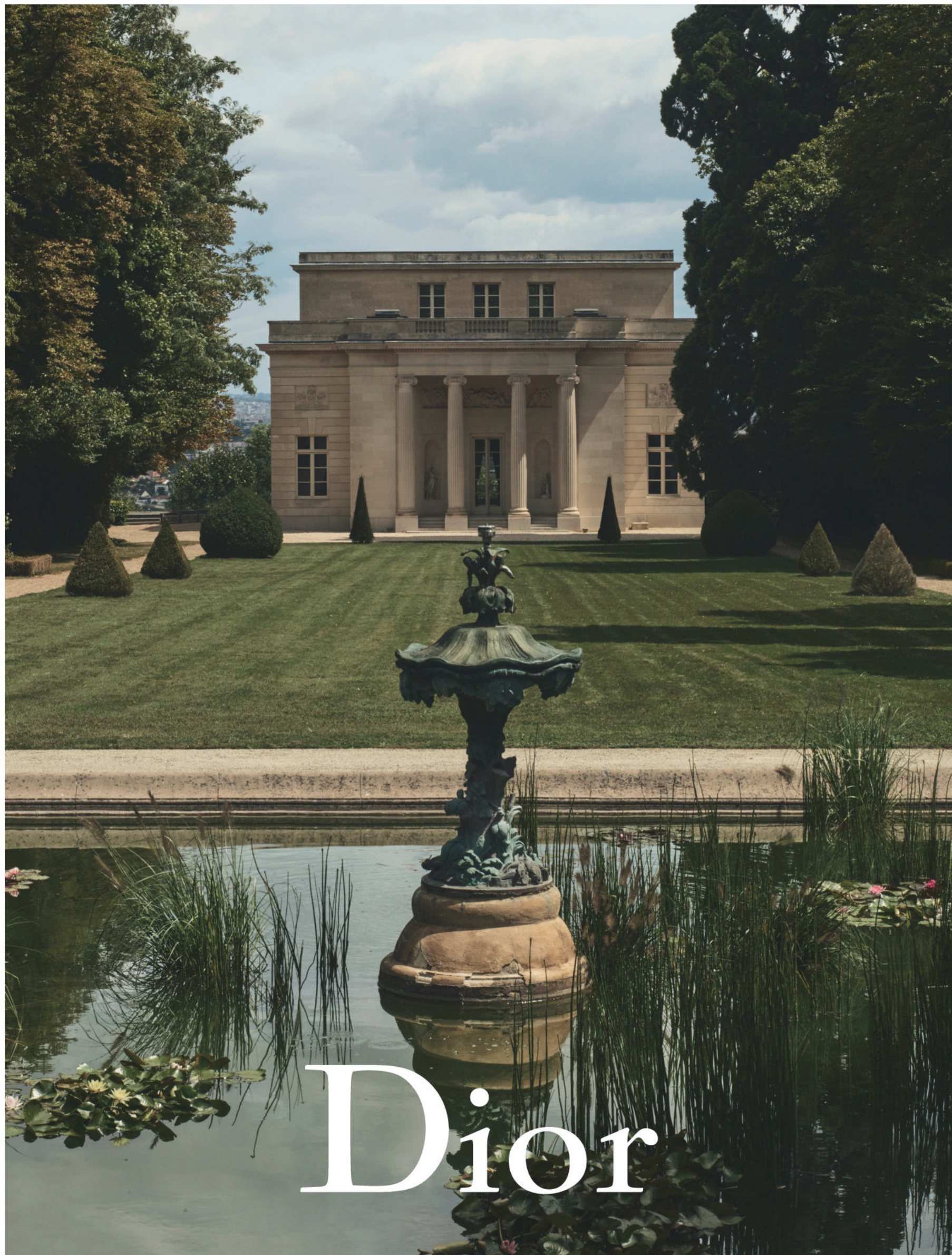






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RIMOWA



Rae of Light

*Photographed by
Rafael Pavarotti
Styled by
Katie Grand*

Addison Rae wears a **Dilara Findikoğlu** dress;
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Bal des Amoureux watch
Poetic Complications



Keep It Real

*Photographed by
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NEW YORK, BAL HARBOUR, LOS ANGELES,
SOUTH COAST PLAZA, LAS VEGAS,
DALLAS, WASHINGTON DC.



Chloé

Contributors



Campbell Addy

Photographer, "Flash Forward: Paolo Carzana" (page 70)

Who or what taught you it was okay to break some rules?

My mother, a daredevil fashion icon who would wear sheer clothing to Jehovah's Witnesses meetings. Major.

What trend are you perfectly content to follow?

The trend of self-love, improvement, and well-being. Therapy is a must.

What's the most original thing about you?

There is only one me to ever exist. Ever.

What's your most contrarian belief?

Despite being Ghanaian, I love the cold.



Poppy Kain

Stylist, "The Clients" (page 134)

What trend are you perfectly content to follow?

The ocean's tidal flow. (I've just bought a house by the sea.)

What's your most contrarian belief?

It's necessary to color outside of the lines!

Who or what taught you it was okay to break some rules?

My dad. He does what he wants, whenever he wants, but with the utmost grace, respect, and kindness for everyone around him.

What's something original you've seen recently?

A powerful performance by a French dance collective called (La)Horde.



Molly Creedon

Writer, "Behind the Scenes: Mira Chai Hyde" (page 64)

What's the most original thing about you?

I keep most of my clothes for a really, really long time! Recently, I brought out a black strapless Banana Republic dress, worn at my high school graduation dinner.

What trend are you perfectly content to follow?

Cowboy boots. All these people can't be wrong.

What's your most contrarian belief?

Do we need that much protein, really?

Who do you consider a true original?

Maya Rudolph, and anyone under the age of 2.



Lauren Collins

Writer, "Ahead of the Curve" (page 96)

What's the most original excuse you've ever used, and why?

No one can top my mother on this one: "I'm sorry, I cooked my wallet." (It was true.)

What's your most contrarian belief?

You don't really have to wash herbs.

Who or what taught you it was okay to break some rules?

In a trivial sense, the French; and in a serious one, every citizen who has practiced disobedience in every era of American misrule.

What's the most original thing about you?

My middle name starts with Z, and it's not Zelda or Zoe.



Michael McGregor

Artist, "Comme Correct" (page 74)

Who or what taught you it was okay to break some rules?

Growing up watching the end of John McEnroe's career, I learned quickly that rules could be bent or broken.

Who do you consider a true original?

Eric Cantona, the French footballer, is a true poet, artist, and humanitarian, and an uncompromising legend. Not to mention his style—collar up—and chic post-goal celebrations.

What trend are you perfectly content to follow?

Buying vintage. I always prefer something pre-worn, patinated, ripped, patched, torn, semi-ruined but well-loved.



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TOM FORD



On the cover: Addison Rae wears a **McQueen** capelet and dress; **Chrome Hearts** bracelet. Right: **Hermès** necklace and bracelets; **Manolo Blahnik** shoes; stylist's own T-shirt. Photographed by Rafael Pavarotti and styled by Katie Grand.

One of a Kind

Fashion is always about moving forward, but sometimes it's really fun to look back. One of my all-time favorite stories in the *W* archives is "The Clients," shot by Juergen Teller for the March 1999 issue. As Teller told me, Dennis Freedman, *W*'s Creative Director at the time, had asked him to photograph the couture collections, but it was Teller's idea to shoot the clothes on actual clients—including Marie-Chantal of Greece, Ann Getty, and Deeda Blair. When I asked Teller to revisit this iconic portfolio, he immediately said yes, and over a few days in July he captured the new couture clients, including Princess Olympia of Greece, the daughter of Marie-Chantal; Ivy Getty, granddaughter of Ann; Alexa Dell, one of Schiaparelli's newest devotees; and entrepreneur Lauren Amos, in Demna's final collection for Balenciaga. Although a lot has changed over the past 26 years, Teller proves that the people buying these clothes still make the most interesting models ("The Clients," page 134).

Looking to the future, we have the bubbly, vivacious, and impossible-to-resist Addison Rae on our cover. I first met Rae at a *W* party in Los Angeles when she was a TikTok star; even then, it was clear that she had a lot more than clever dances to show the world. With the release of her debut EP a couple years ago, Rae got the attention of previous *W* cover stars Charli xcx, who brought her onstage during her Sweat tour, and Lana Del Rey, who tapped Rae to open for her in the U.K. Now Rae is a pop star in her own right. We called her story "Rae of Light" (page 118), and for good reason: During our shoot in Brooklyn, the entire team fell in love with her—photographer Rafael Pavarotti, stylist Katie Grand, writer Alex Hawgood, and just about everyone else who entered her magnetic field.

Our Originals Issue is now in its sixth year, and we always make a point of celebrating true creative mavericks. There is Cassandra Peterson, also known as Elvira, Mistress of the Dark, who takes us through key moments of her career in "My Life in Parties" (page 56). David Sedaris writes a personal essay about his love of outré *Comme des Garçons* fashion ("Comme Correct," page 74). Pat McGrath debuts her new line of makeup for Louis Vuitton on some of the freshest faces of the season ("Look Sharp," page 86). And, beginning on page 160, we shine a spotlight on talents as diverse as Conner Ives, the young American designer living in London who captured our hearts with his *PROTECT THE DOLLS* T-shirt; the beloved documentarian Ken Burns; and the actor Odessa A'zion, who will soon be a household name thanks to her turn in Rachel Sennott's HBO Max comedy series, *I Love LA*, and her role as Timothée Chalamet's love interest in Josh Safdie's latest film, *Marty Supreme*.

To me, saying that someone is a true original is the highest possible compliment. Hopefully, after finishing this issue, you'll agree.

Love,

Sara Moonves



G R A F F

Backstory: Fendi Cento Necklace

A stunning collector's item celebrates Rome's eternal sense of drama. By Horacio Silva

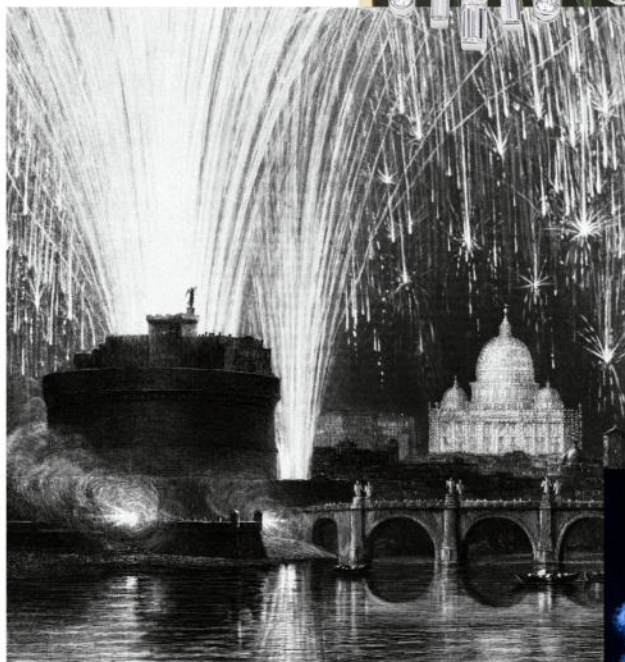
In Rome, water cavorts across courtyards, cascades through aqueducts, bursts from the mouths of stone gods, and pirouettes from ledges with such theatrical flourish that it feels directed by a stylish deity. As part of Fendi's centenary celebrations this year, Delfina Delettrez Fendi, the house's artistic director of jewelry, has channeled that baroque bravura into Eaux d'Artifice, a collection that glimmers with movement, illusion, and the surreal lyricism of the Eternal City's fountains.

The name isn't incidental. Eaux d'Artifice pays homage to Kenneth Anger's obscure 1953 short film of the same name. Shot in the misty fountains of Villa d'Este (the estate near Rome, not the hotel in Lake Como), the experimental 13-minute film has long had a devoted following among cineasts and occultists. It shows a tiny woman in 18th-century dress haunting a landscape of hydraulic jets and stone spouts. "Honestly, I don't even remember where I first saw it," says Delettrez Fendi. "It was just one of those visual memories that live quietly in your mind."

When Delettrez Fendi started thinking about her designs, the imagery suddenly came back to her, unbidden but luminous. In the finished pieces, there are no literal references to the plot of Anger's short—because it doesn't have one. Rather, the film is a poetic translation of a heady Arcadian atmosphere. "It's a choreography of water," says Delettrez Fendi. "It doesn't need to explain itself. It moves, and this is what I also wanted the jewels to do."

Move they do. Necklaces ripple with articulated links and trembling stones. Earrings come undone and transform. A standout piece, the Cento necklace (pictured above), pays direct homage to Villa d'Este's famed Avenue of the Hundred Fountains, with rock crystals layered over diamonds like mist filtering moonlight. "You get this fish-eye distortion," says Delettrez Fendi of this refractive combination. "It gives the effect of water in motion, of splashes suspended." There is theatricality, yes, but also restraint; the collection shimmers with secrets, avoiding the carnivalesque in favor of tempered elegance. Blues are soft and watery; fiery ruby reds and yellows nod to Rome's incendiary sunsets without veering into tutti-frutti territory. "I wanted to enclose all the skies of Rome inside these droplets," she says, "but more like fireworks before they explode."

The idea of heritage was also front of mind when Delettrez Fendi was designing these one-of-a-kind baubles, given the house's special anniversary. Ancient techniques have pride of place: the use of rock crystals as magnifiers and mood enhancers, the asymmetry of stones set off-center. "Maybe it's not on trend," says Delettrez Fendi of the collection, "but it's beautiful." What Eaux d'Artifice ultimately captures is not just Rome's opulence, but its sense of mystery. "Rome is a surreal theater of water and light," she muses. "It's always performing." ♦



Fendi's new Cento necklace (above) captures the restless energy of Rome's fountains in a cascade of diamonds and colored gemstones. *Clockwise from top:* Rome's Trevi Fountain; an 18th-century magic lantern slide depicting a palace garden with a fountain; a still from Kenneth Anger's 1953 film *Eaux d'Artifice*; model Lineisy Montero on the runway at Fendi's 90-year anniversary show at the Trevi Fountain, 2016; an undated engraving of the Castel Sant'Angelo and Basilica di San Pietro, in Rome.

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My Life in Parties: Elvira, Mistress of the Dark

The Queen of Halloween relives nights out with drag queens, punks, and Nicolas Cage.

According to Cassandra Peterson, “If a party is really good, you can’t remember it.” The actor, best known for her character Elvira, Mistress of the Dark, should know—she’s been to plenty. Before becoming Elvira, Peterson worked as a go-go dancer and Las Vegas showgirl, joined a couple rock bands, then landed bit parts in Federico Fellini and James Bond films. In 1981, because she was on her honeymoon with her now ex-husband, Mark Pierson, she missed an audition to host *Movie Macabre*, a campy show that broadcast low-budget horror movies on a local Los Angeles TV station. A few weeks later, the producers still hadn’t found anybody, so she wound up getting the part—for \$350 a week, before taxes. Peterson admits that “people were likening the show to a car wreck.” Even so, *Elvira’s Movie Macabre* became a hit, and Johnny Carson invited Peterson on *The Tonight Show*. “After that, I got a Coors beer ad campaign.” Today Elvira is the best-selling female Halloween costume ever, says Peterson, and she maintains a merchandising empire around the character. “My family was surprised that I made it. I had been a struggling actress, dancer, and singer from the time I was 14,” she says. “But the fact that I became a Halloween legend? I don’t think that was ever in their heads.” KYLE MUNZENRIEDER



Peterson’s love of horror movies began when she was 8, after she watched the 1959 film *House on Haunted Hill*. The Elvira, Mistress of the Dark, look came together quickly for her *Elvira’s Movie Macabre* gig thanks to Peterson’s best friend, the late costume designer and actor Robert Redding. Their original idea, based on Sharon Tate’s look in the 1967 film *The Fearless Vampire Killers*, involved a pink nightgown. It was shot down by the show’s director, who demanded an all-black costume. “It was so boring and typical. Morticia Addams? Boo,” says Peterson. “Robert tried to make it a little more hip, a little different, a little ’80s. The hair was based on Ronnie Spector, and he tried to make the dress as tight and low-cut as possible.” The makeup was based on Hecate, the goddess of witchcraft, from Shakespeare’s *Macbeth*.

Born in Kansas, Peterson moved to Colorado Springs with her family when she was young. At age 7, she won a \$100 savings bond at a local costume contest for dressing like Miss Kitty from *Gunsmoke* (right, with a friend). “That was, like, a million dollars back then, so it was a really big deal. Look at my costume: I’m a little baby hooker. I don’t know what the hell I’m doing in heels and fishnets already. I guess that started me down this path.”



In 1956, when Peterson was 5, “my mom asked me what I wanted to be for Halloween, and I said, ‘I want to be the Queen of Halloween.’ And guess what? I am.” When her family moved to Colorado, Peterson’s mother and aunt opened a costume rental business. “It was just a hobby in the beginning—something to do besides being housewives—but it really, really took off.” Most of their customers came from the military bases in town. “The military really gets into Halloween and also Oktoberfest. A lot of the soldiers had been stationed in Germany.”



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A natural redhead whose original goal in show business was to be “as sexy as possible,” Peterson idolized the actor and singer Ann-Margret after seeing her in *Bye Bye Birdie* and *Viva Las Vegas*, which also starred Elvis Presley. “I think everything happened via manifestation. I was dreaming, eating, and sleeping *Viva Las Vegas*. The next thing I know, I’m auditioning for a show called *Viva Les Girls!* in Las Vegas, meeting Elvis, meeting Ann-Margret, and becoming a showgirl. It was pretty strange for a small-town girl to just wind up there.” Above: Peterson performs in *Viva Les Girls!* at the Dunes Hotel & Country Club in the early 1970s.



“Weird group, right?” says Peterson of the photo above, where she’s seen with (from left) musicians Juice Newton and Donny Osmond, and the Italian composer Giorgio Moroder (right) with his date. This party was hosted at the Directors Guild of America, in Los Angeles, for Moroder’s rescored and rereleased version of Fritz Lang’s *Metropolis*. “I had once held Osmond on my lap in Las Vegas, when I was a showgirl. I brought that up to him, and he asked if I could sit on his lap, but I said no.”

“Before he was Pee-wee Herman or I was Elvira, I met Paul Reubens at the Groundlings,” says Peterson, referring to the famed Los Angeles improv group. Right: Peterson was Reubens’s date to the 1985 Golden Globes. “Nobody recognized Paul when he was not in character. One of our favorite things to do was go to a party together, then spring it on somebody. We ran into Dwayne ‘The Rock’ Johnson. He recognized Paul, and he flipped out. Then Paul said, ‘Yeah, and you know who my date is?’ He said no, and Paul said, ‘Elvira.’ The Rock literally fell down on his knees.”



Left: Peterson is pictured with the performer Angelyne (far left) and the German art-rockers Nina Hagen (center). “Nina and I were once at a restaurant in London, and she was wearing a bra and a loincloth,” Peterson recalls. “I was thinking about having a baby but was too scared of the pain. So Nina knocked all the plates off the table and went through the whole birthing process. We all got thrown out.”

As gay men, theater kids, and drag queens have long known, the best parties often involve drinks, your closest friends, and a box of wigs. Those elements were present one night (below) when Peterson was at home with Reubens, the singer and choreographer Toni Basil, and other friends. “We all put wigs on, and we were dancing around,” she remembers. “At the Groundlings, all of the characters would just come from this gigantic box of crappy old wigs. We probably got bugs from them.”





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Throughout the 1980s, Peterson's fame steadily rose. As Elvira, she made appearances on MTV, *WrestleMania 2*, *Saturday Night Live*, and even a Disney television special. *Right*: She's pictured running into Billy Idol at the 1989 MTV Video Music Awards. "It was a huge party. I met him, and I met Axl Rose. I was so in love with Guns N' Roses back then."



Above: On a trip to New York in 1988, Peterson hit it off with Dianne Brill, then known as the city's Queen of the Night. How was it that Peterson always managed to find herself in fabulous company? "A lot of it has to do with hanging out with drag queens. I worked in Provincetown for a long time. I met Mink Stole and John Waters there through drag queens. I met Dianne and Andy Warhol through Joey Arias. That's what happens to you when you're with drag queens all the time."



Above: Peterson was close friends with the Queen of Kitsch, Allee Willis (center). Famed for cowriting "September," by Earth, Wind & Fire, and the theme song for *Friends*, Willis had a second career as an art director. She hand-built the set and props for *Just Say Julie*, the MTV show starring comedian Julie Brown (left). Elvira made a cameo in an episode, in which she and Brown were PMS-ing. "We were both complaining that we had cramps, and we were taking big bottles full of Motrin. What do you take for cramps? What is that stuff? It's been so long since I had that problem. Whatever it's called, she and I were just eating it by the handful."



In the '80s, Peterson was landing roles beyond Elvira—from parts in *Pee-wee's Big Adventure* to episodes of *Alice* and *St. Elsewhere*—but she was still primarily known as that character. One benefit: privacy. "Back then, no one ever, ever recognized me," says Peterson. "This picture [above] was just outside the Rainbow Bar & Grill. I was there with Nic Cage. Too bad he's not in the picture. We were hanging out together for a while. That's all I remember about that night."

One night in New York, Arias took Peterson, in full Elvira costume, to an underground punk club. Peterson was used to the rock 'n' roll world: She had fronted a band while living in Italy in the '70s, and later toured America with Robert Redding and other friends in a band called Mama's Boys. "I was Mama and I had seven gay men with me, and they did a little drag. We sang, we danced, we told jokes."



For the New York City premiere of her 1988 film, *Elvira: Mistress of the Dark*, a horror-comedy in which Elvira is accused of witchcraft, Peterson made her grand entrance in a gondola at the Loeb Boathouse in Central Park, accompanied by an entourage of Speedo-wearing bodybuilders (below). "In my movie, at the end, there's two muscle guys. We tried to get the same guys, but they were not available."



PORSCHE

What will you
dream of next?

THE MACAN.

Years before the late costume designer Chris March became a contestant on *Project Runway*, he caught Peterson's eye by attending the New York premiere of her second movie, *Elvira's Haunted Hills* (2001), in full Elvira drag. "I wanted to be his best friend. Look at that damn wig. It's better than what I was wearing."



Below: Peterson arrives in her "Macabre Mobile" for the opening night of Elvira's Horror Hunt, a project she created with the San Francisco drag queen Peaches Christ. "Peaches and I put out the call to budding directors and producers to make horror films under a certain amount of money. The winner got a trip to L.A. and got introduced to different distribution companies. There were some incredibly good movies made on a shoestring that came out of this little endeavor."



Below: In 2009, the Queen of Halloween crossed paths with Mariah Carey, the Queen of Christmas, at a birthday party for the late Prince Azim in London. "Ursula Andress, Sophia Loren, Faye Dunaway, Janet Jackson, and Mariah were all there," says Peterson. "All the most beautiful women in the world."



The starriest parties Peterson attended were held at her ex-husband Mark Pierson's parents' house in Malibu. "My mother-in-law was an amazing chef. She and my father-in-law would have these dinner parties, and everybody would come: Angie Dickinson, Roy Orbison, Burt Lancaster, Robert Altman, Gene Hackman, Larry Hagman." Above: Peterson is pictured sitting on Hagman's lap.



The film *Elvira: Mistress of the Dark* features appearances from Arias, Peterson's parents, numerous Groundlings alums, and at least one of Peterson's ex-boyfriends. A joke from the movie—"How's your head?" to which Elvira responds, "I've never had any complaints"—has achieved cult status thanks to its frequent use on *RuPaul's Drag Race*. "So many people go, 'Oh, RuPaul's line, you used it in your movie?' And I'm like, 'Bitch! Okay!' But RuPaul knows, and he always gives me credit for it."





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Behind the Scenes: Mira Chai Hyde

Now the go-to hairdresser for Hollywood's leading men, the barber began as a collaborator—and roommate—of Alexander McQueen's. By Molly Creedon

*Photographed by Daniel Jack Lyons
Sittings Editor: Jax C*

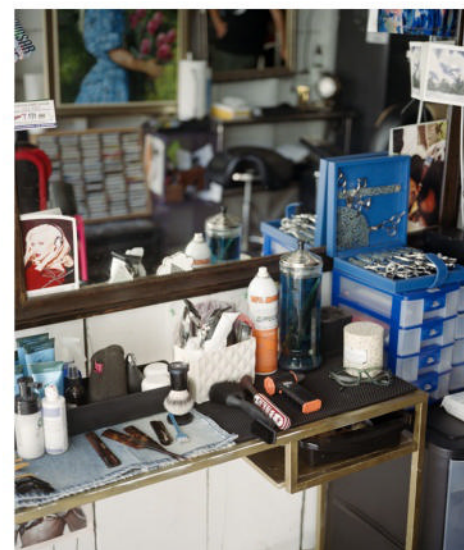
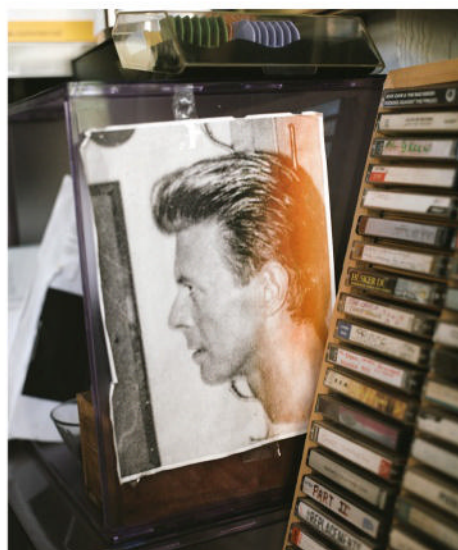
In Los Angeles, the most consequential heads of hair go to Mira Chai Hyde, the 67-year-old self-proclaimed “Godmother of Grooming.” Nicolas Cage’s publicist recommended her to Simu Liu, who hired Hyde to travel with him while he promoted *Shang-Chi and the Legend of the Ten Rings* in 2021. Kaia Gerber’s hairdresser suggested Hyde to Austin Butler, who then passed her name to Baz Luhrmann; Hyde cut both men’s hair during the 2022 *Elvis* promotion tour. When comedian Matt Rife was in town with a bad cut, her name came up as the hairdresser who could fix it.

A haircut with Hyde lands a client, be it an Oscar winner or just a banker in the know, in the detached garage of her West Hollywood home. Inside, there’s a barber chair and a mirror flanked by inspiration images, including one of Johnny Depp that she likes for his mustache; Polaroids of her client Anwar Hadid; and a picture of David Bowie (Hyde masterminded his hair and makeup for the cover of his 1999 album, *Hours...*). “Her life is spilled all over her garage,” says the actor Pedro Pascal, who’s been going to Hyde for years. “It’s full of the coolest shit: photos of her legacy or just something she likes, decorating every inch. It feels special to know that maybe by sitting in her chair, you, too, will be included in her legacy.”

Hyde has worked in men’s grooming since before the genre was taken seriously. “Hair has always been important to men,” she says, “but it’s become just as important as women’s hair.” Her path to the field’s highest level seems implausible: She grew up in Manila, with a single mother who had schizophrenia. At 13, when Hyde was living on the streets and addicted to drugs, she reached out to a family friend, who helped her move from the Philippines to California, where she went into foster care and attended school. At 18, she followed a boyfriend to New Haven, Connecticut, and took a job as a secretary. There, she started cutting and bleaching hair for the punks she hung out with. In 1987, she moved to London for the prestigious Vidal Sassoon Academy. “Back then, Vidal Sassoon was it for hair,” explains Hyde. She enrolled as a barber because she thought she’d have a better chance at getting a job at Sassoon’s salon if she specialized in men’s hair. “Everything they were doing was so exciting,” says Hyde. “The hairstyles were so different from anything in America, and that was my thing—a little edgy.”

Hyde had to find her own subjects to practice on, so she started recruiting men from modeling agencies—relationships that led to editorials with magazines like *i-D*, *Dazed & Confused*, and *The Face*. She worked backstage at shows for Cerruti and Paul Smith, and on shoots for John Galiano, whose own hair she eventually cut. Around that time, Lee Alexander McQueen, a promising young designer who had just shown his provocative “Highland Rape” collection, moved into the unit below her loft in Hoxton Square. The two became friends over tea and, shortly thereafter, roommates. “We’d talk a lot and dream,” recalls Hyde. She would watch McQueen start a garment at midnight, then wake up in the morning to an exquisite jacket in the living room. They’d throw parties with his muse, Isabella Blow, and the jeweler Shaun Leane. She introduced McQueen to the Catherine Deneuve film *The Hunger*, which inspired his 1996 spring runway show of the same name.

They also collaborated. Hyde did male models’ hair for McQueen’s London shows—including 1997’s “La Poupée,” where she created “the Elvis Samurai,” a quiff with a ponytail. Above the mirror in her Los Angeles garage is a framed photo of a model in a shimmery horsehair coat from McQueen’s fall 1997 couture collection for Givenchy. “Lee grabbed my hand one day, took me down to the area where the seamstresses were, and showed me a square coat,” recalls Hyde. “He said, ‘I want a teardrop shape on that—and don’t fuck it up, it’s worth a fortune.’ It took me three eight-hour days to cut it.” Often paid in clothing, Hyde amassed a 150-plus-item



Hairstylist Mira Chai Hyde in her West Hollywood salon, housed in her garage, with ephemera from her decades of cutting hair for some of the world’s most famous men.

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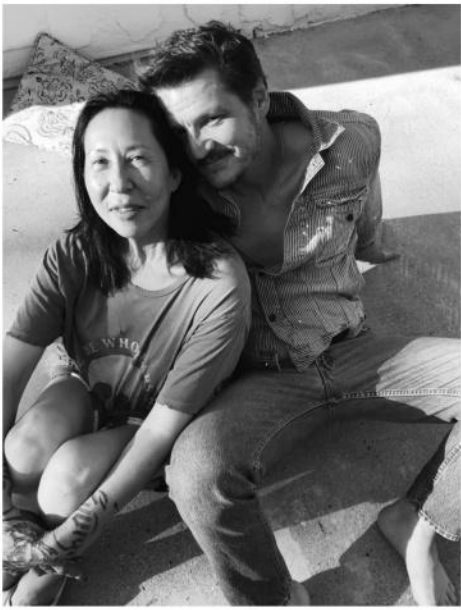
TOM HOLLAND

PRADA PARADIGME

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Clockwise from top left: Hyde with her client and friend Pedro Pascal; a horsehair coat, cut and groomed by her, from Alexander McQueen's fall 1997 couture show for Givenchy; Hyde working backstage at the same show; with McQueen and their dogs in 2007; an early-1990s ad for Galliano's Girl, featuring hairstyling by Hyde; snaps of her haircut for John Galliano.

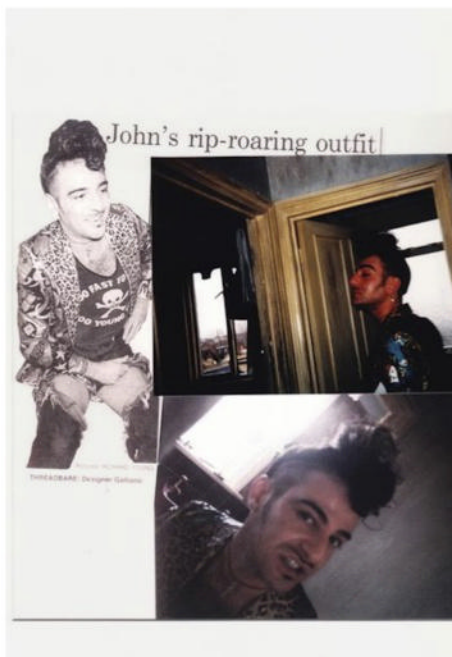


McQueen trove that includes sketches, photographs, jewelry, and garments—including his infamous bumster pants. (When Hyde wore them, they revealed her Balinese-style vinelike lower back tattoo.) Nearly the entire collection is currently for sale with Luke Carter, the luxury dealer at the concierge service Three Over Six.

Hyde and McQueen's work relationship stopped when he moved his McQueen shows to Paris, but their friendship endured until his death, in 2010. One of the last times Hyde saw the designer was when he was opening a store in Los Angeles. "I'm heartbroken that it's now a Casper mattress shop," she says. "Lee would flip." At that point, she was already living in L.A. again—she had moved back in 2005 to help care for her biological mother, who had immigrated from the Philippines—and was building a new network of clients. By the time she started cutting Pascal's hair, she was Hollywood's go-to hairdresser.

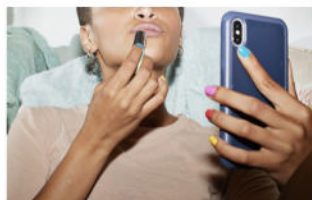
"I give a really good haircut," says Hyde, matter-of-factly. "I was trained by some of the best people, and I can see shape. I have a way to make it look like it wasn't just cut—it has to be loose, and not feel too structured. Suitability is everything, that it looks textured and flowy and easy." That might be true, but it's also her demeanor—calm, confident, funny—that has endeared her to Patrick Schwarzenegger, Kieran Culkin, Steven Yeun, Harrison Ford, Hugh Grant, and Brad Pitt, who's a fan of her hair-care line, House of Skuff.

"Mira is the one person I trust to cut my hair, but it's more," says Pascal. "She understands what's on my head like she understands what's inside it." ♦



By the Numbers

A survey of the beauty business, from record-breaking boobs to Ozempic's makeup bump. By Jensen Davis



46% of women take **10** minutes or less to apply their makeup.

Meanwhile, Rita Ora's makeup routine has up to **37** steps.

56% of Gen Z "care a lot" about how they look.

6% wear makeup daily.

39% of parents take skincare advice from their children.

38% of women wear makeup to the gym.

Lipstick sales grew by **16%** in the first half of this year.

For the first time in its **171**-year history, Louis Vuitton has launched a makeup line.

A single tube of lipstick costs **\$160**, and refills are **\$69**.

A monogrammed canvas mini-trunk for the lipstick is **\$2,990**.

In 2007, Guerlain released KissKiss Gold and Diamonds lipstick, which came in a tube made with **110** grams of **18**-karat yellow gold. It was encrusted with **199** diamonds and retailed for **\$62,000**.

75% of Americans have a positive opinion of Vaseline, making it the most popular skincare brand in the U.S.

63% of consumers do not believe that premium beauty brands work better than mass brands.

53% of consumers are open to buying beauty dupes.

More than **2/3** of popular cosmetics brands bought online through retailers like Amazon, TikTok Shop, Vinted, and eBay are fake.

Last year, the **No. 1** searched skincare ingredient was salicylic acid.

34% of Americans believe they look younger than their age.

At least **25** celebrities—including Serena Williams, James Corden, and Chelsea Handler—have revealed they're using GLP-1 drugs like Ozempic and Wegovy.

That's roughly **.01%** of the total number of celebrities who actually are on GLP-1s, according to W's internal calculations.

40% of women who use GLP-1s plan to spend more money on beauty and personal care products in the next year.

In 2024, launches of sugary-scented, dessert-themed fragrances increased by **24%**.

With more than **210,000,000** views, "Inside Out: Makeup Tutorial (Disgust, Sadness, Joy, Anger & Fear)," a video about doing makeup in the style of the 2015 animated film *Inside Out*, is one of the most-watched makeup tutorials on YouTube.

In the first **8** months of the year, beauty influencer James Charles posted **13** hours, **5** minutes, and **47** seconds' worth of makeup videos on YouTube.

46% of Gen Z watch beauty content on TikTok.

TikTok Shop, which debuted in the United States in 2023, is already the **8th** largest beauty retailer in America.

In 2023, the influencer Meredith Duxbury went viral for using **10** pumps of foundation when doing her makeup.

This past January, a few days before TikTok was briefly banned, she admitted to her more than **18,000,000** TikTok followers that she wiped away the excess foundation off-camera.

26% of Americans think male politicians always wear makeup on TV.

349,728 liposuctions were done in the U.S. last year, making the operation the most popular plastic surgery procedure in the country.

67% of facial plastic surgeons say that the average age of facelift patients is likely to trend younger.

445cc is the size of Kylie Jenner's breast implants, which she revealed on TikTok earlier this year.

400cc is the most common breast implant size.

The largest FDA-approved implants on the market are **1445cc** memory gel silicone implants.

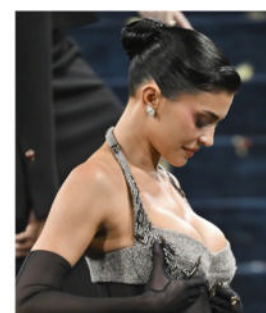
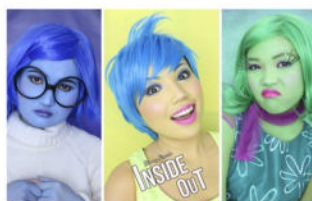
The global leg-lengthening surgery market is expected to grow by **81%**—from **\$4.59 billion** to **\$8.31 billion**—by 2031.

The total recommended leg length added is **2** to **3** inches.

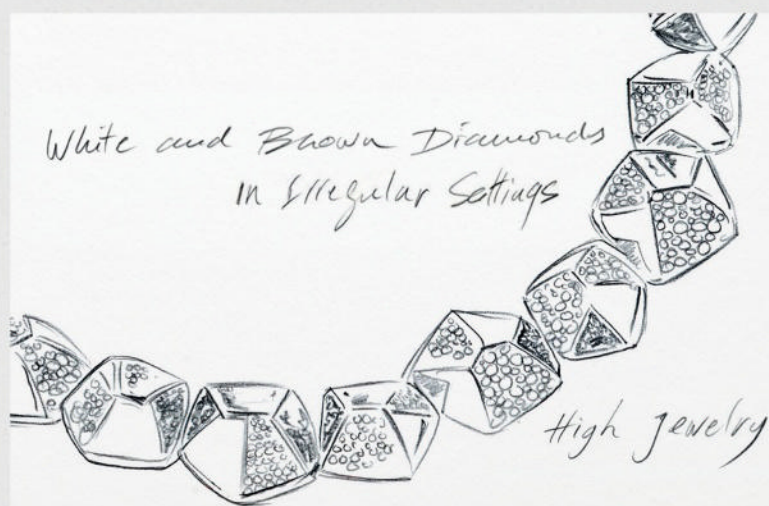
In 2024, the **No. 1** searched haircut on Google was "alpaca haircut."

33% of men are "terrified" of going bald.

At **48** years old, John Cena got a hair transplant that "completely changed the course of" his life.



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Pomellato

Flash Forward: Paolo Carzana

The Welsh designer hand-dyes and drapes antique fabrics to make completely original, avant-garde fashion. By Charlie Porter

*Photographed by Campbell Addy
Styled by Patricia Villirillo*



The designer Paolo Carzana, in London.

Paolo Carzana's studio is just a tiny room above Smithfield Market, London's main meat market, on the edge of the city's financial district. Commuter trains rumble in and out of the tunnel underneath the space, which is crammed with clothes. Since starting his brand in 2022, the 30-year-old Welsh designer has made every garment himself here by hand, using intuitive and time-consuming draping techniques. "Each piece is like a life," says Carzana, whose nails are bitten to the quick. He uses deadstock, organic, and antique fabrics that he dyes with natural ingredients. "I work with logwood, madder, turmeric, red onion skins, avocado stones.... A lot of the time, I'll mix ingredients. Or I'll work on a layer, then layer on top, then layer on top."

So far, Carzana has shown six collections, all with poetic titles like "My Heart Is a River for You to Bend" and "Dragons Unwinged at the Butchers Block." His last three collections formed the "Trilogy of Hope," a series "about overcoming, but also being at peace with, darkness—the idea that no matter how far you climb and the obstacles you overcome, you can still be hit and fall to the bottom again." The first of the shows, fall/winter 2024, was set in heaven; the second was in hell. The trilogy ended in purgatory, in a liminal torment inspired by Henri de Toulouse-Lautrec's paintings. Knotted dresses looked like they were barely held together.

Carzana's craft-centric approach runs counter to that of most of his peers—and yet he is one of London's most feted young talents. On the back of his studio door is a note from Sarah Burton, the new

creative director of Givenchy. He was a finalist for the LVMH Prize in 2024; has spent time at Sarabande, a foundation set up by Lee Alexander McQueen to support young talent; and is now the designer in residence at studios run by Paul Smith's foundation.

Born and raised in Cardiff, the capital of Wales, Carzana took to fashion in high school. He stayed behind in art class during lunch breaks, and his teachers showed him books on McQueen and Gianni Versace. He moved to London to study fashion at the University of Westminster, interned with Walter Van Beirendonck in Antwerp, then went on to a master's program at Central Saint Martins. One of his tutors was Nasir Mazhar, the founder of the radical London pop-up store Fantastic Toiles and a hero of the city's fashion counterculture. Mazhar became his mentor. "He encourages me to push myself," says Carzana. He "pulls out my creativity and constantly questions everything." Since Carzana started showing, Mazhar has become his collaborator too, contributing ethereal millinery to Carzana's collections.

For Carzana, the human form is crucial to his design process. His clothes are often cut on the bias, with "individual pieces put onto a body and sculpted around the model." There is no fusing, no shoulder construction, no internal scaffolding. The results are sinuous and lyrical, and make it so "skin is revealed in not such a traditional way." A woman's dress might be draped so the décolletage wanders down to the navel; the swirl of a toga-like men's top might leave one side of the chest totally exposed. »

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Carzana finds many of his materials at the vintage traders on Portobello Road, in West London. Hand-drawn motifs, like the stenciled large polka dots that appear in his most recent collection, are his newest obsession. But his work grows out of experimentation, not an effort to establish long-term signatures: “I’m actively pushing against honing in. I’m trying to develop and grow and change.”

Earlier this year, Carzana graduated from the British Fashion Council’s NEWGEN program, an initiative that has supported designers such as McQueen, Jonathan Anderson, and Simone Rocha. Right now, he has no additional financial backing, so his business is hand to mouth. He has two international stockists—Dover Street Market in Paris and in Tokyo—and sells through Fantastic Toiles and his own website. “Everything feels purposeful and meaningful, but also I’m aware that I have no money,” he says. Yet Carzana remains clear-eyed about his brand’s mission: “I’m trying to achieve something totally away from an attempt to be cool, or look cool—it’s the complete opposite of having a viral thing.” ♦

Clockwise from top left: Models Tia Edney, Aluel Makuach, Julia Rambukkana; Makuach; Edney; Rambukkana. All wear **Paolo Carzana** clothing; **Nasir Mazhar** for Paolo Carzana headwear.

Hair by ISSAC POLEON at THE WALL GROUP; MAKEUP BY BEA SWEET at THE WALL GROUP; MANICURE BY PEBBLES ANKENS FOR PENALIGONS at THE WALL GROUP; MODELS: TIA EDNEY at IMELONDON, ALUEL MAKUACH at ELITE LONDON, JULIA RAMBUKKANA at MIK; CASTING BY ASHLEY BROOKAW; CASTING: SET DESIGN BY NANA YAM WENSAH; PRODUCED BY ANGELS PRODUCTION; PRODUCER: BARBARA EY; DRESSING: LUCAS BRILL LENS; GEORGE HUTTON; DIGITAL: TECHNICIAN; EMER CAVIR; RETOUCHING: TOUCH DIGITAL; FASHION ASSISTANT: KITTY LYELL; PRODUCTION ASSISTANTS: RYAN JAMES; MAYTEE SANGSAWANG; HAIR ASSISTANT: ANA TORRES; MAKEUP ASSISTANT: VIVI IMELO; SET ASSISTANTS: ELLA KENYON, JEMIMA MALDMENT.

A woman with dark hair pulled back, wearing a dark, textured short-sleeved top. She is looking directly at the camera with a slight smile. Her right hand is resting on her chin, and her left hand is resting on her right arm. She is wearing several pieces of jewelry: a gold hoop earring with a diamond, a gold ring with a diamond, a wide gold bracelet with multiple rows of diamonds and colorful geometric shapes (green, blue, black), and a gold ring with a blue gemstone and a diamond.

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Comme Correct

If the writer is wearing vividly patterned Comme des Garçons culottes, a jacket with pockets to the knees, or two-tone clown shoes and an Elizabethan collar smock, it must be Tuesday. By David Sedaris

Drawings by Michael McGregor



I was on an elevator a few years back, on my way to a theater I'd been booked into, when two women boarded, both middle-aged and smelling of alcohol. It was autumn, and they had new-looking sweatshirts on. I assumed that the letters printed across the fronts of them were the initials of a university, and as the doors closed, I tried to guess which one it was. After deciding that the first letter—N—stood for “Northern,” I lost interest, and tried to recall when I'd last been in Traverse City. It's a pretty little vacation town on a bay of Lake Michigan, the sort of place where it's super easy to find fudge.

I started performing—a rather grand word for reading out loud—in the late 1980s, in Chicago. Back then, I was living hand to mouth, but always made it a point to dress for a show. I did it out of respect for the audience, but also because it made me look and feel professional, and I needed all the help I could get. It didn't require a great deal of effort. All I really did was wear slacks rather than jeans or shorts. I'd make certain my shirt was pressed, and put on a tie. I added jackets only after my second book came out, and I began to undertake lengthy tours, lasting anywhere from six weeks to two months at a time. At first, the jackets were bought for me at Barneys by my boyfriend, Hugh, who worked at the Gap in high school and told me

that shoppers would sometimes defecate in the dressing rooms there. It wasn't about a scarceness of toilets—there were plenty in the mall his store was a part of. It didn't even have anything to do with the Gap. When I started talking about it onstage, I learned that it happened at Banana Republic as well; at J. Crew and Old Navy, even at big-box places like Walmart, where folks would pull down their pants and crouch in the center of those circular clothing racks. It's a compulsion certain people have.

Hugh learned to fold at the Gap and perfected his technique after college, when, for a brief time, he worked at Comme des Garçons in New York. This was in the late '80s, when I was still in Chicago. Back then, the men's Homme Plus jackets could be slightly off-kilter. If you looked at one closely, you'd maybe notice a barely discernible camouflage pattern or see that it was polka-dotted. Examine a shirt or a pair of slacks, and, if you were in any way sensitive to such things, you'd see that they were extremely well made, that the collar wouldn't fray anytime soon and that the buttons would likely stay put.

During the time that Hugh worked at Comme des Garçons, no one ever defecated in the dressing room. Maybe the people who do that sort of thing were too intimidated to enter, though I have to say I've always found the sales team in the New York store

A full-page fashion advertisement featuring Miley Cyrus. She is wearing a dark, form-fitting, long-sleeved top and is holding a large, light brown leather bag with a prominent zipper and a small label. The background is a plain, light-colored wall. The lighting is dramatic, highlighting her face and the texture of the bag.

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It astonishes me that in this day and age anyone might question a man wearing a long skirt. *Is it because I have it on sideways?* I sometimes wonder when I'm intentionally wearing one sideways.

to be excessively kind and welcoming—the same at the Paris and Tokyo outlets, and at London's Dover Street Market. That said, it took me years to enter one of their stores. I was afraid that I'd be sized up and judged unworthy. It's nothing the staff did or said; rather, these were insecurities I brought through the front door with me: I'm not good-looking enough. I need more hair. My legs should be longer. My tongue's too fat. Comme des Garçons is not about that, though. Its designer, Rei Kawakubo, doesn't traffic in young and sexy. If she could magically reposition a woman's breasts—move them from her chest to the top of her head—I have no doubt that she'd do it. Likewise, there's nothing aggressively masculine about her menswear. (I mean, business shirts with five-foot-long pussy bows?) I started off timidly with ties. Now I buy almost all my clothing there.

The thing about Kawakubo's more recent Homme Plus wear is that it's very hard to describe. "It's a traditional sport coat until the bottom of the rib cage, where the wool is replaced by a sort of gathered curtain, the kind you'd see on the windows of a hearse," I found myself saying once, in reference to a jacket I'd recently bought. "Five inches of that, and it becomes a sport coat again and falls midway down my calves in a cascade of ruffles."

The person I was talking to wasn't getting it.

"You know the black dress Mammy wears to Bonnie Blue Butler's funeral in *Gone With the Wind*? It feels like that, but for men, and it's really heavy."

The person still wasn't getting it, so I pulled out my notebook and my pen and tried drawing it, which didn't work either.

The jacket I was wearing on the elevator that evening in Traverse City, Michigan, was of a regular length but for the side pockets, which drooped like deflated airbags to my knees. With it, I had on a pair of stiff polyester culottes that felt like an outdoor tablecloth and had a pink and gold flower pattern on them. My shirt was white and had long, shoelace-like fringe running from the front yoke to a few inches below my waist.

"Let me guess," said one of the women who'd boarded, looking me up and down. "Halloween, right?"

We were well into November, so I knew she didn't actually think I was going to a costume party. Plus, it was a Tuesday. I should have just laughed. Instead I said, perhaps too haughtily, "I am the best-dressed person on this elevator."

Then I went to the theater, did my sound check, and peed on the fringe dangling down my front. That's the thing with some of these clothes. You think, *Why aren't all dress shirts this fun?* Then you wear one to Thanksgiving dinner, come away with cranberry sauce on your oversize, leg-o'-mutton sleeves, and realize, *Oh, that's why.* Once, I got a shirt that had a slightly larger, second pair of sleeves over the first. The outer ones were shredded from the shoulder to the cuff, and caught on every doorknob I passed.



Because I'm such a good customer, Comme des Garçons has started inviting me to its biannual Homme Plus runway shows in Paris.

My audience can name the assistant secretaries of both State and Commerce but has no idea who Rei Kawakubo is. I walk onstage, and as they laugh and point I think, *Really?* To my mind, I look great, or at least as good as it's possible for me to look. It astonishes me that in this day and age anyone might question a man wearing a long skirt. *Is it because I have it on sideways?* I sometimes wonder when I'm intentionally wearing one sideways. *Is it because it's inside out?* The salesperson suggested I wear it this way. "You can also tie it around your neck as a cape," she'd said. "It's great for keeping your back warm!"

It used to be that people would dress up for a night out, but as the years pass the sartorial difference between me and my audience grows ever wider. "Is that a *bathing suit* you're wearing?" I asked a man one night as he stepped up to get his book signed.

He looked down. "How can you tell?"

"It has no fly, there are two strings hanging down the front, and the Nike swoosh is printed at the bottom of your left leg."

I don't feel slighted when people in my audience show up in sweatpants and cargo shorts. I'm just puzzled by it. *Who doesn't look forward to putting an interesting outfit together?* I wonder. Especially if they're going to a nice restaurant or have spent a lot of money on a theater or concert ticket? Actually, do you even *need* a reason? I wake in the morning and then lie in bed, wondering out loud what I'll wear to my desk.

"The upside-down trousers with the mangled sweater, or with a tie and the shirt that was printed to always look filthy?" Later, I'll change for lunch, then again for dinner. Finally, there'll be an après-bath outfit. It's not necessarily called for; I just have a lot of clothes and like to keep them circulating.

Because I'm such a good customer, Comme des Garçons has started inviting me to its biannual Homme Plus runway shows in Paris. Most people in the audience are buyers for whom this might be their sixth appointment of the day. They're dressed for endurance, which makes sense. Then there are us fanatics, a club of sorts that rarely gets to hobnob. At one of the recent shows, I sat near a man wearing a gown from that season's women's collection. What surprised and delighted me was how very unremarkable the part of him not designed by Rei Kawakubo looked. It was like seeing someone's nebbishy accountant—balding and with squarish, wire-rimmed glasses—being swallowed almost completely by an enormous, man-eating tulip. "You're amazing!" I shouted, figuring it must be hard for him to hear buried to the temples in all that fabric.

The day after the most recent runway show, I spoke to an Argentinian fashion editor I'd met a few years earlier. He'd just broken up with his girlfriend and told me he had spent the entire morning in tears. "Maybe if you beg really hard, you can get her back," I said. »



His eyes moved from my head to my feet. "You know who you dress like?" I sucked in my stomach and waited for it.
 "Mrs. Doubtfire," he finally said.

"That won't work," he told me. "She left because I kind of cheated on her."

"Okay," I said. "How about this: Tell her you're on some new medication. Admit that you hadn't read the instructions that came with it, and that after a few drinks you woke up remembering nothing in this strange woman's bed."

"That won't work," the editor said. "The other woman was a friend of hers." He looked at me then as if for the first time. "What are those shorts you're wearing?"

"They're from the Comme des Garçons Shirt line," I told him. "This current season."

His eyes moved from my head to my feet. "You know who you dress like?" I sucked in my stomach and waited for it.

"Mrs. Doubtfire," he finally said.

"Is there anyone worse?" I asked my Japanese friend Michiko, who was standing there with me.

"Who is this Mrs. Doubtfire?" she asked.

"Someone who never cheated on her girlfriend," I said.

Crushed, I walked back to my apartment and took off the two-tone clown shoes I'd bought because I have bunions and they're soft with a wide toe box. I took off the culottes that were white polyester and unevenly printed with a madras pattern. Finally, I removed the shirt that was missing half its collar and changed into something an off-duty golf pro might have worn: white slacks and a blue polo shirt. I don't

own any loafers, so I stuck with a pair of suede derbies. Then I walked through the Luxembourg Gardens thinking, *Who looks like Mrs. Doubtfire now, you skunk?* I hate it when guys cheat and then try to get sympathy for it. "You were crying all morning?" I said, imagining that the editor was in front of me. "What about *her*? And it was with her *friend* of all people?"

All it really takes to pull off Comme des Garçons is confidence. With it, you can walk through a hotel lobby in Traverse City, Michigan, or Shreveport, Louisiana, and completely ignore the looks and comments you're guaranteed to attract. You can appear on TV and laugh when the host makes a joke about your armless jacket because, well, it is funny that it has no arms, that it's essentially a plaid bell, but that doesn't mean you don't look terrific in it. Though one might think otherwise, I never wanted to be stared at. I just wanted to wear the clothes I felt most at home in. If the price for that is unwanted attention, or even being compared to Mrs. Doubtfire, isn't it still worth it? Especially when the alternative is so boring?

After two turns around the garden, I returned to my apartment and stepped back into some Comme des Garçons. "Do I look stupid?" I asked Hugh.

He kept his eyes on his laptop. "You? Of course not."

"That's all I needed to hear," I said as I headed back into the world, my head held high in part because my stiff Elizabethan collar wouldn't allow me to lower it. ♦



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Having a Moment: Après-Ski

Alpine chic is slaloming from the peaks to the pavement. By Lindsay Talbot

Over the past few collections, the après-ski aesthetic has gone off the peaks and onto the runways. Louis Vuitton showed chevron patterns that mimicked ridged mountain ranges on 1980s-inspired turtlenecks and matching pleated skirts. At Acne Studios, Nordic zigzagging prints traditionally reserved for sweaters appeared on sashlike scarves worn with skinny gray pants. Marc Jacobs presented dark brown and ivory Fair Isle snowflake motifs on oversize knits, and Moncler Grenoble offered voluminous toffee-hued shearling jackets with poufy embellished skirts. Duran Lantink's snow white knit dresses took on three-dimensionality with swirling structural silhouettes. But hasn't a piste always been a powder-covered catwalk?

Well, not initially. Early women's ski clothing took cues from mountaineers' garments: In the early 20th century, ladies traipsed down the mountains in gabardine coats, breeches, and bulky long skirts with knickerbockers underneath. The inaugural 1924 Olympic Winter Games, in Chamonix, France, popularized the allure of skiing, leading Parisian fashion houses such as Patou, Hermès, Chanel, and Vionnet to begin designing double-breasted jackets and coquettish, ballooning high-waisted trouser suits that were elegant on the slopes—and somewhat more practical. Lucien Lelong, the French couturier and mentor

to Christian Dior, debuted columnar two-piece suits featuring Art Deco stripes and matching hats, gloves, and scarves, while the Italian designer and avid skier Elsa Schiaparelli, whose daughter, Gogo, was a downhill racing champion, put a Surrealist twist on alpine wear with her 1928 “Pour le Sport” collection. Schiaparelli's wool jackets decorated with rows of dollar-sign clips, fitted knit sweaters with pointy hooded caps, Tyrolean hats, and tortoiseshell goggles were must-haves among the St. Moritz fashion set.

In 1948, the German brand Bogner introduced the first pair of nylon and wool stretch ski pants, which would go on to become an international sensation. Marilyn Monroe, Jayne Mansfield, and Elizabeth Taylor all donned slim, stirrup-footed designs. Not surprisingly, Hollywood took note: Films like *The Pink Panther* and *Downhill Racer* channeled midcentury chalet glamour; in the opening scene of *Charade*, Audrey Hepburn dines al fresco on a terrace in Megève wearing a chocolate brown knitted catsuit with a matching balaclava by Hubert de Givenchy and large Pierre Marly tortoiseshell shades.

During the Space Age of the 1960s, bolder and brighter colors, not to mention silver Lurex and vinyl, popped up all over mountains as Pierre Cardin, André Courrèges, and Christian Dior started designing playful

ski styles for the likes of Sophia Loren and Princess Grace of Monaco. Fashion houses also found inspiration in style-setting muses often seen on the slopes, be it Jane Birkin strolling through the French resort Avoriaz in a fur coat and boots or Brigitte Bardot wearing a floor-length shearling jacket and head-to-toe winter whites while on holiday in Méribel, France.

No one documented midcentury ski chic better than Slim Aarons, whose portraits captured a fur-clad European countess sledding in Saint Moritz; skiers in jumpsuits dining at the members-only Eagle Club in Gstaad; and waiters on skis carrying a bird on a tray.

Alpine resorts are still the place to see and be seen in the latest trends. The difference is that the new ski-inspired looks—cozy intarsia knits, belted puffer jackets, exaggerated fur coats, and sunglasses resembling goggles—are not just for Bombardinos and fondue at the chalet. In any urban capital, they will counter our everyday winter doldrums with a much-needed dose of glamour. ♦

Clockwise from top left: Slopeside styles from the fall and spring 2025 runways of Sacai, Acne Studios, Vivienne Westwood, Louis Vuitton, Marc Jacobs, Alaïa, Duran Lantink, Moncler Grenoble, and Balenciaga. *Center:* “Sports d'Hiver Chamonix” poster by Jules Abel Faivre.

RUNWAY CLOCKWISE FROM TOP LEFT: COURTESY OF SACAI; COURTESY OF ACNE STUDIOS; COURTESY OF VIVIENNE WESTWOOD; COURTESY OF LOUIS VUITTON; COURTESY OF MARC JACOBS; COURTESY OF ALAÏA; COURTESY OF DURAN LANTINK; COURTESY OF MONCLER; COURTESY OF BALENCIAGA. CENTER PHOTO BY SWIM INK 2, LLC/CORBIS VIA GETTY IMAGES.

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Sacai designer Chitose Abe.

Queen of Cool

With unwavering focus, Chitose Abe has made Sacai one of the most original brands on the planet. By Alexandra Marshall

*Photographed by Craig McDean
Styled by Karl Templar*

Chitose Abe is sitting at a conference table in a bare-bones office upstairs at the Paris headquarters of her company, Sacai. The building is a Haussmannian-style hôtel particulier with a stately entrance, but the inside is utterly minimal, with Eiffel-like girders holding up the show-room's glass canopy roof. Abe is beaming, having just soaked up the last of the congratulations for her men's and women's presentation, which is a series of looks arranged on rows of mannequins assembled below us. She says, through an interpreter, that her most recent output is "a return to basics." But that's always been true of Sacai.

Since she started the company, in 1999, Abe has created her own language of smartly remixed wardrobe staples—tuxedos, sailor-stripe T-shirts, seersucker, denim, and khaki—and has become a designer's designer in the process. Devotees like Pharrell Williams, Rihanna, Sofia Coppola, and Charlotte Gainsbourg, all instinctively good dressers who

have access to everything, still choose her. "They might have contracts with different brands, but they're friends who want to wear Sacai in their private life. So when they're in Tokyo, they come to see me," she says.

The days of fashion editors changing multiple times a day during show season to wear clothes by the house they're visiting are over. Still, in the crowd downstairs—fashion insiders checking out the collection up close—there are many who are wearing their own Sacai. Before my interview with Abe, I spotted a pleated oxford-striped tennis dress, a repropportioned trench, one of those hybrid striped T-shirts with the draped fabric back that Abe has perfected over the years, and numerous off-the-shoulder poplin shrug tops, on people of all shapes and sizes.

Sacai is often described as an intellectual brand. Maybe that's because Abe's pieces are never just one thing—in fact, they often contain several contrasting statements. Delicacy meets strength in tailoring with

Jacqui Hooper wears a Sacai jacket, dress, and gloves.



Betsy Gaghan wears a **Sacai** vest, shorts, gloves, and boots.

Hair by Guido for Zara Hair;
makeup by Diane Kendal.
Models: Betsy Gaghan and
Jacqui Hooper at Next
Management. Casting by
Ashley Brokaw Casting.
Set design by Sophear at
Art + Commerce.



sheer inserts that reveal flashes of skin; workwear goes sensual through draping and slouch. Yet, for all their symbols and signifiers, the clothes don't wear their owners. "Chitose makes quite masculine ideas feel very sensual, and also new and unexpected," says Anita Templer, a branding consultant who was a loyal Sacai customer long before she started collaborating with Abe on retail and media strategy. "There's something artful about her clothes, but they're relatable and easy to wear. I have this bomber jacket with a sweater detail on the front, and I must have had 30 people stop me in the street to ask where it was from. I think it's to do with her being a woman and wearing the clothes herself. She's a working mom. She likes to go out in the evening. She likes to dance. Some people might lazily reach a conclusion that if it's design that comes from Japan, there has to be something somber or strict about it, but there's a happiness and lightness to Sacai."

Abe was her own unfussy muse when she started customizing her clothes as a teenager, and she launched Sacai to indulge her desire to rethink the basics she always loved. Back then, her dress code was "simple clothes: dress shirts, chinos, cardigans," she explains. She had left her job as a patternmaker at Comme des Garçons after finding out she was pregnant, and was home with her daughter when she started Sacai, initially with a small range of knitwear. She would try out her designs on tiny dolls. "There were so many brands and so many clothes around the world when I started," she says. "I wanted to create something that didn't exist, something new and interesting, but that I would wear in daily life."

Today that's an asymmetric black ruffle skirt with an oversize black men's T-shirt that reads ALL DAY, EVERY DAY, a nod to Abe's firm belief that clothes should be completely versatile. It's low-key until you get into the details, like the delicate knife pleats of the ruffles on the skirt, which swirl onto themselves, or the neck of her tee, stretched out just so. The quiet subtlety vanishes, though, when you get to Abe's wrist, where there's a magnificent, giant honking watch I can't stop staring at. It's a men's Rolex GMT-Master II in heavy yellow gold, the lug covered in pavé diamonds, the bezel ringed in emerald-cut rubies and sapphires.

I tell Abe it's fabulous, and she whips it off her wrist and hands it to me with a big smile. "It's heavy," she says. "I got it 15 years ago. It wasn't a special occasion, but I fell in love with it and felt like I would regret it if I let it go. It wasn't cheap, but I felt like it was worth it."

No need to apologize or justify. Sacai is a very successful business, and Abe is its sole owner. Back when there were just a few employees, Abe did the books herself; now the brand employs 160 people, is stocked in more than 35 countries, and has ongoing capsule collaborations with Nike, Carhartt WIP, Astier de Villatte, and J.M. Weston. Many of these came about through friends like Fraser Cooke, a director of special projects at Nike. "Our marketing approach is very personal," says Abe.

It would have to be, because for all her boldface admirers, Abe is deeply unthirsty. She doesn't bother with the red carpet. She doesn't do social media. She doesn't even know who any of the new stars

or influencers are. "I don't have all that much information," she says. "Whenever the team talks about celebrities, I don't know who anybody is."

Abe wasn't even that clear on what Labubu was when her friend Federico Tan, the Hong Kong-based art world connector, gave her one of the dolls with the idea to broker an introduction to Labubu's designer, the artist Kasing Lung. Next thing you know, Abe had put 14 hysteria-inducing Labubus onto Sacai x Carhartt WIP knit jumpsuits and star necklaces that were sold at a UNESCO charity auction through Pharrell Williams's online platform, Joopiter, in collaboration with the K-pop group Seventeen. They went for \$30,000 each. "We weren't really familiar with this chaos of Labubu in the world," says Abe. "It was just a friendly conversation."

Abe's team, which includes a network of textile suppliers with whom she creates her own fabrics, has been with her for a long time. When she talks about her inspiration, success, or longevity, she always refers to her collaborators. Her circle extends to the creatives she taps for her lookbooks and runway shows. Karl Templer, who styled this photo shoot, has worked on all of Sacai's presentations since Abe's first, in 2011. That show came about through the advice of Sarah Andelman, who was then running the legendary Parisian boutique Colette. "Sarah is a big supporter of Sacai still," says Abe, "and gave very wise advice to me: If you don't show your clothes to the world, somebody will start copying Sacai, and then Sacai might be seen as copying them. She did really push me to show in a runway format so that people could actually see what we were doing."

Abe credits that decision as one of the biggest boosts of her career. Templer already had a very good feel for the clothes, because Anita Templer, Abe's collaborator, is his wife. "Anita had been buying Chitose's pieces from Dover Street Market for a while, and I was always impressed with how the attitude of the clothes stood out," he says. "Chitose has such a strong design signature and the ability to revisit archetypes and proportion, rearranging them to create desire constantly. Observers think it's the styling, but the pieces are just designed that way, so that when you wear them you feel that little bit more in the know and fashionable and special."

I tell Abe that I admire how she's been able to stay the course aesthetically for so many years and ask her if it's a Japanese thing, because so many of the fashion houses with real creative longevity and rock-solid DNA were founded by her countrymen: Junya Watanabe, Yohji Yamamoto, Comme des Garçons. Her answer is typically earthbound: "We tend to think that keeping brand ownership is part of the authenticity."

There's no question that to maintain your true north through fashion's increasingly choppy waters, it helps to own the boat. For Abe, it also helps to go to karaoke regularly—lately, she's been performing songs by the Japanese pop star Aiko—and to play with Legos. There is a bunch of red Lego roses Abe constructed in a Sacai x Astier de Villatte pitcher downstairs in the showroom. Generally, though, she prefers the old-school blocks to the custom kits of today. They're freer and allow for more imagination. ♦



Look Sharp

Louis Vuitton and the legendary makeup artist Pat McGrath
join forces for a new beauty line.

Makeup by Pat McGrath
Photographed by Sharna Osborne
Styled by Rae Boxer
Hair by Ryan Mitchell

*This page: Carol Monteiro.
Opposite: Libby Bennett.
All models wear **Louis Vuitton**
clothing and accessories
throughout.*





*This page: Ali Dansky.
Opposite: Valerie Scherzinger.*



*This page: Sanique Dill.
Opposite: Ava Shipp.*





There's a reason fashion insiders call Pat McGrath "Mother." It started on set in the 1990s, with models, artists, and crew members using the moniker "because I nurtured, guided, and sometimes bossed them a little," says the legendary makeup artist and founder of the cosmetics company Pat McGrath Labs. So it's fitting that McGrath, who is responsible for some of the most iconic editorial and runway looks of the past 30 years (not to mention myriad viral makeup trends—glass skin, anyone?) should be the creative force behind what might be the mother of all beauty collaborations: a super luxurious makeup collection for Louis Vuitton that debuted in August with 55 richly pigmented lipsticks, 10 sheer lip balms, and eight gorgeous eye palettes, including one inspired by the cocoa hue of the French house's signature Monogram print.

The line's drop-dead chic, refillable packaging, created in tandem with the German industrial designer Konstantin Grcic, was inspired by elements of the brand's heritage and is crafted from recycled aluminum and brass. "We obsessed over every detail—the weight in your hand, the click of the lipstick, the curve of the palette. Each piece is designed to be a functional, heirloom-worthy object of desire, just like a Vuitton bag or trunk," says McGrath, who has been amassing her own collection of vintage compacts and lipsticks for decades. "I have hundreds of them. They are like tiny time capsules of beauty" (Recently, she's also become an avid collector of Labubu plush toys.)

For this story, the British-born, New York-based makeup maven looked to her favorite runway collaborations with Vuitton designer Nicolas Ghesquière, including fall 2019, which was inspired by the spirit of Paris as a longtime meeting ground for different style tribes. "Many of the looks from that show featured full-on '80s makeup, with a twist," says McGrath. "It was about individuality before algorithms, eclecticism before everything was flattened online. The makeup reflected that mosaic. It was expressive, graphic, and a little punk."

Ghesquière's most recent show, which took place in a train station and aimed to capture the beauty of strangers going their separate ways yet moving together in harmony, evoked a similar spirit for McGrath. "The moods were different but connected," she says, referring to the exploration of individuality within groups. In that instance, she went for radiant skin "touched with poetry"—stained lips, taupe shadows shaping the eyes, bursts of unconventional color, and face art that referenced alternative subcultures. "Each look became its own story. The artistry wasn't uniform; it was personal."

Indeed, McGrath's approach to creativity is seldom one-note. "I'm inspired by everywhere and everyone," she says. "I'm constantly moved by contrasts: past and future, chaos and elegance, silence and sound. A forgotten song on vinyl, the scent of incense curling through an old studio, the texture of tulle brushing against bare skin. These moments, fleeting as they are, have a way of imprinting themselves and becoming the spark for something new." A self-confessed night owl, she admits that most ideas come to her after midnight. "Honestly, I'm always creating and exploring in some form or another," she says. "Listening to music and flipping through my library of art books inspires my social media concepts, products, and packaging."

When asked if she has a creative signature, she replies, "Empowerment. Whether it's bare, divine skin or sequins sculpted across the eyes, what unites it all is emotion. Makeup should make you feel your power." Besides spawning countless cutting-edge looks and trends, McGrath uses her influence to help bring positive change to the beauty sphere. She was even awarded the title of Dame of the British Empire, in 2020, for her contributions to the industry and her diversity efforts. "I am proudest when people tell me they feel seen," she says. "From casting models with different skin tones in my editorial work over the past three decades to launching 36 shades of foundation, I've never approached inclusivity as a box to tick. It's the very fabric of beauty." SANDRA BALLENTINE





Hair by Ryan Mitchell for
Bumble and Bumble
at Streeters; makeup by
Dame Pat McGrath,
creative director of
La Beauté Louis Vuitton;
manicures by Megumi
Yamamoto for Chanel at
Susan Price NYC.
Models: Carol Monteiro,
Maria Araujo at Elite
Model Management NYC;
Libby Bennett,
Grace Valentine at Heroes
Models; Ali Dansky,
Sanique Dill, Ava Shipp at
the Society Management;
Valerie Scherzinger
at Supreme New York.
Casting by Ashley Brokaw
Casting. Set design by
Spencer Vrooman at SVS.



This page: Shipp.
La Beauté Louis Vuitton
LV Rouge lipstick and
LV Ombres compact.
Opposite: Dansky.

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GIOVANNI DELGADO; FRANKIE DENISE; METEORSON; INT'L ANASSER; MANICURE ASSISTANTS: RIKO SMITH, SAORI USHIKAWA, KJINKO INOUE; HAIR: KATY PATZEL AT CAROLA STUDIO.

Ahead of the Curve

While keeping an appreciative eye on the past, Chemena Kamali is fearlessly moving Chloé into the future.

By Lauren Collins

Photographed by Venetia Scott

Styled by Ondine Azoulay



Chemena Kamali, the creative director of Chloé, in Paris.

Stepping into Chemena Kamali's newly renovated Chloé office, in Paris's 8th arrondissement, is a bit like stepping into her mind. Both are fresh, focused, and warmly lit—in the case of the room, with a Diptyque Feu de Bois candle; in the case of the woman, with a desire, she says, to “carry on working with the heritage of the house while writing a new legacy for Chloé,” where she has served as creative director since 2023. Try to find a screen—you won't. Kamali has politely turned her phone face down on a table laid with canisters of cashews, a box of chocolates, and a bowl of blueberries. On her desk, a stack of leather-bound journals overwhelms a closed laptop, and an old-school fan whirls away. “When I arrived here yesterday, I said, ‘Okay, this is a good place to start,’” says Kamali, taking in the freshly painted walls in the atelier. “It gives you a clean headspace.”

We're in the waning days of August, and Kamali has just gotten back from several weeks' holiday on Patmos. “We were supposed to go to some other Greek islands, but we liked it so much we decided to stay,” she says. There was swimming. There was reading—not one but two Susan Sontag books (*On Women and Against Interpretation and Other Essays*). Kamali mostly retreated into herself, she says, yet she couldn't help snapping a few photos, aide-mémoires for a certain intriguing way that women were draping their pareos around their hips. The moment went straight into her memory bank, a reservoir of feelings and impressions from which

Kamali draws her best ideas. “I love to catch an atmosphere,” she says. “It's extremely reassuring for me, because everything moves all the time.” You heard it here first, if a few months from now we're all dressing in beach towels.

Two years into her tenure, Kamali has solidified her place in the upper echelons of French fashion, infusing Chloé with a modern take on the buoyant, easy spirit that has characterized the house from its founding, in 1952, by Gaby Aghion. Kamali's acclaimed first collection was shown in 2024, after the designer Gabriela Hearst exited the brand. It featured the sort of patent leather half capes, fluttery lace blouses, and liquidy gowns for which Chloé was beloved in the 1970s, under Karl Lagerfeld, and then in the early 2000s, when the Glastonbury Festival met the legendary Parisian nightclub Les Bains in the designs of Phoebe Philo and Clare Waight Keller. “In the streets of Paris and elsewhere, we missed this Chloé girl so much,” *Le Figaro's* fashion critic wrote after Kamali's debut.

The Chloé girl might be a Parisian archetype, but Kamali, 43, grew up in Dortmund, Germany, near Düsseldorf. Her parents owned several multilabel boutiques called Euro Mode. “I was never interested in selling, per se,” she explains. “What was so magical for me were the fittings, that ceremony of people trying things on.” It was the late '80s, and Germany had, basically, two major national icons: “There was Karl Lagerfeld and »



Model Angelina Kendall wears **Chloé** clothing and accessories throughout.





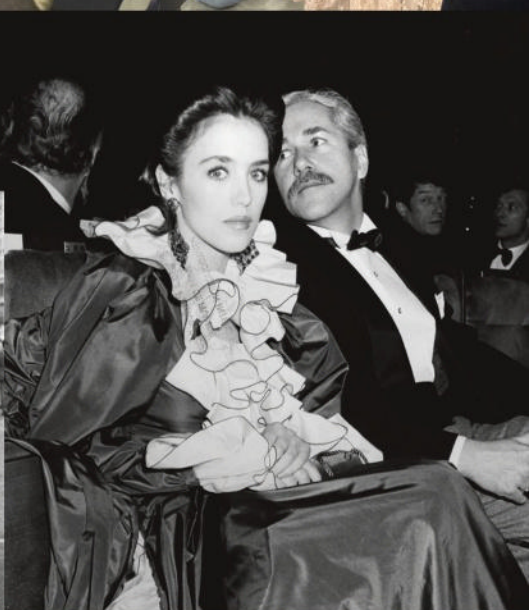






« fête ». Mousseline de soie blanche, manches gigot, l'air nettement 1960 (C)

**BLOUSES
ROMANTIQUES**



Chloé



DENTELLES DE
SOLSTISS



PRODUCED BY BRACHFELD; PRODUCER: ANAIS DIOUANE; LOCATION MANAGER: GEORGES JACQUELINE; LIGHTING DIRECTOR: RYAN OTTOLE; PHOTO ASSISTANT: MAX ZIMMERMAN; DIGITAL TECHNICIAN: ROMAIN FORQUY; RETOUCHING: MAY LON; FASHION ASSISTANT: ANNE ELIZABETH VOORTMEIJER;
PRODUCTION ASSISTANTS: LOUIS FUGNET, ADRIEN SAGOT; SET ASSISTANT: ALBAN DIAZ, EMILE AILLAUD & FABIO RHEIT; TOURS AILLAUD/LAURENCE RHEIT; SNAKE SCULPTURE: © 2025 ARTIST'S RIGHT'S SOCIETY (ARIS), NEW YORK/ADAGP, PARIS.

Hair by Sébastien Richard at Artlist Paris; makeup by Anthony Preel for Violette_FR at MA+ Group; manicure by Cam Tran for Manucurist at Artlist Paris. Model: Angelina Kendall at the Industry NY. Casting by Ashley Brokaw Casting. Set design by Hamid Shams.

Play Time



*Watches that are as whimsical as they are sophisticated.
Photographed by Charly Gosp Styled by Jade Vallario*

This page: Rolex watch.
Opposite: Hermès watch brooch.





Cartier watch.



Glashütte Original watch.











TICKET

213005

TICKET

213004

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KEEP THIS

COUPON

213005

KEEP THIS

COUPON

213004

INDIANA TICKET CO.

INDIANA TICKET CO.

Omega watches.



Piaget High Jewelry watch.
Set design by Margot Thiry at Rose, Paris.







Addison Rae wears a **Gucci** dress and necklace;
Christian Louboutin sandals.

Rae of Light

With digital savvy, unbridled charisma, and plenty of talent, Addison Rae is creating a new blueprint for pop stardom.

By Alex Hawgood

Photographed by Rafael Pavarotti
Styled by Katie Grand





Dilara Findikoğlu dress; Schiaparelli earrings;
Chrome Hearts bracelets.

Miu Miu top, bra, skirt, glasses, earrings, socks, and shoes.



Givenchy by Sarah Burton earrings.



Alaïa dress, earrings, and shoes;
Patricia von Musulin bracelet;
stylist's own briefs.



Prada top, skirt, and sandals; Patricia von Musulin bracelets.



Givenchy by Sarah Burton dress and earrings.



On a humid summer Sunday in Red Hook, the Brooklyn enclave across the water from Wall Street, Addison Rae, 25, appeared almost as a mirage as she stepped onto the sunbaked pavement for this W shoot. She wore an oversize Katharine Hamnett STAY ALIVE IN 85 tee and Manolo Blahniks, with bare legs. Her cascading blonde hair shimmered as always, impervious to the sweltering heat.

The jingle of an ice cream truck unexpectedly cut through the heavy July air. Seizing the moment, as if she were performing for her 88.3 million TikTok followers, Rae ran through the street, transforming Mister Softee's surprise visit into impromptu street theater, pressing herself against the colorful truck and flitting between exaggerated body rolls and athletic thrusts.

"With arms wide open, I welcome spontaneity and unexpected decisions," Rae said afterward, biting her lip before launching into affirmations that could have been cribbed from the lyrics of her dreamy debut album, *Addison*, which was released in June. "I trust my intuition. I trust my gut. I trust my heart. I trust my body language. I trust my physical self. I love communicating through my body, music, sound, and energy."

Her trust in the unscripted has paid off. An isolated clip of the high-pitched scream she ad-libbed for Charli xcx's "Von Dutch" remix with A.G. Cook has racked up more than 45 million views on TikTok. "Our biggest thing is making sure what we do is fun and spontaneous, with no pressure," Charli said of those recording sessions. The pair first connected in 2022, after Charli heard a leaked demo of "2 Die 4"; Charli later contributed a verse to the track, which appeared on Rae's 2023 EP, *AR*. "At the end of the day, there's not much point in putting something out if you don't have a good time while making it," Charli added.

In July, Rae joined Lana Del Rey at London's Wembley Stadium for a surprise duet of "Diet Pepsi," Rae's major-label debut single, followed by "57.5," an unreleased Del Rey track that playfully skewers streaming-era celebrity. Sharing the stage with the singer was both a thrill and an education. "I learned so much about myself and about Lana," said Rae. "Standing beside someone I admire, who lives her truth so gracefully, was life-changing. It all came together magically and unexpectedly. That was monumental for me."

At the W shoot, Rae toggled between madcap mischief and studied sexiness. "No one come around this part of the set, I'm not wearing panties!" she screamed at one point, before kicking her legs into gymnastic arcs. She was unselfconsciously topless among strangers one moment as she changed outfits, then warmly embraced everyone around her the next. She exuded a genuine openness that has become a rare quality in modern celebrity—and one that she shrewdly knows is worth preserving.

Over the past year, Rae has assembled an intoxicating string of music videos. "Diet Pepsi" is a fast-cut collage that references both Cindy Crawford's 1990s Pepsi commercials and Bruce Conner's 1960s experimental films; it was directed by Sean Price Williams, known for his work with the Safdie brothers. In "Times Like These," Rae lies on a studio floor on her side as another dancer takes her arm and pulls her into an intimate backstage dance sequence. In the pulsing "Aquamarine," she embraces full showgirl glamour with sequins, glittery dresses, and feathered headpieces.

Growing up in Lafayette, Louisiana, Rae was always a put-on-a-show kind of girl. Despite her dreams of performing on the world stage, she was scared she wouldn't ever make it past the prairies and wetlands of her home state. "Maybe I just dance for myself," she recalled telling herself as a child. "Maybe I create for myself, even if no one ever acknowledges it." The advent of micro-video culture, however, offered a way out. In July of 2019, while studying broadcast journalism at Louisiana State University, Rae joined TikTok, which had arrived in the U.S. just a year earlier. On the platform, she was the quintessential girl next door, overflowing with wholesome yet flirtatious Southern charm and dance-team polish. Whether lip-synching movie scenes or making fans wait for selfies while she filmed "a TikTok really quick," she projected bright-eyed relatability across bedrooms and backyards. By October of that year, she had already hit 1 million followers, and she soon dropped out of college. Around that time, the 19-year-old crossed paths with Thomas Petrou, a YouTube star, who floated the idea of "a place where we would all live together and collab," as she later remembered.

That December, Rae officially joined the Hype House, moving into a Spanish-style Los Angeles mansion that doubled as a content hub for TikTok's new elite. She threw herself into the work, posting up to eight videos a day. By late 2020, she had become one of the platform's most followed creators. Her rapid rise led to a slew of opportunities: modeling for American Eagle, signing a podcast deal with Spotify, launching a beauty brand sold at Sephora, starring in the *He's All That* remake, and appearing on *Keeping Up With the Kardashians*.

Her talent for self-presentation extends beyond TikTok to video calls for work. A few weeks after the W shoot, I caught up with Rae via Zoom. She appeared on my screen stretched on her stomach across a Beverly Hills lawn, legs bent at the knees, feet crossed in the air, hydrangeas in bloom behind her. She rested her head on one hand, fingers brushing her cheek, while her other arm was casually draped in front of her. The effect of pin-up glamour meets easy informality was surely not accidental, but for a second I felt like I'd caught her mid-laugh during a private joke.

Rae's rise hasn't been cookie-cutter perfect. In 2021, she was criticized for performing viral dances on *The Tonight Show Starring Jimmy Fallon* without crediting the people who created them. Later that year, »







Fendi dress.

Louis Vuitton cardigan and belt.



Givenchy by Sarah Burton dress and earrings;
Agent Provocateur sandals.



PRODUCED BY AP STUDIO, INC.; EXECUTIVE PRODUCER: ALEXIS POULERAS; PRODUCER: ANNIESE KRISTEDJA; PRODUCTION MANAGER: HAYLEY STEPHON; PRODUCTION COORDINATOR: KAITLYN FITZPATRICK; FASHION ASSISTANTS: TYLER VANVRANKEN, DYLAN GUE; PRODUCTION ASSISTANTS: LINETTE STRELLA, ARIANA KRISTEDJA, SAMMI KUGLER, TALULAH MALTBE; HAIR ASSISTANT: RACHEL HOPKINS; MANICURE ASSISTANT: LINH TRINH; SET ASSISTANTS: LAURA PARIOT, JASON BEAUCOURT, MILES BETTINELLI, JIAN LANDY, KYLIE BAKER; PROPS COURTESY OF HOOK PROPS; TAILOR: ELSE PFE AT ALTERED MANAGEMENT.

Versace corset, skirt, earrings,
bracelet, and gloves.



Dolce & Gabbana briefs; Van Cleef & Arpels necklace, bracelet, and rings; stylist's own T-shirt.

Hair by Mustafa Yanaz for Bumble and Bumble at Art + Commerce; makeup designed by Pat McGrath for Pat McGrath Labs; makeup by Jenna Kuchera for Pat McGrath Labs; manicure by Mei Kawajiri for Pleasing at Red Represents. Production design by Mary Howard.





Anna Wintour faced backlash for inviting TikTok influencers, including Rae, to the Met Gala. Still, Rae told me she has always viewed setbacks as learning opportunities. She has long understood something that others are only now realizing: For some creators, TikTok fame isn't the final goal but a stepping stone—a Warhol Factory for the digital age. “People wanted to say: This is all you're good at,” she said of her influencer past. “But that made no sense.” Social media, she explained, “was only an opportunity to push myself toward something I always wanted, the dreams and hopes that were always there. There was something inside me that I refused to let disappear. By nurturing it consistently—whether by posting on TikTok, Instagram, Tumblr, or whatever outlet I could find—I wasn't going to let that go.”

“A lot of people raised an eyebrow at her because she appears to be this bubbly, sweet pop persona, but she has a lot more to her,” said Bradley Stern, cohost of the pop culture podcast *Legends Only*. “I really haven't seen scrutiny to this extent since Lana Del Rey: everyone questioning her authenticity, asking who's actually pulling the strings, questioning how manufactured she is, and denying her agency as an artist.” Stern believes that skepticism misses the point. “It's easy to shout ‘industry puppet’ or ‘not authentic,’ but things don't pop off that easily. It's not easy to create a convincing, cool pop star, or else this would happen more often and every influencer would do this,” he said. “She has the vision and works with creative collaborators who have the taste and aesthetic to achieve the desired result. That's the whole point: It clearly comes from the core of her.”

Rae admits that her first attempt at music was messy. In early 2021, she signed with Sandlot Records, founded by hitmaker Jacob “JKash” Hindlin, and released her debut single, “Obsessed.” Cowritten by Rae, alongside Benny Blanco and a roster of industry regulars, the track featured lyrics that critics found overly simple and self-referential (“You say you're obsessed with me / So I took a second / And I said, ‘Me too’ / I'm obsessed with me as much as you”). The single flopped, though Rae has said she hopes it will one day get its “Stars Are Blind” moment—a reference to Paris Hilton's once-mocked debut that later gained cult appreciation.

While making *Addison*, which debuted at No. 4 on the *Billboard* 200 in June, Rae was far more deliberate. “I'm a very visual person, so everything was mapped out: colors, themes, how I wanted to translate them into a project. I made a binder. I printed out photos and colors and words. Before the album had any sonic world, before there was any audio involved, it was just purely visions, visuals, words,” she explained.

She worked exclusively with Swedish producers Elvira Anderfjärd and Luka Kloser, both in their 20s, to create a sophisticated blend of shimmering electronic sounds. “We were three girls in a room,” said Rae. “It was a very fun and free-flowing environment. There was no pressure to force ourselves to make an album or a certain number of songs. It just happened gradually over time.” Rae says that with only women in the studio, the recording sessions had a different energy. “We had this really magic moment making ‘Diet Pepsi’ on the first day we met, which is really crazy and almost seems so unrealistic,” she added. Yet it mirrored how things tend to happen in her life: simultaneously making “so much sense and also no sense at all.”

Released in August 2024 as the lead single from her 2025 debut, “Diet Pepsi” earned Rae her first major breakthrough. The *New York Times* critic Jon Caramanica ranked the breathy track No. 4 on his year-end list, calling it “the most saccharine whisper of the year.” Rae's reverb-heavy vocals and dense soundscapes drew comparisons to Lana Del Rey's 2012 *Born to Die* and Madonna's late-'90s pop reset. “Diet Pepsi” nods to “Diet Mountain Dew,” and in “Aquamarine” Rae sings, “I'm the ray of light.” In “Money Is Everything,” Rae makes her artistic lineage explicit: “Please DJ, play Madonna / Wanna roll one with Lana.”

Like Madonna and Del Rey before her, Rae is consciously embodying the pop moment; only in her case, that means making the most of an era defined by likes, shares, and views. Her genius lies in turning TikTok trends, influencer clout, and algorithmic intuition into deliberate creative tools. A lifetime of switching between her private and public selves has sharpened Rae's talent for improvisation and intimacy; she's genuine enough to seem unpredictable and canny enough to know exactly how she should appear across our screens. Hers is a new kind of artistic blueprint: Get famous first through the feed; prove you've got creative chops once you've established an audience. That's why her *Addison* transformation feels believable—she's not replacing the content creator with the inner artist, but revealing how both sides work together. With a wink, a nod, and sometimes a shriek, Rae is signaling that she's in it for the long run, showing the world she's more than capable of referencing the legacy of pop icons while forging something entirely of her own.

“The magic really happens when you start creating purely for yourself,” she said. “People connect with it so much more, because there's something genuine to discover.” She paused to blow a strand of hair from her face, then grinned. “I seek fearlessness. I want to be honest. I want to follow my gut.” ♦

The Clients

The most exclusive, out-of-this-world fashion statements
are dreamt up in the Parisian haute couture ateliers.
Meet the style stalwarts whose patronage keeps this grand
tradition alive.

Photography and Layout by Juergen Teller

Creative Partner: Dovile Drizyte
Styled by Poppy Kain
Text by Jensen Davis



Ivy Getty

Can you see out of that mask?

You can, but not enough where I'm like, Oh, that's how the models walked. This is part of couture—it's not meant to be easy to wear. You're doing it for fashion.

When did you start going to shows?

My first ready-to-wear Fashion Week ever was in 2015. It was Paris, and I was with my grandma [philanthropist and fashion darling Ann Getty]. For couture, I think it was with the photographer Ellen von Unwerth in 2021. I was very excited that Ellen wanted to go with me to the Giambattista Valli show. Right before it, she came to my room and was like, "Let's have a photo shoot right now." A couple months later, she said, "Are you coming to the dinner tonight?" I was like, "What dinner?" She was like, "For the magazine cover." She put me on the cover of her magazine and didn't even tell me!

Do you have a group of couture friends?

You get to know people—I used to think maybe these are my fashion friends, but these really are your friends. I get FOMO when I miss couture, obviously because of the shows, but I get FOMO from seeing my friends all together.

A few years ago, John Galliano made you a couture wedding gown. What was it like working with him?

He understands people very quickly—he'll know me better than I know myself when making any decision. He finds inspiration in literally a crack in the sidewalk. It's something I won't ever understand, but it's like whatever Albert Einstein had with math.

Ivy Getty wears a **Maison Margiela Artisanal** dress and mask.

A full-page photograph of Princess Maria-Olympia of Greece and Denmark standing on a large bed in a luxurious bedroom. She is wearing a white lace dress with a long, flowing train and a matching sheer veil. She is holding the veil with both hands, and it is blowing in the air. The room features a large crystal chandelier, a window with gold curtains, and a framed picture on the wall. The bed has white linens and a striped headboard.

Princess Maria-Olympia of Greece and Denmark

What was your first couture show?

When I was 10 years old, I went to the 45th anniversary Valentino couture show in Rome. I sat on my dad's lap. I ended up interning for Dior when I was 17. After that, I started attending shows on my own.

In 1999, Juergen Teller did a photo series for W similar to this one, and your mom, Marie-Chantal, Crown Princess of Greece, was in it. Have you seen that photo?

It's in New York in her bedroom.

A couple days before I got the email about this shoot, I was standing in the room staring at the portrait, like, God, that really just is one of the coolest photos in the whole world. I would do anything to be shot by him.

Does she still have the feathered Balmain by Oscar de la Renta gown she wore in her portrait?

I'm going to text her right now....

She says, "Hmm, I think I do :)"

Do you get her couture hand-me-downs?

During Covid, I was in the English countryside with my mother. There was a room in the attic. I thought it was a storage space for furniture. I was bored, and I saw it unlocked. I found my mother's couture dresses. I was like, How has she been hiding this from me for so long?

A few people have described couture as a club. Is that true?

You're literally so right. The shows are like going back to summer camp or something.

Princess Maria-Olympia of Greece and Denmark wears a **Dior Haute Couture** dress; **Dior High Jewelry** necklace; **Manolo Blahnik** shoes.

A full-page portrait of Claire Paull, a woman with blonde hair pulled back, smiling at the camera. She is wearing a deep red velvet dress with a draped neckline, a matching velvet belt, and a wide, ornate necklace made of small, colorful, flower-shaped charms. She also wears large, matching earrings and a ring on her right hand. Her hands are clasped in front of her. The background is a softly blurred interior space with a large window and a painting of a white poodle on the wall.

Claire Paull

Your job is far from the fashion world—you're the vice president of global marketing at Amazon Ads. How did you get into couture?

My mother had a really beautiful wardrobe. She would always wear Chanel and St. John. I spent a lot of time in her closet, daydreaming. She would say, "You can have all these things Mommy has—you could have even better—but you have to work." I often tease that when I'm 85 years old and no longer working at Amazon, I'll be an intern for Chanel or Dior.

Are you the best-dressed Amazon employee?

It's a tech company. People wear jeans, and it's very casual. I dress. I often wear a long Dior skirt, a T-shirt, slingbacks, and a cardigan. Or I will wear jeans and a Chanel or Dior sweater.

You live in New York—how often do you make it to the Paris couture shows?

It comes down to what I can make happen. Last July, I was sitting in a conference room in Seattle, and I got a text from Dior: "Claire, will you please come to couture?" All I wanted was to make that happen. Then I remembered: Claire, you shouldn't. You're going to have to miss a bunch of things for work.

What's your favorite piece in your collection?

I think I'm going to order this Dior red dress. If I already owned it, that would be the answer.

Claire Paull wears a **Dior Haute Couture** dress; **Dior High Jewelry** earrings, necklace, and ring.

Christine Chiu

You starred in and coproduced *Bling Empire*, a reality show about wealthy Asian Americans in Los Angeles. On the show, people got a glimpse of your couture trove.

My dad was a huge Issey Miyake and Armani collector. He put me in Issey Miyake—they don't make children's wear, but he would have womenswear cut to my proportions. All I wanted to wear were pretty pink dresses and tutus. I was fortunate enough to marry a man who wanted me to tap into that part of my imagination and creativity. You have to ease into couture. I started with the shoes and accessories. We're talking about a \$40,000 belt and \$25,000 boots.

How big is your collection?

I've been buying since I was 25, maybe 26. Now I'm 42. I've never had a season where I haven't purchased something.

What's your favorite piece?

My favorite piece I haven't worn is a Dior gold house. They were renovating their maison on Avenue Montaigne, and they decided to make a gold human-size replica. I saw it, and I was like, Yes, I have to have that. It's light enough to walk around in—it's not solid gold.

What couture etiquette have you learned?

As someone who was a first-generation haute couture buyer at 25, I definitely did not say the right things. My first big faux pas was asking what the price was. There was silence. You could see color drain from faces in shock. You ask for "information," and they prepare a whole packet. Chanel had tweed portfolios with inserts, and at the bottom was the price in calligraphy. You're supposed to delicately say, "I would like to discover more information."

I heard you once bought a Dolce & Gabbana couture dress, and they made you a couture padded booty short to go underneath it.

My husband is a plastic surgeon, so it's ironic. Surgically, he can help create whatever silhouette I envision for myself, but couture can do the same thing.

Christine Chiu wears a **Dolce & Gabbana Alta Moda** blouse, bra, skirt, earrings, necklace, belt, veil, tights, and shoes.





Cecily Waud

You work in interior design and, as you described it, formerly did “diplomatic stuff.” When did you get into couture?

When I was really young, with my mom, mainly at Dior. Over the years, you get to know everybody. I started being invited to the couture shows before I bought couture, actually.

What was your first couture piece?

I was married before, and Maria Grazia Chiuri at Dior did my wedding dress. I rewore the dress for Chiuri's last show for Dior because all the women had to wear white. A lot of us decided to rewear the wedding dresses she'd made us.

Do you still do shows and appointments with your mom?

I'll FaceTime her. If she doesn't like something, she'll say, “No, we're not paying for that, sweetie.”

Have you purchased any couture recently?

My family's color is lavender. I just had a Chanel jacket made, and they did lavender stitching. Their buttons are the most fun thing to pick, ever. They have the biggest selection of the craziest buttons. But they didn't have one that worked out of, like, 30,000 buttons. I wanted a super light lavender one with a gold star in the middle.

How different are ready-to-wear and couture shows?

Ready-to-wear shows are just such zoos. With couture, it feels a lot more intimate. It's not Instagram models trying to get a shot to be like, “I came to the show.” Couture is more like going to an art gallery.

Cecily Waud wears a **Chanel Haute Couture** coat, dress, and boots; her own jewelry.

Alexa Dell

You come from the tech world—your dad, Michael Dell, started Dell Technologies, and you’ve had a few tech-focused jobs. When did you get into buying couture?

I’m new to collecting and have two pieces so far. The first is my Schiaparelli wedding gown. From September 2024 to March 2025, the dress traveled as much as I did: a muslin fitting in Los Angeles; two fittings at Place Vendôme, in Paris; and a final session back in L.A., where the atelier stitched my name into the lining. The second is from Jean Paul Gaultier Haute Couture by Ludovic de Saint Sernin—the “sand” dress I wore during the wedding weekend.

Will you wear them again?

They’re meant to live, not hide in storage. The Schiaparelli bodice could pair with vintage jeans, and the skirt with a simple tank for an anniversary dinner someday.

How quickly do you know which garments you want?

I can usually trust my first reaction.

Alexa Dell wears a **Schiaparelli Haute Couture** dress.





Lauren Amos

You've been buying experimental fashion for your Atlanta boutiques, Wish and Antidote, since 2004. When did you start personally collecting couture?

I got into couture through Iris van Herpen. I'm on the board of the High Museum of Art, in Atlanta. We brought her in for her first exhibition in America in 2015, and she let me borrow a dress—I ended up buying it. It's a jump going from ready-to-wear to couture. But she was young in her career, and I knew I was supporting an artist.

How long have you been buying Balenciaga couture?

When Demna came in, I was like, What is this situation? I was obsessed. Then I got really irritated with some of the designs. I felt like, Is someone making fun of me? Are they in a boardroom like, "Hahaha, look at this girl. She spent \$5,000 on a polyester dress?" But the things I'm challenged by the most are the things with which I end up having the biggest love affair. Then I got invited to my first couture show—I think it was Demna's first, too. I remember thinking, Oh my god, this is incredible. I walked my way right into an appointment to buy.

How many fittings are usually required for a couture piece?

Well, Iris has a 3D rendering of my body. We have a mannequin for me at the atelier.

Do you reserve your couture pieces for special occasions?

I've worn a couture piece to work before. I try to not put anything on too high a pedestal.

How do you store the garments? Someone keeps all of my stuff in L.A. I'm a steward of the pieces. I have a responsibility to take care of them, and I have five cats.

Lauren Amos wears a **Balenciaga Couture** jacket, skirt, belt, gloves, and bag.

Natasha Poonawalla

You and your family work in biotechnology: Your husband is the CEO of the Serum Institute of India, the country's largest vaccine manufacturer, which your father-in-law founded. Now you're the executive director of the company. But you're also known as a fixture on the couture circuit.

In India, the idea of customization and craftsmanship is deeply embedded in our culture. One of my first formal purchases was for my wedding: a couture gown by Abu Jani Sandeep Khosla, for our reception in India.

Do you rewear pieces?

Absolutely. That's the beauty of couture: You buy less, you buy well, and you celebrate the artistry behind it. One of my favorite mix-and-match moments was pairing a Schiaparelli bustier with a Sabyasachi sari dripping with Indian jewels. Whimsical fashion and beautiful things are mood elevators—and sometimes conversation starters, too.

How much do you tweak the runway designs?

Sometimes I have a clear vision—usually a version of the runway piece tailored to better suit my body—but it's always the designer's creation. I see myself as a collaborator, not a codesigner.

Natasha Poonawalla wears an Iris van Herpen Haute Couture dress; Rombaut for Iris van Herpen Haute Couture shoes; her own jewelry.





Allison Sarofim

Although you were born and raised in Houston—and spend a lot of time on Oahu, where you developed your beauty line, Loulu Hawai'i—you're known for throwing the most fashionable Halloween party in Manhattan, which sometimes involves couture costumes. When did you start buying couture?

I'm dear friends with Giambattista Valli, and I was at his first couture show, in 2011. I've worn his designs for years to the Met Gala and to my Halloween parties. There may have been a custom cat tail involved when I was Pussy Couture—after the James Bond character Pussy Galore. What's the fitting process like for a couture garment?

Luckily, I fit into most of the sample pieces. Giamba will change, like, 2 millimeters on the neck. I'm very short-waisted—the waistlines are a little too long on me, but the hem isn't. You have to change the waistline, not the hemline. It's little things like that that make couture very different.

Where do you keep your couture?

I donate most of my pieces back to the designers for their archives. The Matières Fécales suit I wore to this year's Met Gala is on a mannequin on display in my closet. It's like the portrait of Dorian Gray in the attic!

Allison Sarofim wears a **Giambattista Valli Haute Couture** bustier gown; **Graff High Jewellery** earrings, necklace, and ring.



Hayley Sullivan

In January, you married Deven Marrero, a former MLB player, and wore multiple Dior couture garments for the festivities. Why Dior?

I met with several different houses, and each house came back with some preliminary drawings. Dior just really felt like they zoomed into my soul and saw me. My dress came on a mannequin in a 10-foot-tall box. My mom was like, “How are we going to get this in the house?” Once you understand the craftsmanship and the art behind couture, then you’re like, Well, here I am. Can’t turn back the clock. It’s also part of my professional life as the founder of the Styled by Collective. So I have an easier time justifying being a couture client. We’re not buying fast fashion that ends up in landfills, which is horrible for the environment and in terms of labor laws.

What’s your approach to buying?

These are things that I actually want to live my life in. How you dress is the corporeal experience of your personality and who you are.

Houses typically make one couture garment per continent. How quickly do you have to claim a piece?

I’ve had it happen where I tried something on and I loved it. I needed to think about it—it was early in Couture Week, and I was like, I’m not ready to put the deposit down. Twenty-four hours later, it was gone.

Hayley Sullivan wears a **Viktor & Rolf Haute Couture** coat; **Manolo Blahnik** shoes; her own earrings.

Jordan Roth

For decades, you've been a Broadway theater producer. Your well-documented wardrobe is very theatrical too.

Fashion has always been a vocabulary for me. Couture is the fantasy, that glorious gown on a hill. But it was meant for bodies that didn't look like mine. It wasn't until Clare Waight Keller at Givenchy showed men's couture that I felt invited. I went to the salon to see the first Givenchy pieces, and, my god, going to a couture salon is like the doors of heaven have opened.

Did you buy anything from that collection?

I saw this blouse, impeccably pleated chiffon that hung in an X formation across the body. I thought, Well, that's the angel. I was a few months away from opening the Broadway revival of *Angels in America* that I coproduced, and I said, "I'm going to wear that." In true couture magic, they proposed embroidering feathers on the collar. It's a two-part play, seven hours in total. The entire time, I sat at the edge of my seat with my back off the chair so that I would not crease this magnificent crepe chiffon.

What's it like working with the ateliers on garments?

My first several couture pieces were made for special experiences in my life. They would start with something I wanted to express about an event. Often, that would manifest as text I would write to become a vision-slash-mission statement of the piece. And I'd bring that to the right designer to explore the idea.

Has buying couture changed the way you dress generally?

Oh, yes. It's a constant expanding of the canvas, of the possibilities. Watching it be created is the only affirmation that anything we imagine can be made real. It's the unboundedness, the belief in the impossible.

Jordan Roth wears a Giorgio Armani Privé jacket; Boucheron headpiece and brooch.



Keep It Real

Stay true to yourself in effortlessly cool clothes.
Photographed by Karim Sadli
Styled by Max Pearmain

Alex Consani wears a **Prada** coat;
The Row tights and shoes (throughout).





Louis Vuitton blouse and pants.

Valentino jacket, sweater, and shirt.



The Row vest and shirt;
stylist's own hat (throughout).





Gucci vest.





Saint Laurent by Anthony Vaccarello dress.

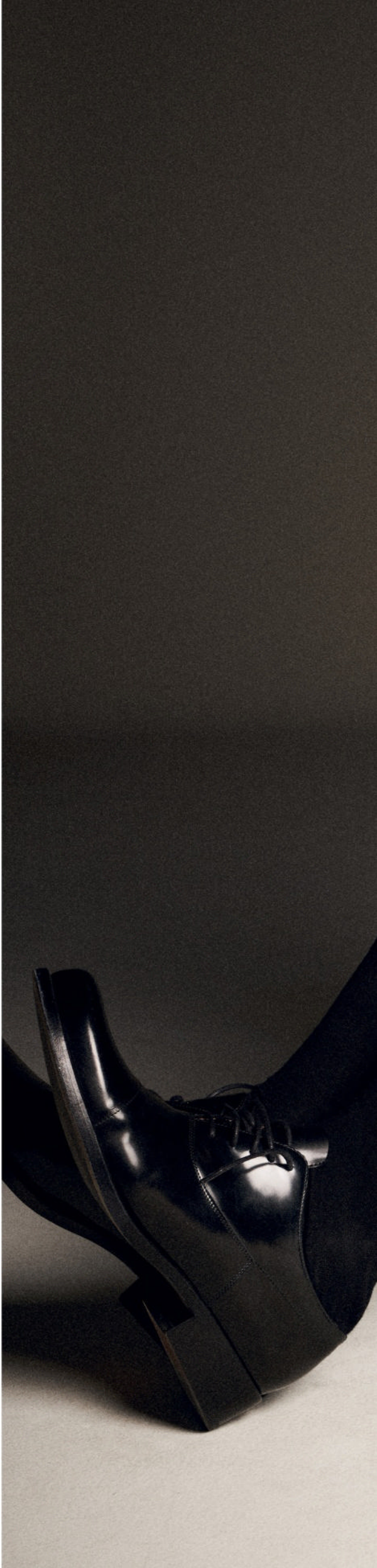
Hermès vest, sweater, and turtleneck.





Loro Piana jacket and pants; stylist's own shirt.

Ferragamo jacket; stylist's own pin.







Moschino jacket and dress.

Fendi sweater and skirt.

Hair by Benjamin Muller for
Rituel by Sisley at MA+ World;
makeup by Thomas de Kluuver
at Art Partner; manicure
by Cam Tran at Artlist. Model:
Alex Consani at IMG Model
Management. Casting
by Ashley Brokaw Casting.
Set design by Alexander Bock
at Streeters.

PRODUCED BY BRACHFELD EXECUTIVE PRODUCER: CLÉMENT CAMARET; PRODUCER: ADRIEN GAYTÉNOT; PRODUCTION COORDINATOR: ANAIS DOUANE; LIGHTING DIRECTOR: ANTONI CIUFA; PHOTO ASSISTANTS: WASSIL BOULE, CHARA VITTORINI; DIGITAL TECHNICIAN: AURENTIN GIRARD; AT MAGN PRODUCTIONS;
RETOUCHING: MARIE LANDE; AT MAGN PRODUCTIONS; FASHION ASSISTANTS: LETIZIA GUARINDELLE, BARBOS BERTRAND; PRODUCTION ASSISTANTS: ANTOINE THUFFAUT, FANNY CARPENTIER, HANF ASSISTANT: MILLS MOUDHOPEDA; MAKEUP ASSISTANT: MOLLY LYNCH; SET ASSISTANT: S. THILDOUTHEBIST CYLANABATE.



• the Originals

Here's to the creatives who write their own rules.

Ethel Cain *Musician*

You just released your second album, *Willoughby Tucker, I'll Always Love You*, a Southern Gothic epic that runs from folk to shoegaze. Your personal story—growing up as Hayden Silas Anhedönia in Florida's evangelical Panhandle, transitioning in your early 20s—isn't what you explore in your music. Instead, you're telling the fictional story of a character named Ethel Cain. How do you want people to know who you are?

There are so many facets to my story. I'm like, However people come to know it is how they come to know it. The more I try to control the narrative, the more I find myself chopping pieces off to make it fit. Ethel Cain is a preacher's daughter in 1980s Alabama who is corrupted by booze, crime, and deadbeat men.

Was trying to tell this character's story your entryway into music?

There are chunks of my life defined by stories that I was trying to tell. I felt like I was going to explode if I didn't tell these stories, and I never finished any of them. When the Ethel Cain story popped up, I said, "I'm going to finish this one." It will be the thing that I continue chewing on until either I finish it or I die, whichever one comes first.

Are there other stories you would tell using different mediums?

I love horror, I would love to get into sci-fi, and I love fantasy. I grew up on *The Lord of the Rings* and *Eragon*. I spent a lot of my childhood wishing I had a dragon. I feel like I have my greedy, grubby little hands in every possible cookie jar, because I want to explore everything. Realistically, I imagine I will get to a small fraction of all of my aspirations in this life. Dreams are cheap and easy and fast, and actually making these projects is so time-consuming and intensive.

By making an album that's more like a narrative saga, you're offering people an off-ramp from the instant gratification culture of the Internet.

The entire Internet has gone from being a place of creative community to a giant billboard. Nobody has any time to sit with art and chew on it and engage with anything in a meaningful way. This is just one of the many, many downfalls of mass consumerism and late-stage capitalism. We can't build deep, meaningful relationships with anything, so we just take sound bites and the funniest, most shallow bits of something and run with them. That's all we're really garnering from a body of work. It's happening to all of us. **You were homeschooled and grew up in an insular, religious family. How did you get into underground music?**

I had only VHS tapes of old Disney movies and *VeggieTales*, and then suddenly, when the Internet eventually crept into Perry, Florida, I was listening to rap music and country music and prog rock. I eventually found the Drones and Crystal Castles, TR/ST, Health, Death Grips, and regular Top 40 pop. There was a period when I would listen to anything if it sounded good. I think that's one of the reasons why I love to bounce around so much, and why I want to cite Genesis P-Orridge and Rihanna as my influences.

This summer, the *Billboard* Top 40 was a lot of country music and heartland rock. Artists from many genres are now channeling country and western. Why do you think we're seeing this return to Americana in music?

There was such a good, necessary push toward social progress in the 2010s, and we have flip-flopped so hard. Donald Trump is back in office. You're seeing *Roe v. Wade* being overturned, a rise of white nationalism, and controversy over country music and blue-jean ads. That's going hand in hand with a resurgence of Americana and American imagery. People are talking about what it means to be American because it's a dark time in American history for a lot of people.

It's happening on both a shallow consumerist kind of aesthetic level and also in a deep, meaningful, painful way.

Why did you decide to remain in the Panhandle instead of moving to a big city?

I love where I'm from. It shaped me, and my heart will always belong to the Florida Panhandle. But I'm also very deeply disheartened by where I'm from. It kind of broke me growing up. There's a very broad spectrum of people down here. I was taught all the wrong things growing up, and then I grew up and was taught the right things by other people. I'm very proud to have made it out of that environment and become the person I am today; and now I'm able to live there and try to be a positive influence.

You're on tour this fall. What's next?

I haven't written in a long time. My heart has been kind of blocked off. There's been a lot going on, but I'm chomping at the bit to write. As soon as I get home, I want to make music. That's really all I can think about right now.

KYLE MUNZENRIEDER

**PHOTOGRAPHED BY ETHAN JAMES GREEN
STYLED BY ALLIA ALLIATA DI MONTEREALE**
Ethel Cain wears a Ferragamo top;
JW Anderson jeans; her own jewelry.





Conner Ives Designer

Your fall 2024 show was held at London's Savoy Hotel, in the ballroom where Christian Dior once showed. Alex Consani opened; the soundtrack included Björk, as well as monologues from the viral star Tokyo Toni; and your muse Tish Weinstock closed the show in a wedding gown decorated with discarded iPod headphones. It was...

A mind fuck!

But in a good way! Your brand, which you officially launched in 2021, is built around sustainability—a majority of your garments are made from

deadstock fabrics or postconsumer waste. How do you manage to balance that with humor?

You have moments when you've been working for 15 hours, and you zoom out and realize that you're debating the hem on a chiffon dress. Then you're like, Wow, this is so silly. Humor keeps a sense of lightness that is more necessary than ever before. The first thing I say about sustainability is there's nothing sustainable about making new clothes. I just try to ensure that everything we're doing can be held within my conscience in a way that I'm proud of.

You attended the fashion program at London's Central Saint Martins and continue to live and work in London, but you were born and raised in Bedford, New York. What were your earliest memories of fashion?

There's a famous story that my mom always tells: One of her girlfriends was over, and at the age of 2 or 3, I was telling her, "I love the way your boots go with your skirt."

At your fall 2025 show, one of the most talked-about looks wasn't actually on the runway; it was a white T-shirt that said PROTECT THE DOLLS,

which you wore to take a bow. You ended up selling them and donating most of the proceeds to benefit Trans Lifeline, a crisis hotline.

I was so uncomfortable with how things had gone in the months prior. Donald Trump was reelected; we were watching rights being stripped away. I had to say something, and it came back to this question of, well, what is being threatened right now? This felt like a small way we could provide hope. I could never have expected the response that we got. As of right now, I think we've donated over half a million pounds to Trans Lifeline. It feels like the proudest moment of my career. **Rihanna was an early fan of your brand. How does it feel to have that kind of support?**

So many things that I dreamed of happening were arranged or cosigned by her. Adwoa Aboah wore a look from my first collection to the Met Gala in 2017. Rihanna came up to her and said, "Who made this?" She followed me on Instagram the next day. I didn't realize until one of her fans DM'd me, like, "Rihanna just followed you. Who the hell are you?" I was literally 21 at the time. It led to working for Fenty, her label with LVMH. She always ensured that whoever had something to say in meetings, she would quiet the room for them. One day she came, and I had stayed up all night doing sketches. I was a mess. She came up behind me and said, "Conner!" I turned around, and she was wearing one of my old T-shirt dresses I had gifted her. She gave me the biggest hug.

If you could place five celebrities, living or dead, in your front row, who would you choose?

Marlene Dietrich, next to Eartheater. I feel like they'd be best friends. Marisa Tomei after *My Cousin Vinny*—she's almost an unsung hero. Rihanna's never come to a show, so we have to get her there. Then Diana Vreeland, because so much of my childhood was spent in the fantasy of fashion.

When a collection is over, how do you unwind?

I love to draw. I'm always doing the work. I really struggle with a holiday. So maybe I need a retreat where someone pries the iPhone out of my hands and is like, "You need to go lie in that field and touch grass for a bit." That sounds really ideal right now, but I would probably lose my mind. KM

**PHOTOGRAPHED BY MACIEK POŻOGA
STYLED BY FLORA HUDDART**

Designer Conner Ives (center), with model Rafe Crane-Robinson (left) and fashion and beauty editor Tish Weinstock, both wearing Conner Ives dresses; Conner Ives x Jimmy Choo shoes.

Kareem Rahma *Comedian*

You began your career in content development and marketing for outlets like *Vice* and *The New York Times*, then went on to create video series on social media such as *Keep the Meter Running* and *SubwayTakes*. Both are digital-era talk shows rooted in humanist humor. Which comedians or creators have inspired you?

I grew up watching a lot of movies. One of the people, who felt like a father, in a weird way, was Robin Williams. He reminded me of my dad. I think it was his hairy arms and hands, but he also had this magic. Something about him was so magnetic, so personal, and so deep. It was the first time I realized that a comedian was not dumb.

With *SubwayTakes*, you turned the constraint of a limited budget into an asset. You stage your interviews in a subway car and ask New Yorkers to give their takes on everything from texting etiquette to therapists. Today the series has millions of followers across social platforms, and big names like Charli xcx, Austin Butler, and Cate Blanchett have made appearances. What has made *SubwayTakes* such a hit?

As a society, we're so charged up and polarized. *SubwayTakes* has become a place where people can expect to engage in a dialogue that's not so serious. I call it the most sophisticated show about the stupidest subjects. In fact, the more mundane the take is, oftentimes the better it is.

You're 39 now, and only fully committed to an entertainment career in the past few years. When did you realize you have a gift for connecting with people?

I was definitely a class clown and a social butterfly. I'd hang out with the bad kids, then I'd hang out with the good kids—and the medium kids. I didn't grow up with many heroes who made me feel like I could be an entertainer. It wasn't until way later on, when I had a midlife enlightenment period, that I asked myself, What do I feel like I would actually be good at?



For my whole life, I've had imposter syndrome. But I realized, people seem to want to hang out with me, so maybe I'm good at that.

You now have a podcast, a Substack, a YouTube series, and you cowrote and costarred in the film *Or Something*, which came out last year. Is the imposter syndrome still there?

Imposter syndrome went away for a little bit, and then something new filled its place, which is that I really have a challenge with being constrained. I'm known for one thing, but I'd like to be known for many things.

You're from Minnesota, but you're closely associated with New York City now because of *SubwayTakes*. Are you a New Yorker now?

I've been here for 13 years, and I came to New York for the same reason that everyone else does: to make a name for myself. I remember thinking that I definitely wasn't going to make it in New York and that I'd be back in the Midwest in a year. I even posted that on my Facebook: "Hey guys, I'm moving, but I'll be back in a year." But I found that moving here is what really unlocked everything in me, so I don't see myself leaving anytime soon.

What's your subway take?

I feel really bad for all of the rats, and I think that we're treating them poorly. Everyone's like, "Yeah, kill them all." I'm like, "That's so fucking sad, man." At least go and take them to one of the islands that we're not using. The rhetoric around it has gotten awful.

CLAIRE VALENTINE MCCARTNEY

**PHOTOGRAPHED BY BOLADE BANJO
STYLED BY TYLER VANVRANKEN**

Kareem Rahma wears a **Polo Ralph Lauren** jacket and pants; **Brooks Brothers** shirt and T-shirt; **Converse** sneakers; his own watch.



Danny Bowien *Chef*

You're known as the mastermind behind Mission Chinese Food, from its first iteration as a 2010 San Francisco pop-up to the versions you opened in New York. The restaurant earned you a James Beard Award and established you as one of the most creative chefs of your generation. Now, in addition to Mission Chinese's Chinatown location, you're revitalizing Buddakan, the nearly two-decade-old Meatpacking hot spot.

I've never done something like this before. In the beginning, my journey through the restaurant world was

fueled by raw optimism and a lot of fear. The way I handled that was not always the healthiest. It's interesting to be in this situation now—sober and not self-medicating in the ways that I was—having seen the full scope of how things can go wrong and how you can recover. At Buddakan, you're the culinary director. How has your creative process changed since the beginning of your career?

In a restaurant environment, it's like you're a composer: There are all of these musicians who have to execute this production you're putting together.

Musicians have a hit song; at Mission Chinese, the hit song was the thrice-cooked bacon. You have to try to outdo that. Over time you realize, Just let that be. Maybe you won't ever outdo it, and that's okay.

How are you approaching your work at Buddakan?

At Mission Chinese, it was: Let's take all the risks in the world. The first thing for me with Buddakan is to balance the creative with the feasible. It's a very different type of production; it's like you're trying to make a blockbuster film. I don't want to alienate the people who are

coming here already, and I want to do something that's realistic with the staff we have. This is definitely not going to taste anything like Mission Chinese.

It's also a much, much larger operation.

This kitchen is nearly 20 years old, and it's designed for volume. They're doing 1,100 covers on a Friday night. If Mission Chinese is playing at Bowery Ballroom, then Buddakan is Madison Square Garden. My goal, creatively, is to make food that stands up to this room.

You were born in South Korea, and adopted as a baby into a white family in Oklahoma. Now you're known for your original take on Chinese food. How did those experiences inform your relationship with food?

My earliest memory was cooking, because when I got home from school, we would make dinner for my dad, who worked at General Motors. It was a lot of Hamburger Helper, meatballs, or tacos. My mom had a television set in our kitchen, and she'd be watching Julia Child or Jacques Pépin. Sometimes we'd go out to eat after church on Sundays. If I could go out to eat with my friends, the fanciest meal for me was Olive Garden. They had the never-ending pasta bowl, and I would just gorge myself, composing my own pasta combinations.

How do you know when a dish is finally good enough to put on the menu?

You have to manage the level of creativity with how feasible it is for the cooks to execute it consistently, every night. I've struggled with this recently at Mission Chinese. People are expecting really powerfully dialed-up dishes that are wacky, crazy combinations. I've been doing this for 15 years, so that's not really what excites me as much anymore. Also, it's not how I personally eat. Now I gravitate toward simpler food.

You've had multiple versions of Mission open, and they've closed for a variety of reasons, including a health code violation and accusations of mismanagement. What's different now, and what have you learned?

I found it's easier to not own a bunch of restaurants or be an operational person, but to be on the more creative side. I'm acknowledging I don't really want to be an operator anymore. Some people are really good at it. I just couldn't ever crack the code. *cvm*

PHOTOGRAPHED BY DANIEL ARNOLD

Danny Bowien wears his own clothing and accessories.



Ken Burns Filmmaker

Your upcoming six-part documentary, *The American Revolution*, codirected with Sarah Botstein and David Schmidt, tells the story of our country's turbulent path to independence. It's the latest chapter in your ongoing American chronicle, ranging from *Jazz and Baseball* to *The Civil War* and *The Dust Bowl*. What led you to the American Revolution right now?

I started when Barack Obama had 13 months left in his presidency. I won't work on anything more important than this origin story. It's so central, and it resonates today. It gives you the idea that human nature never changes, and whether it's greedy or generous, virtuous or venal, it will superimpose its will upon events. You can see yourself in the past in interesting ways, and I'm hoping that Americans can reacquire a complicated past, not a simple, jingoistic, good guys/bad guys past.

What new arguments is *The American Revolution* making about the country's origins?

I don't think there's an argument being made. We are storytellers. Storytellers are going to avoid the fashions of historiography or particular points of view and, instead, gather scholars who have a diverse

perspective that can help you understand a Native American dimension or a Caribbean economic viewpoint—understand battles, what's happening with women, the role of slavery. There is a certain bankruptcy to the old top-down version of our past, but there's also an unforgiveness to throwing out all the boldface names [of history], so we've never accepted that. Instead, we tell a good story.

Your movies come alive with a wealth of documents, going back to your first film, *Brooklyn Bridge* [1981], about the construction of that historic New York landmark.

[For *Brooklyn Bridge*,] there were no living witnesses except a 104-year-old Black man named Henry Jones, who was a little kid delivering salted water with a bit of lemon to the workers on the bridge. Only 0.01 percent of the population had their portrait painted, but that doesn't mean the others didn't exist or weren't central to the American project. They exist in gravestones, enlistment records, letters, memoirs, in the places where they gave up their bodies, their lives. This isn't just George Washington—it's also Betsy Ambler from Yorktown, Virginia, who's 10 when the war begins and is suddenly a refugee.

***The American Revolution* has star-studded voiceovers, from Kenneth Branagh and Morgan Freeman to Meryl Streep and Tom Hanks. How do you like directing actors?**

Meryl Streep is wonderful and has worked with us for 15 years, Tom Hanks for 20 years. He's a minister after the Battle of Bunker Hill. Josh Brolin has the impossible job of being George Washington. I said, "I need you to be compelling but unknowable, opaque but filled with meaning, and having emotions just leaking out the sides." And he did it!

Your famous technique is to move the camera over still photos and other materials. How do you find the right rhythms?

It's all music—my brother, Ric, said that all art forms, when they die and go to heaven, want to be music. By the last month of editing, it's mostly me telling the editors on a particular shot, "Open up two frames"—that's a 12th of a second. It's like changing something from a quarter to an eighth note. It makes a big difference.

Did you grow up in a family that loved American history?

My father was an anthropologist, but everybody else—my mother, my grandfather,

my grandmother, and my uncles—was involved in science, biology, and things like that. But as a kid, I was always interested in American history, and I loved maps. The moment I decided to do *The American Revolution* was interesting. I was looking at a map of American and North Vietnamese positions while making *The Vietnam War*, and I said, "This is the British moving west in Long Island toward Brooklyn Heights. We can do the Revolution!"

You are in New Hampshire, where you've lived and worked for many years. Yes, 46 years this week. I came here in a green Chevy van in 1979 with the woman who would become my wife and the mother of my first two children. It's given me the ability to live for nothing. I have lived in the same bedroom for 46 years. And I'm looking out at the first rain we've had in ages. One of the big stars of *The American Revolution* is the beauty of the United States, and I shot a handful of shots with my iPhone on my morning walk. I couldn't imagine not having the buffer of nature, both geographically and spiritually.

NICOLAS RAPOLD

PHOTOGRAPHED BY SUSAN MEISELAS
Ken Burns wears his own clothing.





Owen Thiele *Actor and Podcaster*

You've been having a moment—this summer, you've costarred in two buzzy new comedy shows, *Overcompensating* and *Adults*. This follows your breakout role in another comedy, 2023's *Theater Camp*, alongside Molly Gordon and Ben Platt.

I was very lucky that the first big thing I did was a movie with all of my best friends. I got spoiled from that experience. I left thinking, I will only work with my friends—and that's just impossible. But when Benny [Benito Skinner, the creator of *Overcompensating*] cast me, I was again with friends who I've known for years.

There are so many moments in *Adults*, a show about 20-somethings in New York that's been described as Gen Z's *Friends*, that are wild and far-fetched. Is there a particular scene that's really stuck with you?

There's one where a character is pulling out physical cards to be a VIP. She's flashing all of these cards, like the "woman card." I was like, I wish I could pull out my gay and Black and Jewish card at any point—which, by the way, I just did in this interview.

Were there any people that you looked to as references for your character, George, in *Overcompensating*?

I play the gay mentor. I never had that growing up. It was interesting to play what I would like a gay mentor to be to me—somebody who wanted to see your nudes, but also was a true and honest friend and would give you great advice. That's what I would've wanted in high school when I was coming out.

You have a podcast called *In Your Dreams*, where you chat with guests like Kaia Gerber, Halsey, and Brittany Snow in your bed.

I try to get them in bed so they can tell me their secrets. The whole bit of my podcast—which isn't a bit, very unfortunately for me—is that I don't sleep. I sleep two hours a night. I used to turn over and tap my boyfriend and ask him

to talk to me and entertain me at 3 a.m. or 4 a.m. Eventually, he was like, "You need to find a different outlet." And luckily, Alex Cooper [of *Call Her Daddy*] somehow wanted me to do a podcast. She was like, "You should do this during the night so your boyfriend doesn't break up with you." The first guest was my friend Emma Chamberlain. I said, "You have to come at 3 a.m., because that's when I record." She was like, "This is unsustainable, but I'm going to do it for you." It just stuck. And now my guests come at weird hours—they're all tired and groggy, and they don't want to be there, and I'm very lucky that they are. It's been really fun, and it's keeping my personal relationships alive, because I'm not calling my mom at 4 a.m.

You're working on a pilot for a series loosely based on your own life called *Off Color*, with Ilana Glazer. How did that collaboration come about?

My first year of college, I was so homesick, because I am obsessed with my family and I was across the country. The only thing to calm me down was an episode of her show *Broad City*. Years later, to work with Ilana is a dream—and I don't say that lightly. My joke is: Never meet your idols, except for Ilana Glazer. Did you always want to be an actor?

I always wanted to be a performer. I was the kid who would stand up on the table and do a routine in front of all my parents' friends. They would be having a very serious dinner party, and I would walk in with a boa, half-naked. If they didn't give me a standing ovation for hours, I would cry. I wanted a Cannes Film Festival clap. I wanted a 15-minute clap after a horrible rendition of "I'm a Slave 4 U." That's what I wanted. And it's never left. MAXINE WALLY

PHOTOGRAPHED BY
ANDREAS LASZLO KONRATH
STYLED BY JARED ELLNER

Owen Thiele wears a Gucci shirt and pants;
Rolex watch.



Jinkx Monsoon *Actor*

You're best known as the only two-time winner of *RuPaul's Drag Race*, having taken home the crown in 2013 and 2022. More recently, you've been busy with theater. Since your debut in *Chicago*, in 2023, you've been in several shows, both on and Off Broadway. This fall, for an eight-week engagement, you took over for Cole Escola as the star of *Oh, Mary!*, an irreverent comedy about Mary Todd Lincoln. How did it feel for you, as a longtime Broadway fan, to finally live your Broadway dreams?

I think the upward positive trajectory I've been on is directly correlated to [the drag performer] BenDeLaCreme and me creating *The Jinkx & DeLa Holiday Show*. When I realized I was already creating the work I wanted to see in the world and doing the job I wanted to do as an artist, the pressure to "make it" dissipated. It's poignant that I was in *Oh, Mary!* because it's such a similar story for Cole and Sam [Pinkleton, the director of *Oh, Mary!*]. They created something that meant something to them, and then the success followed because they stayed authentic.

How did you differentiate your version of Mary Todd Lincoln from Cole's?

I didn't focus on differentiating my performance from Cole's as much as I focused on the common threads between Cole and me that linked us to this character. Mary doesn't have a lot of agency in her life. All of the agency she has, she has to fight to gain. That's something a lot of disenfranchised people can relate to.

After seeing *Oh, Mary!* for the first time, you told Cole you eventually wanted to take over the starring role. Did the experience match your expectations?

It was 10 times more than I could have dreamed. I learned a lot about how to survive in this world currently by living in Mary's world in the 1880s.

What specifically did you learn?

That sometimes being a cunt is the only way to be heard.

One small move of your eyebrow made the whole theater roar with laughter. How did it feel to control a room like that?

It's something Cole and I share, having both spent years on the cabaret circuit. In the show, there's a line: "The only difference between theater and cabaret is fewer feathers and flatter shoes."

But in my opinion, the main difference between theater and cabaret is that in most cabaret shows, there is no fourth wall. You're completely cognizant of the audience, and the audience is aware that you know they're there. Cabaret is all about having a direct conversation with the audience, looking them in the eyes, talking to them, and singing to them. In that, I have learned the power of facial expression.

Let's talk about *Drag Race*. Have you found that the reception to *Drag Race*, drag queens, and you, specifically, has changed since your first season?

Yes, absolutely. I've been saying this for years: Drag is the medium we choose to share our talents, but drag is just one of our talents. I'm a drag queen and an actress. Sometimes I'm acting in drag; sometimes I'm acting out of drag. Drag queens have been subcategorized for so long. You can't deny our impact anymore. Pop stars dress like us. Female celebrities use our makeup routines—look at Kylie Jenner. She's wearing a full face of drag makeup. I'm not being hyperbolic here. I watched her makeup routine once, and I was like, This is the *Drag Race* workroom. She's doing all of

the same steps we do. At some point, heteronormative culture became as fabulous as drag culture. The idea that drag queens are bigger or more ridiculous than any other celebrity is gone. We have shown you that everyone in the public eye is doing drag in some form. We're just owning it.

Would you ever go back for a third season?

Competition brings out wonderful and terrible things in me. It's not that I become competitive with my drag queen sisters—I become really critical of myself. So I don't know. The reason why I went on *RuPaul's Drag Race All Stars* season 7 is because all the circumstances were right for me to do my best work. If they come to me with circumstances where I feel like, Yeah, I can do my best work in this environment, then, yeah, I'll consider it. But that's a lot of caveats.

CAROLYN TWERSKY WINKLER

**PHOTOGRAPHED BY STEFAN RUIZ
STYLED BY RAYMOND GEE**

Left: Jinkx Monsoon wears a Balenciaga coat; Grown Brilliance necklace; Calzedonia tights; Jimmy Choo sandals. **Right:** Burberry top and skirt.

Jun Takahashi *Designer*

This year marks the 35th anniversary of Undercover, the Tokyo-based brand you started when you were 21. You have transformed streetwear with evocatively layered references, from punk and music to film and couture. Has your design process changed since you started?

For the past 35 years, I have continued to create with almost no change, always centering on the things that interest me. What does the name Undercover mean to you?

The name was chosen from the idea of wanting the brand to have a secretive, mysterious atmosphere.

As a student in the late '80s, you were the vocalist in a tribute band called the Tokyo Sex Pistols. What drew you to punk?

Music and visuals that break preconceived notions, and a contrarian attitude of looking at things from a slanted angle. You blurred the line between streetwear and high fashion long before that became mainstream.

For me, someone who spent my youth in the 1990s, blending streetwear and high fashion was a natural thing. Although it seems that many products nowadays imitate that direction, what is important is whether there is soul in them.

While you were at Bunka Fashion College in the late '80s, Rei Kawakubo, Yohji Yamamoto, and Issey Miyake were revolutionizing fashion with their designs. What do you remember most vividly about that era?

A struggle between my first experiences with nightlife and an overwhelming load of homework.

Some of your most memorable collections have been beautiful but eerie—for instance, the dresses inspired by the twins from *The Shining*, from spring 2018, and the terrarium dresses, glowing and filled with roses and butterflies, from spring 2024. What do you want people to feel when they see those shows?

The complex emotions usually kept locked away deep in the heart.



Music has played a major role in your collections. How do you translate sound into fashion?

Music is always accompanied by record jackets, artwork, and the visuals of artists. I use these elements and translate them into clothing.

What are you listening to these days?

Recently, I listen mainly to Japanese rock and pop. The Kosmik Musik playlist I've been releasing on Spotify includes fantastical songs, tracks that emphasize intensity, songs that convey calmness, and more. I hope to express a progression like that of a movie.

You are known as a big runner. What's your routine?

Three times a week, each time six to 10 kilometers. I'm eliminating negative thoughts. I consider running a meditative activity for fostering design ideas and mental composure.

Painting has been your personal hobby for years. The first public exhibition of your art, *They Can See More Than You Can See*, was in Tokyo in 2023. What does painting give you that fashion does not? Drawing is a more personal and free creative activity. What I gain from it is a self I didn't know before. That is what I seek.

Your paintings often depict hybrid figures or haunting faces. Are they autobiographical in any way?

Maybe so. I don't particularly pay attention to it, though.

Do you ever see your painting and fashion practices colliding?

I want to keep them separate.

What are you working on now?

Something that cannot be explained in words. JESSICA IREDALE

PHOTOGRAPHED BY PICZO

Jun Takahashi wears his own clothing and accessories.



The Dallas Cowboys Cheerleaders *Performers*

The Dallas Cowboys Cheerleaders have been central to the football team since its founding. And in the past year and a half, Netflix's massively popular reality show *America's Sweethearts: Dallas Cowboys Cheerleaders* has brought the squad a new level of fame. Reece, you've been the show's main focus. Why do you think you've connected with so many viewers?

Reece: I wanted to be as authentic as possible. A lot of people put DCC and the girls on this pedestal, but, at the end of the day, we still go through the same struggles and wins that everyone else does. The show helped the squad secure a 400 percent raise this year; before that, members earned just \$15 an hour, plus \$500 per appearance. Parker, as a first-year cheerleader, how did those negotiations shape your experience?

Parker: I didn't even know about it, because I didn't watch season 2 until after training camp.

Parker, you auditioned for the squad in 2023 and didn't make it, so you spent the year dancing for another Cowboys team, the hip-hop troupe Rhythm & Blue, which performs before games. Did that help prepare you for DCC?

P: Rhythm & Blue uses the same facilities, but the style of dance we're doing is different, our uniform is different, even the practice schedule is different. But it helps to have any sort of professional experience. DCC makes all the cheerleaders re-try out every year. Reece, you've been through the process three times now.

R: Auditioning for your rookie year is definitely scary. However, you have nothing to lose. You definitely feel different when auditioning for your third season because you have something to lose. As veterans, we don't take a single second for granted. We have to work just as hard to earn back our boots.

What do you both dread about the audition process?

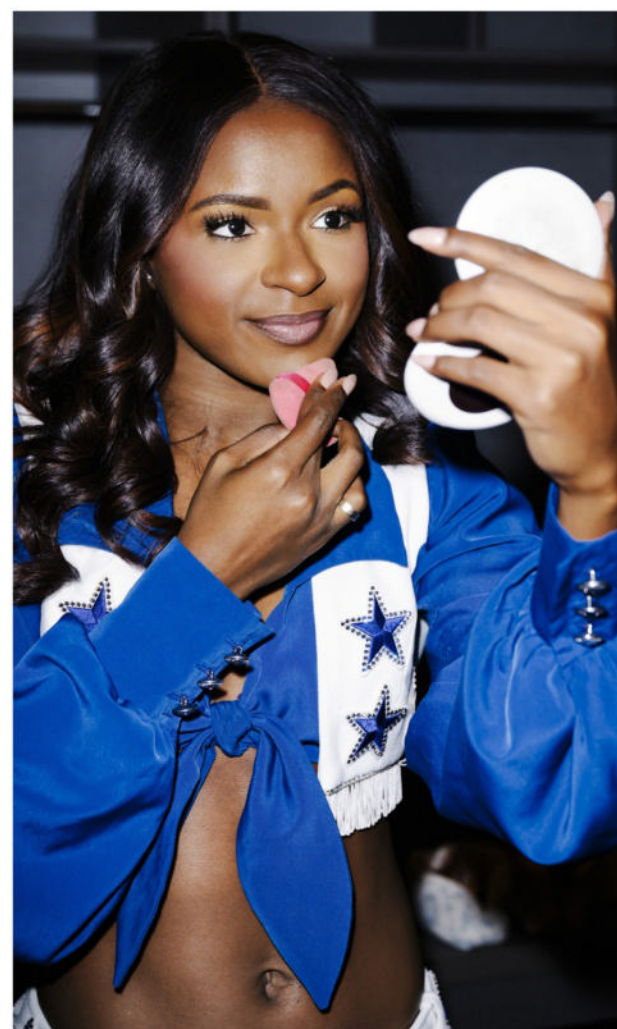
R: I get really nervous for the solos.

P: Uncertainty is an undeniable element of our training camp process, where you never know what material you may have to perform, as well as when roster decisions will be made.

DCC is known for its routine to AC/DC's "Thunderstruck."

R: Although I love "Thunderstruck," I really love "Baby I'm a Star" [by Prince], which we do outside the stadium before the game. It's the closest we get to the fans, and you can feel everyone's excitement.

P: "Thunderstruck" has so many elements, including the kickline and jump-split



finale. The sheer fame of the routine adds another layer of pressure.

Reece, assuming you leave after five seasons, like most cheerleaders do, are you thinking about what you're going to do after you retire?

R: I'm just on this roller-coaster ride, strapped in. I know this is temporary. Yes, there are great things in the future, but, at the end of the day, I'm doing what I've always dreamed of.

Reece, since *America's Sweethearts* debuted, you've accumulated 1.1 million followers on Instagram. Have women on the team parlayed their popularity into influencing careers?

R: I would say so, but I don't think we

see ourselves as influencers. Our main focus is DCC.

P: I'm definitely not a big social media person. I post once a year. As soon as I made the team, I gained 7,000 followers and had brands reaching out. These people just saw the DCC uniform, and they wanted to follow.

The team is made up of 36 women. How do you maintain individuality?

R: We're all here on purpose, for a purpose. [DCC director Kelli] Finglass once explained our team as a bouquet of 36 flowers—36 individual flowers that make up this beautiful arrangement.

P: I heard about the bouquet years ago, and it gave me a lot of hope. I definitely

get imposter syndrome, especially as a rookie. I'm like, Oh my gosh, I don't even know how to tie my own blouse by myself. But you need every single one of us to make up that 36. When we put that uniform on, no one is going to know that it's my first year and Reece's third year. That reassured me. We all earned this, and we continue earning it every single day. *ctw*

PHOTOGRAPHED BY RYAN LOWRY

This page, clockwise from top: The 2025 Dallas Cowboys Cheerleaders; Ariel prepping for a show; cheerleaders performing on the sidelines; waiting behind the scenes. Opposite: Reece.



Florian Krewer *Artist*

You have become known for paintings of men out and about that are wildly colored and psychologically charged. You have a solo exhibition this fall, at the Michael Werner Gallery in New York. What feels new about this work? One painting is about a drag queen, and she's on the floor [*Stage for Life*, 2025]. When you go to drag shows, normally they're packed, and now they feel empty. It feels like New York's vibe is getting more conservative in certain areas. I have this kind of new feeling that I tried to bring into the painting. **Animals have appeared in your work for a long time—they're an enigmatic presence. In one painting, there are large birds surrounding a masked child.**

For me, this is a political painting. Now all the CEOs are getting into politics. There's so much greed, and these are vulnerabilities. Also, there's a lack of empathy. The young figure is fragile. It's like the future—it feels disconnected from the older generations. Some people want to go back in time, stop abortion, and make sure transgender people don't get passports. It's horrible. **You've had a very unusual path to contemporary art—starting as a housepainter, then enrolling in architecture school in Cologne, Germany, where the architect Nikolaus Bienefeld encouraged your artwork.** He showed me how to mix the oil. I painted daily after school in a really small

cellar. My mom would come down and say, "You're fucking up the whole cellar!" **You then landed at the Kunstakademie Düsseldorf and studied with Peter Doig, before coming to New York around five years ago. Do you ever want to go back to Germany?** I don't, to be honest. It's too closed-minded. Here, you can be a little bit more yourself, and open. **What is intriguing about your work is that it tends to depict things that don't often end up in paintings, and that are absent in art history, like young men being led away in handcuffs. How did that come about?** I had a stalker for three years. Holy shit.

That was creepy. They came with a knife and tried to break into my apartment. I went to the police to report it. And there I saw so many young people who got locked up. That's a horrible kind of fear. If it's a serious crime, sure, but often it's a small thing. This is how it operates here, the prison system. It's private; they make money out of it.

You turn 40 next year, but you still seem attuned to what young people are doing and thinking about—painting someone surfing atop a subway car, for instance. Some have died doing that.

I was with a friend here in the Bronx, where I have my studio, and we saw a couple of them on the train, surfing. It shows how the young generation is so on edge. You have social media, so that's like the big stage. If you post a video like that, it will definitely go viral. When I was a kid growing up in Germany, we jumped from garages. I was flying once and landed like Superman and broke my arm. **A couple years ago, you were making paintings that were basically pornographic. Are you currently doing anything like that?**

No. I was trying things out. I went once with a friend to a gay sauna in Germany—whatever you can imagine going on in there. That was interesting, but it's not me as a person, really. I enjoyed it for that moment and thought I wanted to show it.

Looking at those pictures, I was wondering: How is he going to top this? That's the thing. I don't do what people want—to think, like, Now he needs to go harder. No, I don't need to.

Is there anything that you want people to know coming into your show, or that you want to get on the record? More love in the world.

ANDREW RUSSETH

PHOTOGRAPHED BY ELIANEL CLINTON
Florian Krewer wears his own clothing and accessories.

Sven Marquardt

Bouncer and Photographer

You've been the bouncer at Berghain, the world's most famous techno club, since its very beginning. You were hired in 1998 at the club's first iteration, Ostgut, located in a former freight railway station. When it was renamed and relocated to an old thermal power plant, you moved with it. Last year marked Berghain's 20th anniversary, which was celebrated with a weekend-long party. How was that? Sentimental and a little melancholy. It's been a long time—nobody would have thought it at the opening. To have been part of it all for so long, to have stayed true to an idea—I am very proud of that.

Is it nostalgic?

No, I don't think I'm a nostalgic person—not yet. [Laughs] I'm not one of those people who say, "Oh, things used to be so much better." I thought, Let's see what happens next.

To be a bouncer, is it necessary to have been part of the scene?

It's not a bad basis.

Berghain is notoriously difficult to get into, with people waiting in line for hours just to be turned away with a terse "Sorry, not today." There's an active online community that discusses everything about Berghain, including hacks for how to get in. Do you pay attention to that at all?

I've only been active on social media for two years. Everything you've just described, I don't deal with that. Zero.

The types of people who get into Berghain have evolved over time. For example, clubgoers today dress less kinky, more sporty. To what extent have you steered this change? Or is the clientele more an expression of the zeitgeist?

I think the phrase "expression of the zeitgeist" is actually a very good one. So much has changed with the zeitgeist. There's always a new, young audience, which is great for the club, because partying, music, and ecstasy should be sexy. You were born in Germany the year after the Berlin Wall was erected, in the Soviet-controlled, eastern half of Berlin. What was it like coming of age under a communist regime?

It was a dictatorship. The freedom that we artists and dissenters needed was found in the club scene. Although the term didn't exist yet, the scene represented a "safe space" for us.

After graduating from school, you became a punk and started photographing your peers. When the Soviet Union collapsed, you stopped taking

photos. Eventually, you picked it back up, and now your signature black and white portraits are exhibited around the world. Why did you stop?

I once talked to a journalist about it. He asked me if I realized that with the fall of the Berlin Wall, in 1989, millions of East Germans suddenly had a migration in their own country. It meant the loss of their own identity. Everything was taken away from them, for many people in a material sense: apartments, houses, jobs. In my case, it meant that I put the camera away. I felt it was no longer important. In the '90s, my time with the most parties, the most drugs,

the most tattoos, I didn't take any photos. At some point, Ostgut closed down and I suddenly had a lot of time. That's when I started photographing again.

You could have devoted yourself entirely to photography, but you still enjoy working at the door.

I'm at Berghain less, but it's still totally inspiring. I interact with a new generation that I wouldn't otherwise have any connection with. I find it more inspiring than sitting in an office with 20 curators. **In your 2014 autobiography, *The Night Is Life*, you wrote that you used to end your shift at the door with a round on the dance floor, but that you no longer**

do that. You're 63 now. Do you still feel part of the club scene?

I still belong to the scene, but I'm no longer the party generation. I've always liked the fact that the club is a mix of different generations. I think that's very important—that the others, who are a bit older, feel comfortable.

NIKOLAI ILYICH

PHOTOGRAPHED BY
MAX VON GUMPPENBERG

STYLED BY ANN-KATHRIN OBERMEYER

Sven Marquardt wears an Ann Demeulemeester top and lace cuffs; all other clothing and accessories his own.





Odessa A'zion *Actor*

You have a starring role in *Marty Supreme*, Josh Safdie's upcoming film about a table tennis champion named Marty Mauser, played by Timothée Chalamet. What drew you to the script? I could see the character that Safdie wrote so clearly in my mind. The script was long, but I never got bored reading it. The story is about having—not to sound cheesy—a dream, feeling like you're destined for something, and executing that, not letting anybody or anything get in your way.

Was there anything about working with Safdie that surprised you?

My mantra is: "I want a director to work with me, not on me." That's exactly what he does. It feels like a full collaboration. I don't take anything too seriously. It was fun doing serious scenes with him and fucking around between takes, because that helps me. If you're like, "Okay, get in the mindset," I'm like, "Shut the fuck up," because that doesn't work on me. Let's just do it when you say "Action." On my first day, for my first scene, it was already chaotic as fuck—as you would imagine a Safdie movie set would be. We were filming outside on Orchard Street, in New York, and there were so

many people watching and taking pictures. I'm like, "Are we going to block it? Do you want to rehearse?" Safdie runs past me with the monitor, and he's like, "What? No, we don't block here," and just kept running. Honestly, I love that. I don't want to practice it—it takes away from the real moment.

What was it like acting with Chalamet? He was on my list of top-five actors I would love to work with. We're very different actors, which I think worked for the movie. He was a scene partner that I felt understood the fuck out of the assignment, knew how to do

improv when we needed to improv, let me challenge him, and challenged me back. He had a fuck-ton of dialogue. He took it very seriously. I'm like, Maybe I should take things a little more seriously, because it helps.

You've acted in a range of projects, from the horror movie *Hellraiser* to the Netflix drama *Grand Army*. Is filming a horror movie a very different process from working on, say, *Marty Supreme*?

Working on a horror film is the most stressful thing in the world. It's months of night shoots where you're barely seeing any sunlight. Everybody's exhausted; everybody's stressed out. There's always some blood-rig malfunction. Most of the time, you're working 16 hours a day. It's emotionally exhausting too. In real life, if you cry for 10 minutes, you have a headache for a few hours after that. Imagine crying in almost every scene, every day. It really takes a toll on your body. So I would like to not do another horror movie for a long time—unless it's with the guys who made *Bring Her Back* or *Barbarian*.

Do you get nervous starting a new project?

When I started working, my heart would be racing: Am I doing the right thing? Who should I be looking at or talking to? But the more you do it, it's just going to work every day. But, bitch, I was so goddamn anxious my first day on the set of *Marty Supreme*. There were so many people taking pictures. I can't even have a still photographer who's working with the set taking pictures because that'll throw me. I get too distracted.

Who was the first person in your life who made you realize that you could break the rules?

I was definitely a rule breaker. I ran away when I was 15 and couch-surfed. Maybe it was one of my elementary school friends. I remember one time we climbed the fence to ditch class. The teachers found out and, the next day, applied those plastic sheets on the fence grooves so you couldn't climb them. I was like, Okay, motherfuckers.

Where in the world are you happiest?

I'm an island girl. I love being around umbrella plants, palm trees, and anywhere I can watch the sunset. I would also like to be with all of my junk that I've collected, so I can sit down and finally scrapbook. I have everything organized in folders, but I never have time to do it—and I want to do it so bad! mw

**PHOTOGRAPHED BY JEFF HENRIKSON
STYLED BY ALLIA ALLIATA DI MONTEREALE**

This page: Odessa A'zion wears a **Valentino** sweater; **JW Anderson** boots; her own jeans and jewelry (throughout). *Opposite:* **JW Anderson** sweater; **Loewe** pants; her own boots.



Lisa Kudrow

Actor

In 2005, you debuted *The Comeback*, a sitcom you cocreated and starred in about a struggling TV actor who does an embarrassing reality TV show to revive her career. It was canceled, brought back in 2014, then canceled again. Now you're reviving it for a third and final season. Have you found getting into your character, Valerie Cherish, only once every decade challenging?

It's a completely different landscape to be famous now. Everyone is publishing themselves or broadcasting themselves and curating what their life looks like for public consumption. So everyone's Valerie, basically.

Your cocreator, Michael Patrick King, has said that the original show was a much bigger hit in New York than among industry people in Los Angeles. Do you still get people who say, "I love you, but I cannot watch that show!" Is it a little too real?

No, not anymore. Everyone's immune. The show originally felt like one humiliation or punishment after another. Now everyone's signing up for that.

In 2005, if you had written that someone was interviewed while eating spicy chicken wings, that would've seemed far-fetched. But now, thanks to the YouTube show *Hot Ones*, that's part of an Oscar campaign. Are you having a hard time finding things to put Valerie through in season 3? Can you even humiliate someone like Valerie now?

That's an interesting question. No. The idea of Valerie changed from season 1 to 2. In the second season, we saw her stand up for herself and fight for her marriage. After that, I heard a lot of people say, "She finally became a human being!" Sometimes desperation or stress makes you feel like everything has to fall away in service of something that's deemed really important. Do you have anyone in your DMs asking to do a cameo?

We're trying not to do big stunt casting. It's whoever Valerie runs into. We do have some pretty great actors playing parts, though.

Your best-known role is Phoebe from *Friends*. The entire cast of *Friends* ultimately found success, both critically and commercially, after the sitcom ended in 2004. Did you always sense the cast would have staying power?

I never thought that *Friends* would be the end for any of us. While we were shooting, we were already doing other things. I thought I would do more independent films. I knew I wasn't going to do another sitcom. Having been on one of the most successful ones ever, I didn't see myself doing that. *The Comeback* felt like TV's version of an independent film. Between seasons of *Friends*, you did shoot many independent films, like *The Opposite of Sex* and *Happy Endings*. Did they feel like a risk at the time? I read the script for *The Opposite of Sex* and thought, This seems too good to be true. It was Don Roos, who cowrote *Single*

White Female, and I just fully trusted the script. Independent movies didn't feel like a risk, because if they didn't do well, no one saw them.

You started as a member of the Groundlings, the improv group in L.A. Are there any characters from those days you think about revisiting?

There's a character that I did that's definitely an older person, so I've been waiting. I think I'm old enough now where I could do her, probably animated.

Is there anyone you've held up as a role model for your own career?

Bob Newhart. Lucille Ball, too. On *I Love Lucy*, the things they did were outrageous,

but they meant it with all their heart. It was comedic acting—it wasn't shtick acting.

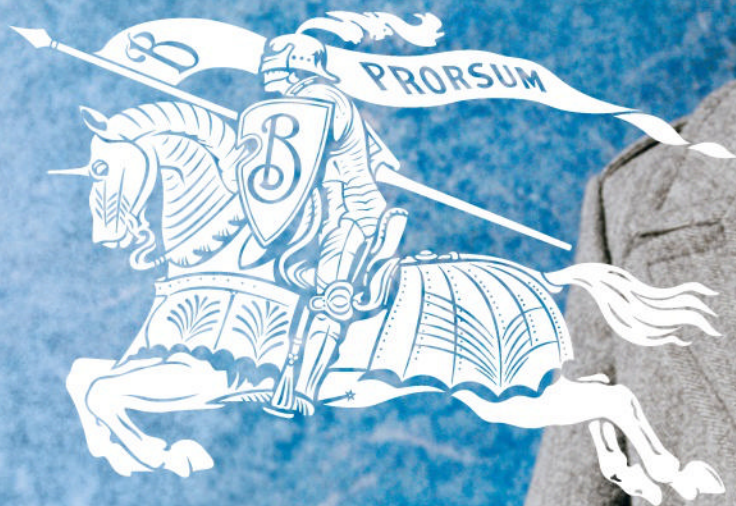
If you could tell an upcoming comedic actor one thing, what would it be?

Improvisation is really great. It helps with finding out what your instincts are and what's your voice. You feel it in your bones. Catherine O'Hara, Martin Short. As I'm talking right now, I'm thinking, Boy, I should get back and take an improv class. KM

PHOTOGRAPHED BY DANIEL JACK LYONS
STYLED BY MICHELLE CAMERON

Lisa Kudrow wears a Ralph Lauren Collection cardigan, shirt, and tie; Cartier watch.





BURBERRY



BURBERRY





Cartier