

WEEKEND EDITION

FEBRUARY 19, 2022

WWWD

Fashion. Beauty. Business.

LAUNCH  
ISSUE

# HAIM'S TIME

Alana Haim  
Fashions Her  
Own Path

Memories of  
**CHANEL**

**10** PIECES  
FOR  
SPRING



# Welcome to WWDWeekend

It's the weekend — well, that is if you aren't in London for fashion week, or already in Milan, or still writing orders from the New York shows, or getting ready to launch into the metaverse with your avatar...

But weekends are as much a mind-set as a reality. And I am sure lots of us have wished on a dreary weekday on streams of Zoom calls over the last two years that we could laze back into weekend mode.

To help us all do that we are pleased to launch WWDWeekend, which will appear on Saturdays five more times this year as special issues devoted to all those things we dream about doing on weekends.

This is an industry that lives (or dies) on its ability to set trends. Before the modern meaning of the word "influencer" was born in those all-so-distant days of 2014, designers and retailers were impacting how people lived their lives — not just what they wore or what scent they bought, but where they traveled, how they decorated their homes, where they ate, the books they read and more. Other industries look to fashion to see what is ahead — from color to shape — and adapt accordingly.

While all of you work hard, you also all like your fair share of play time, too — be it in the Hamptons, Miami, Puglia, Corchevel or Tokyo. And even when working, you are all keen to find out what is next: The next hottest restaurant; the next coolest, out-of-the-way place to visit; the next movie to see (or, these days, series to stream) that will influence fashion; the next musician/actress/author/artist to know about before anyone else does.

While WWDWeekend is new, WWD actually has been covering all of these subjects for more than six decades — ever since the legendary and visionary John B. Fairchild returned from Paris and vitalized what would become a key section of the-then newspaper: The Eye page. As well as the latest hemlines and cotton fiber prices, Mr. Fairchild was fascinated by the "fun" things designers and their clients did — from parties to pastimes. As the coverage of that increased in WWD, he would use the Eye page as the springboard to launch W magazine so he could cover all of the "fun" stuff even more.

So, as we launch WWDWeekend, our goal is the same one he had all those years ago — to offer you, the reader, a mix of stories about exhibitions to see, restaurants to visit, places to go and people to know — all through the lens of WWD's global staff. Oh and, of course, fashion, accessories and beauty trends, too. So this first issue includes everything from our cover face Alana Haim, the breakout star of the film "Licorice Pizza" — shot in the latest looks from the couture shows in January — to pottery in London and Paris; reminiscences of Chanel's longtime public relations person; Caribbean cuisine in Copenhagen; the boom in facial surgeries (all those Zoom calls); an ideal hideaway in Guatemala; the latest Ferrari, which launched Thursday, and more.

In ending, I would like to first thank WWD's immensely talented staff — from the writers to the art, copy and photo teams — for all their hard work in putting this launch issue together in the midst of New York and London fashion seasons. Always a whirlwind...

Second, I want to finish by recounting a recent conversation I had with one of New York's most talented young designers. The person talked about how the pandemic gave them, as it has so many, a different outlook on not just fashion, but life in general — and they asked a simple question: What is your joy?

It seems simple, and while many of us might answer partners, children or our jobs (perhaps), the question is more fundamental than that. What truly brings you joy at all times?

Ponder it. Hopefully some of the articles in WWDWeekend will help lead you to find it. Above all, always, always remember two key words: Have fun.

James Fallon  
Editorial Director

JOHN B. FAIRCHILD (1927-2015)

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DAVID YURMAN

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The atmosphere at the 2019 New York City Ballet Gala.

# A Guide to Spring's Social Calendar

What's happening this early spring in New York, Los Angeles and beyond.

BY KRISTEN TAUER

After a two-year hiatus, the spring social season is set for a 2022 return. Kicking things off is the art fair Frieze L.A., which runs through Feb. 20, with Spring/Break running concurrently at Skylight Culver City.

The spring gala scene in New York returns with the New York Botanical Garden's Orchid Dinner on Feb. 24, followed by the Playground Partners Winter Luncheon with Sutton Foster on

Feb. 25 and the New York Junior League's 70th annual Winter Ball on Feb. 26 at Cipriani South Street. In April, MoMA will present its annual David Rockefeller Award during a luncheon on April 5. The Brooklyn Artists Ball supporting the Brooklyn Museum is slated for April 12, and on April 13, FIT's Annual Awards Gala will honor Serena Williams and Aerin Lauder. The New York Academy of Art's Tribeca Ball, supported by Van Cleef & Arpels, will take place April 19. And, of course, what's the first Monday in May without the Met Gala? Fashion's biggest party is slated for May 2. Also in May, the New York City Ballet will host its spring gala on May 5, followed a few weeks later by the High Line Spring Benefit on May 19; Central Park Conservancy's Hat Luncheons (plural!) on May 18 and 19, and the MSKCC Spring Ball on May 24.

For those looking to travel this spring, amfAR Palm Beach will take place March 5. The film, music and tech festival South by Southwest returns to Austin March 11 to 20, and Coachella is set for April 15. The Venice Biennale will open in April, with Art Basel Hong Kong set for an in-person fair May 27 to May 29.



Coco Rocha at the Tribeca Ball in 2019.

## AUTHORS OF SPRING'S BUZZIEST RELEASES SHARE THEIR READING LISTS

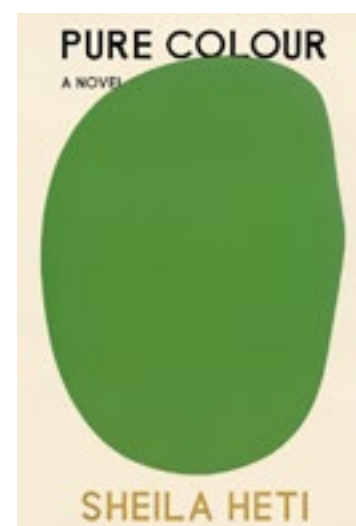
Here are the books that Douglas Stuart, Sheila Heti, Grace D. Li and Jennifer Egan are eager to read.

BY KRISTEN TAUER



**FROM DOUGLAS STUART, WHOSE FORTHCOMING SECOND NOVEL, "YOUNG MUNGO," COMES OUT APRIL 5.**

- "A Previous Life," Edmund White
- "Trust," Hernan Diaz
- "Tides," Sara Freeman
- "Time is a Mother," Ocean Vuong
- "Manifesto," Bernardine Evaristo



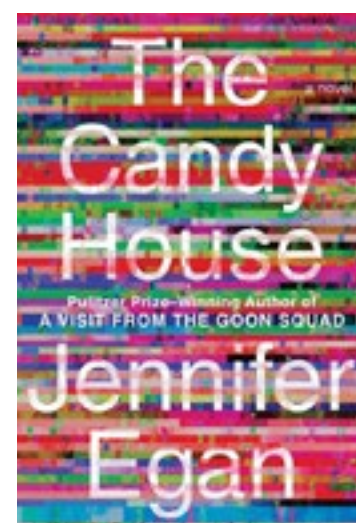
**SHEILA HETI, WHOSE NEW NOVEL "PURE COLOUR" WAS RELEASED ON FEB 15.**

- "The Qur'an," translated by M. A. S. Abdel Haleem
- "Takedown: Art and Power in the Digital Age," Farah Nayeri
- "Letters to Gwen John," Celia Paul
- "Games: Agency As Art," C. Thi Nguyen
- "Entangled Life: How Fungi Make Our Worlds, Change Our Minds & Shape Our Futures," Merlin Sheldrake



**FROM GRACE D. LI, WHOSE DEBUT NOVEL "PORTRAIT OF A THIEF" IS OUT APRIL 5.**

- "On Rotation," Shirlene Obuobi
- "Messy Roots," Laura Gao
- "Joan Is Okay," Weike Wang
- "Must Love Books," Shauna Robinson
- "Sophie Go's Lonely Hearts Club," Roselle Lim



**JENNIFER EGAN'S NOVEL "THE CANDY HOUSE" WILL BE RELEASED ON APRIL 5.**

- "Run and Hide," Pankaj Mishra
- "On a Night of a Thousand Stars," Andrea Yaryura Clark
- "The Partition," Don Lee
- "Thank You, Mr. Nixon," Gish Jen
- "The 1619 Project," Nikole Hannah-Jones

New York City Ballet Gala photograph by Galo: Clint Spaulding



Jennifer Lopez  
Los Angeles, California

**COACH**

# Curators Discuss Lee Alexander McQueen LACMA Exhibition

The exhibition looks at the designer's myriad inspirations.

BY BOOTH MOORE

**“Lee Alexander McQueen: Mind, Mythos, Muse,”** opening April 24 at the L.A. County Museum of Art, will be the first West Coast exhibition about the influential late designer, putting his clothing in context of the paintings, sculptures, photos, decorative arts, textiles and historic dress that helped inspire it.

The exhibition is the result of a gift of the largest collection of McQueen ensembles outside of the London studio archive, donated to the museum in 2016 by Los Angeles-based fashion collector Regina J. Drucker.

The last exhibition about

Trunk with brocade (Kati Rimo) design, Tibet, 17th-18th century



McQueen was the 2011 blockbuster “Savage Beauty,” which set attendance records at the Metropolitan Museum of Art and at the Victoria & Albert Museum in London.

“‘Savage Beauty’ changed the landscape for costume curation and catapulted McQueen to another level. That was a retrospective done in cooperation with the house, and nothing can compare to what was achieved by our colleagues at the Met and the V&A,” says Clarissa Esguerra, co-curator of the LACMA show. “Because that show already happened, we can curate this in another way related to art history. We are trying to illustrate his cycle of inspiration that looked at so many different types or artwork in different times in history.”

McQueen synthesized into his exquisite tailoring and dressmaking references to everything from film (the spring 2004 “Deliverance” collection inspired by 1969’s “They Shoot Horses, Don’t They”) to cutting-edge technology (the ghostly Kate Moss hologram in the fall 2006 “Windows of Culloden” collection).

LACMA’s exhibition will feature 70 complete McQueen looks from 1994 to 2010, including shoes,



Manuel Cipriano Gomes Mafra, Urn, circa 1865-87, Los Angeles County Museum of Art, Gift of Barbara Barbara and Marty Frenkel.



Alexander McQueen, woman's ensemble (dress and leggings), spring 2010 from the collection of Regina J. Drucker.

bags and some hats that belonged to the designer's muse Isabella Blow, juxtaposed with 200 objects from the museum's permanent collection.

“We have a dress from his autumn 2003 ‘Scanners’ collection in a silver and black geometric pattern, which we realized is a Tibetan Kati Rimo silk brocade....We have at the museum two Tibetan trunks as well as Buddhist priest robes with the same pattern, so not only can we illustrate the historic precedent, but also the narrative of the collection telling the story of a journey from Tibet to Japan, reflecting the history of how this textile pattern traveled across borders,” explains co-curator Michaela Hansen.

“His spring 2004 collection, performed as a choreographed show, referenced the film ‘They Shoot Horses, Don’t They,’ but we were also noticing how it pulled from Americana during the Depression era, so we have period photographs from that era. We were also able to draw parallels to artists from Weimar, Germany, referencing the idea of the dance to the death,”

Alexander McQueen, woman's dress, fall 2003



Hansen says.

Why is there such an enduring interest in the designer?

“One reason is he was at the forefront of new technology. His final collection, ‘Plato’s Atlantis,’ was one of the first livestreamed runway shows. And unlike many other artists, there is so much content about McQueen online. Showstudio did all these interviews with him, and because of his presence on the web, and his love for pop culture, he made fashion accessible to people who couldn’t necessarily afford his clothing,” Hansen says.

“Also, thematically, he was tackling a lot of issues we’re still tackling – understanding colonialism, misogyny, climate change, identity,” adds Esguerra. “He said in so many interviews, if you want to know about me, just look at my clothes. In every collection, he’s trying to make sense of the world.”

“Lee Alexander McQueen: Mind, Mythos, Muse,” April 24 to Oct. 9 at the L.A. County Museum of Art.



Princess Diana with Liza Minnelli at the Langham Hilton for a party after the charity film premiere of the dancing film “Stepping Out” at the Empire Theatre in Leicester Square.



Gucci pre-fall 2019 men's tailoring campaign, starring Harry Styles.

As the U.K. set out to be one of the first nations to drop all social distancing rules, cultural institutions are gearing up to put on major exhibitions that have been finely prepared during the COVID-19 pandemic for London's in-person experience hungry crowd.

Here WWD compiles a list of exciting fashion and art exhibitions set to be opened during the first half of 2022.

## FASHIONING MASCULINITIES: THE ART OF MENSWEAR

VICTORIA AND ALBERT MUSEUM, CROMWELL ROAD, LONDON SW7 2RL, MARCH 19 TO NOV. 6

As the institution's first major menswear exhibition, it will present around 100 looks and 100 artworks from the Renaissance to the modern-day. Contemporary looks from fashion designers like Harris Reed, Craig Green, Grace Wales Bonner and Raf Simons will be displayed alongside historical items from the V&A's collections, such as paintings by Sofonisba Anguissola and Joshua Reynolds, contemporary artworks by Robert Longo and Omar Victor Diop, and an

extract from the all-male ballet performance “Spitfire” by Matthew Bourne.

Key looks worn by fashion icons will also be interspersed throughout, from Harry Styles, Billy Porter and Sam Smith, to David Bowie and Marlene Dietrich, highlighting the multiplicities of masculine sartorial self-expression, dressing beyond the binary.

The show will open with a Craig Green spring 2021 ensemble and it is followed by three main galleries with the themes of Undressed, Overdressed and Redressed.

Undressed will explore the male body and underwear in a utopian dreamscape. This part will look at how classical European ideals of masculinity have been perpetuated and challenged over the centuries. Examples of traditional idealized male bodies such as plaster casts of the Apollo Belvedere and the Farnese Hermes will sit alongside contemporary representations of the body from David Hockney, Lionel Wendt, Zanele Muholi and Isaac Julien through to a Calvin Klein advertisement.

This part will also feature garments by Jean Paul Gaultier and A-Cold-Wall's Samuel Ross to show how fashion is changing

# Upcoming Fashion And Art Exhibitions To See in London

Here WWD compiles a list of exciting fashion and art exhibitions set to be opened during the first half of 2022. BY TIANWEI ZHANG



Craig Green's "Broken Rainbow" from spring 2021 collection.

masculine ideals and celebrating body diversity, as well as Auguste Rodin's Age of Bronze sculpture, and "Tiresias," a performance by Cassils.

The Overdressed section will explore the elite masculine wardrobe. It will feature armored breastplates, smoking suits, sweeping capes, ribbons and lace. This part will also include grooming, with makeup and shaving equipment.

Aristocratic portraits by Joshua Reynolds and Jean-Baptiste Perronneau will be displayed alongside pink ensembles by Harris Reed and Grace Wales Bonner, as well as modern fashions from Kim Jones for Fendi, Alessandro Michele for Gucci, Rahemur Rahman, Ahluwalia and Orange Culture. A custom-made Randi Rahm look – a suit and full-length embroidered cloak with a hot pink lining – worn by Billy Porter at the Golden Globes in 2019 will also be showcased.

The last part of the exhibition, Redressed, will highlight the evolution of suits, from Regency-era England's fashion opinion leader Beau Brummell to the contemporary runway. It will depict the origins of the suit with historic garments from the V&A collection shown alongside contemporary reimaginings, including a kilt by Nicholas Daley.

This part will also touch base on British subcultures that looked to define their styles through tailoring such as the Mods and Teddy Boys, as well as men's interest in leather and frock coats with examples by Tom Ford, Donatella Versace, Prada, Alexander McQueen and Raf Simons.

The final part of the section will explore the dissolving of the concept of a suit, with evidence from designers like Rick Owens, Jonathan Anderson, Comme des Garçons and Lesiba Mabitsela, showing how they are deconstructing the idea of menswear and masculinity.

**DAVE BENETT: GREAT SHOT, KID**

JD MALAT GALLERY, 30 DAVIES STREET, LONDON W1K 4NB, FEB. 17 TO MARCH 8

The exhibition, co-curated by Dylan Jones, will highlight some of Benett's best and never-seen works from his four-decade-long career in covering London's party scene.

Arguably the most important photographer at any VIP event in London, Benett has earned the trust of some of the most exclusive



Syon House in London, Prince and wife, Prince Charles, Donatella Versace and Lenny Kravitz at the "De Beers/Versace Diamonds Are Forever Fashion Show."



"Time Transfixed," 1938, by Rene Magritte

personalities over the years. He shoots royal members up close and has captured some of the most iconic moments in pop culture history, like Prince Charles hanging out with Prince and Donatella Versace, Princess Diana having a good time with Liza Minnelli and Liz Hurley in the Versace safety pin dress on the arm of Hugh Grant.

It is the first time that Benett's work will be on display for all to view. The exhibition will offer an insight into his entire career as well as exclusive footage of historical and pop-cultural events.

**SURREALISM BEYOND BORDERS**

TATE MODERN, BANKSIDE LONDON SE1 9TG, FEB. 24 TO AUG. 29

The exhibition aims to showcase the broad scope of the Surrealism movement, moving beyond the confines of a single time or place. More than 150 works will be included spanning more than 80 years and 50 countries, ranging from painting and photography to sculpture and film, many of which have never been shown in the U.K.

Among the rarely seen works are photographs by Cecilia Porras and Enrique Grau, which defied the conservative social conventions of 1950s Colombia, as well as paintings by exiled Spanish artist Eugenio Granell, whose radical political commitments made him a target for censorship and persecution.



James Abbott McNeill Whistler, "Symphony in White, No. 1: The White Girl," 1862.

lasted for two decades and discovers how Whistler's revolutionary paintings featuring Hiffernan went on to influence later artists from the pre-Raphaelites to Klimt.

Consisting of more than 70 works, the exhibition will bring together nearly all of Whistler's depictions of Hiffernan, and will include paintings, prints, drawings and related artworks and ephemera.

**A FINE LINE IN FASHION: THE ART OF GLADYS PERINT PALMER**

GRAY M.C.A. GALLERY, CROMWELL PLACE, LONDON SW7 2JE, FEB. 15 TO 20

The exhibition brings together more than 30 original fashion illustrations by British fashion illustrator, journalist and author Gladys Perint Palmer. Over the last four decades, she has contributed to publications including Vogue, The New York Times, L'Officiel, Grazia, Harper's Bazaar, The Sunday Times and San Francisco Examiner with her electric illustrations.

The exhibition highlights the fine line of a fashion illustrator who not only understands fashion but also the models who have walked the runways for fashion houses like Dior, Burberry, Balenciaga, Christian Lacroix, Philip Treacy, Oscar de la Renta, Alexander McQueen and Karl Lagerfeld.

**BETHANY WILLIAMS: ALTERNATIVE SYSTEMS**

DESIGN MUSEUM, 224-238 KENSINGTON HIGH STREET, LONDON W8 6AG, FROM FEB. 22

While Bethany Williams has decided to step away from her brand due to health issues, the brand will unveil the new collection and display Alternative Systems on the last day of the upcoming London Fashion Week.

The display, featuring pieces from collaborations with community projects and items composed from recycled materials, will continue to be a part of the museum's free exhibition after the show for the public to enjoy.

**WHISTLER'S WOMAN IN WHITE: JOANNA HIFFERNAN**

ROYAL ACADEMY OF ARTS, BURLINGTON HOUSE, PICCADILLY, LONDON W1J 0BD, FEB. 26 TO MAY 22

The exhibition looks at James McNeill Whistler's muse Joanna Hiffernan. Little about her role or influence has been explored, and this is the first major show that explores her close professional and personal relationship with the artist



Bethany Williams, Spring 2022



A fashion illustration by British fashion illustrator Gladys Perint Palmer.

# 7 NYC Restaurants And Bars to Check Out This Spring

A guide to the city's latest and soon-to-open dining options.

BY BOOTH MOORE

**Midtown West** is welcoming a couple new neighbors this winter. The recently opened Peakaboo is a late-night cocktail bar with impressive views, located on the 101st floor of 30 Hudson Yards adjacent to the Edge observation deck. Chez Zou is a new cocktail lounge from Quality Branded

and the Zou Zou team, led by chef Madeline Sperling, formerly of Olmsted and NoMad. Slated to open March 1, the space features an outdoor terrace. A few blocks north in Times Square, UnPublished made its debut during New York Fashion Week ahead of its Feb. 16



Inside Peakaboo.

grand opening. Opened in collaboration with Serafina, the intimate bar operates as a “speakeasy” within Serafina in the Sky at the Pod Hotel.

Downtown, El Condor Coffee Roasters opens in the West Village on Monday. The cozy café and wine bar, outfitted with power outlets at every seat, will feature table service for guests planning to stay awhile. In TriBeCa, the Chanson café team is expanding with French brasserie Chanson Le Salon. The restaurant is located on a corner on Greenwich Street and features a floral-forward exterior. Led by

executive chef Frédéric Robert, Chanson Le Salon is open for brunch and dinner. Opening Tuesday from the Oxomoco and Speedy Romeo team, Bar Tulix will be serving upscale Mexican seafood in SoHo.

Coming to the East Village in early spring, HACS opens from sommelier Camille Lindsley, recently of Aldo Sohm wine bar, and chef Telly Justice, whose background includes Wildair and Contra. The restaurant describes itself as a New York restaurant “for Queers and everyone else,” telling Eater that they’re “queering fine dining.”



Bar Tulix.



Inside Chanson Le Salon.



Duck at Orange at Chanson Le Salon.

Bleu Bao's decor inspired by the blue tones used in ceramics.



Cocktails take pride of place at Bleu Bao.

## In the Mood for Love and Dim Sum At Paris' Bleu Bao

The third restaurant of French entrepreneur Céline Chung offers dim sum and late-night cocktails in a blue decor inspired by ceramics.

BY TIANWEI ZHANG

When restaurateur Céline Chung opened her first restaurant in 2019, she wanted to break the clichés surrounding Chinese cuisine but also create a space

where she would feel at home with her multicultural identity.

“Food is what best reflects a culture, and what we cook and eat says a lot.

Being French, born and educated here, with parents still steeped in traditional Chinese culture, I spent the first 25 years of my life trying to figure out who I was,” says Chung, who cofounded the Bao Family restaurants with business partner Billy Pham.

Bleu Bao, her fifth venture and third restaurant, which opened last week, owes its name and color palette to the tones used for traditional porcelain and marks a departure from the cool cantine vibe of her previous addresses.

With its neo-nostalgic decor imagined by Paris-based studio Atelieramo, the 2,700-square-foot, two-level “bao, dim sum and cocktail bar” located in buzzy South Pigalle nods to Wong Kar Wai’s romantic

drama “In the Mood for Love,” especially upstairs where diners can settle next to a bookcase filled with curio items or lounge on velvet days beds.

Amandine Sepulcre-Huang, an alum of trendy Parisian eateries Gisou and Marie-Céleste, heads the kitchen, focusing on dim sum and popular home cooking recipes like a vegetable clay pot, as well as must-try items from its sister restaurants like hong shao eggplant and broth-filled Shanghainese xiao long bao dumplings.

The bar, open every day until 1 a.m., serves cocktails developed with mixologist Nicolas Goradeski, each starring an ingredient connected to a specific Chinese region, from classic choices like litchi and ginger to more unusual ones including osmanthus flowers or black garlic.

Bleu Bao // 8 Rue Saint-Lazare, 75009 // Open Monday-Friday noon to 3 p.m., 7 to 11 p.m.; Saturday-Sunday noon to 11 p.m. // Bar open daily from 11 p.m. to 1 a.m.



# CANALI



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Yves Saint Laurent designs in front of Raoul Dufy's "The Electricity Fairy" at the Paris Museum of Modern Art.

# How to Visit the Yves Saint Laurent 60th Anniversary Exhibition

Spread out over six museums, the exhibition offers visitors the chance to customize their journey. BY JOELLE DIDERICH

**PARIS** – To celebrate the 60th anniversary of the house of Yves Saint Laurent, the late couturier's creations are on display at six major Paris museums alongside some of the artworks that inspired them.

"Yves Saint Laurent Aux Musées" ("Yves Saint Laurent at the Museums") runs until May 15 at the Centre Pompidou, the Louvre Museum, the Musée d'Orsay, the Paris Museum of Modern Art, the Picasso Museum and the Yves Saint Laurent Museum.

"We were able to create a real team – the equivalent of Paris Saint Germain," said Madison Cox, president of the Fondation Pierre Bergé-Yves Saint Laurent, comparing the lineup of top institutions to the French soccer club, whose star players include Lionel Messi, Kylian Mbappé and Neymar.

So how best to tackle the sprawling show, which is designed to cast a spotlight on the couturier's relationship with art, in addition to highlighting the permanent collections of the participating museums?

There's no combined ticket for the exhibition, meaning that visitors must pay individual entrance fees ranging from 10 euros at full price for the Yves

Saint Laurent Museum to 17 euros for the Louvre. Access to the Museum of Modern Art's permanent collections is free, with a suggested donation of 5 euros.

Otherwise, a Paris Museum Pass, costing between 52 euros for two days and 78 euros for six days, provides access to four out of the six institutions.

"The idea of the project is that there is no beginning and no end. You can do the whole itinerary and visit all the museums, like an archipelago, or you can visit just one museum. Each venue has a very precise theme," said Mouna Mekouar, the curator who devised the format of the exhibition.

The Centre Pompidou is arguably the main event, with 13 pairings of Saint Laurent's original designs with works of art by the likes of Henri Matisse, Pablo Picasso and Fernand Léger, as well as a show of Polaroids of models taken during runway fittings. It marks the first time the contemporary art museum has showcased fashion.

"There is no longer any debate about fashion's place in the museum," said Laurent Le Bon, director of the Centre

Pompidou, noting that from its inception in the 1970s, it was a pioneer in welcoming all forms of design alongside art.

"We place as much emphasis on a masterpiece by Yves Saint Laurent as on an etching by Picasso. What people are interested in today is emotion, quite simply – especially after the pandemic. This is a feel-good show, in the best sense of the term," he added.

The Pompidou has a historic link with Saint Laurent, having hosted his farewell show in 2002 following his retirement at the age of 65. It's home to paintings that directly inspired his work, such as a Mondrian from 1937 that's been juxtaposed with one of the couturier's *Homage à Piet Mondrian* dresses from 1965.

The museum's curators also explored indirect links, for instance pairing a 1966 black jersey dress with a graphic pink silhouette, inspired by U.S. Pop Art painter Tom Wesselmann, with British artist Gary Hume's 2009 painting "The Moon," which shows the outline of a cheerleader's arm in a surprising echo.

Marie Sarré, assistant curator of the Centre Pompidou, said the museum hopes to attract new audiences with the project.

"Our visitors come mainly from Paris. They're very faithful and often come for the temporary exhibitions, but less so for the permanent collections, which they feel they know already. So one of the aims of this project is to make them come back," she said.

"We're also hoping it will bring in visitors who are interested in fashion and who may view the museum as a very different world, even though there are a lot of bridges there," Sarré added.

For sheer splendor, it's hard to beat the Louvre Museum exhibit, held in the ornate Galerie d'Apollon, which served as the model for the Hall of Mirrors at the Palace

of Versailles and is home to the museum's collection of French crown jewels and other decorative objects.

Some of Saint Laurent's most spectacular embroidered jackets, including an organza design from 1990 embroidered with gold and rock crystal, can be viewed in protective display cases, just feet from priceless jewels, such as a bodice brooch that belonged to Empress Eugénie, wife of Napoleon III, featuring 2,438 brilliant-cut diamonds and 196 rose-cut diamonds.

"It's another form of dialogue, but we know that Saint Laurent collected this type of object," said Laurence des Cars, director of the Louvre Museum. "He had a great passion for these pieces, which make up a kind of cabinet of curiosities, as well as precious stones."

The display also features the oversize heart-shaped costume jewelry brooch that Saint Laurent liked to pin on his favorite model each season.

The exhibit at the Musée d'Orsay likewise takes advantage of a unique location, the fifth-floor room dominated by an oversize clock face. In front of a sheer fabric screen, designed to protect the fragile clothes from daylight, its display highlights the link between the designer and author Marcel Proust, to coincide with this year's centenary of the writer's death.

It features two costumes for the Proust Ball hosted by Baroness Marie-Hélène de Rothschild and her husband Guy in 1971. Saint Laurent dressed the hostess, in addition to actress Jane Birkin, in ivory-colored dresses inspired by characters from Proust's novels. These are shown alongside variations of his signature tuxedo, known as *Le Smoking*.

For Christophe Leribault, director of the Musée d'Orsay, it was only right to give visitors an insight into a designer who was continuously inspired by art. "In a ▶



An Yves Saint Laurent Hommage à Piet Mondrian dress from 1965 next to a 1937 Mondrian painting at the Centre Pompidou in Paris.



An Yves Saint Laurent jacket in a display case in the Galerie d'Apollon at the Louvre Museum in Paris.

**“You can do the whole itinerary and visit all the museums, like an archipelago, or you can visit just one museum. Each venue has a very precise theme.”**

*MOUNA MEKOUAR*

museum, you need surprises, things that are a little unexpected,” he reasoned. The Paris Museum of Modern Art offers the best value, with a series of colorful and graphic tableaux that can be viewed for free. Jewel-colored satin evening dresses and jackets, dating from the ‘90s, are shown against the monumental backdrop of Raoul Dufy’s “The Electricity Fairy,” a vibrant room-sized work originally created for the 1937 World’s Fair.

The exhibition will also guide visitors toward the Matisse Room, home to the panel-sized paintings “The Unfinished Dance” and “The Dance of Paris,” as well as Daniel Buren’s striped paintings.

Saint Laurent’s 1930s-influenced costume designs for French actress Anny Duperey in the Alain Resnais film “Stavisky” are set off by a wall of gold lacquered panels created by Jean Dunand in 1935 for the first-class smoking lounge of the Normandie ocean liner.

Picasso continuously inspired Saint Laurent, who dedicated an entire collection to the Spanish master in 1979. The Picasso Museum’s exhibit includes a jacket inspired by a portrait of Nusch Éluard, the two displayed side by side in a striking confrontation. It’s hard in this context not to view Saint Laurent’s embroidered Picasso jackets as three-dimensional works of art.

The only location that is not showcasing any clothes is the Yves Saint Laurent Museum itself. Cox, Mekouar and fellow curator Stephan Janson chose instead to focus on the work process, displaying sketches for the 300 outfits featured in Saint Laurent’s final couture show at the Pompidou in 2002, alongside patterns, embroidery samples and the canvas “toiles” that serve as practice runs for the final outfit.

“We tried to show the love and importance he gave to his work, his obsession with drawing, but also the importance of his workshops,” said Mekouar. “It’s deeply moving to see the love and devotion that each of the workshops put into creating a toile or a pattern – these objects that weren’t designed to be shown, but merely used as work tools, but which are really interesting when you consider how we work today.” ■



Yves Saint Laurent designs next to works by Pablo Picasso at the Picasso Museum in Paris.



From the "Typecast" project: "Dan Chen" – Typecast Role: Doctor/Ideal Role: Captain America. (Dan identifies as Taiwanese-American and has over 19 years of acting experience. He is based in New York.)



Amalia Ulman's "Excellences and Perfections," 2014.

"Cao Fei Cosplayers," 2004



# Fondazione Prada Stages 'Role Play' Exhibition

The exhibition, running Feb. 19 to June 27 in Milan, interrogates individuality and plays with gender tropes. **BY LUISA ZARGANI**

Fondazione Prada's latest exhibition, "Role Play," is especially timely, interrogating individuality and playing with gender tropes and stereotypes.

Running until June 27 at the foundation's Osservatorio site in Milan's Galleria Vittorio Emanuele II, the exhibition comprises a selection of photographic, video and performance works by 11 international image-based artists, and explores the notions of the search, projection and invention of possible alternative identities, whether authentic or idealized.

"I've always been fascinated by the confluence of performance, narrative and photography – 'languages' often embraced by role play, and I knew that there were wonderful projects by artists whose work I love and who mostly came of age in the 20th century that explored various personae," says Melissa Harris, who curated the exhibition, citing artists ranging from Claude Cahun, Sophie Calle and Marcel Duchamp to Samuel Fosso, John Kelly, Lucas Samaras and Cindy Sherman, among others.

"It occurred to me that for the most part, these artists were women, and/or people of color, and/or gay, and I started to consider their desire to create some 'other,' some

alter ego, and the performative nature of it all," Harris says. "I thought it would be super interesting to explore the theme – to see if it is still a subject or a process that engages artists now, and if so, how? I assumed artists would still find role play compelling because of the evolution of social media and the public way we live our lives, and also because of the growing sense of alienation we understand that younger generations have experienced over the past 20 or so years. But I truly didn't know."

Harris discovered "a very rich" theme that embraced online gaming, cosplay, Instagram, imaginary dialogues and worlds and stereotyping, to name a few. "I was thrilled. I started the research before COVID-19, but these two years have strangely intensified the resonance of the theme – the anonymity of mask-wearing, the virtual, at times isolated, nature of our lives through Zoom. It has been a period of enormous reflection on our very being – as communities and as individuals," she explains.

Harris believes role playing has helped liberate artists "to gender-bend and time-travel and envision their selves in myriad ways, in turn reflecting on their

very is-ness – even when that is in flux. An alter ego, persona, or avatar may be aspirational; it may relate to one's personal and cultural history and sense of otherness; it may be a form of activism, or a means of maneuvering through entrenched, even polarized, positions toward empathy: putting oneself in another's shoes."

Photography, she continues, is "one of the most suitable visual languages to investigate otherness" and the diffusion of online social communities and virtual platforms, the developments of the metaverse and the emergence of digital avatars "have intensified the urgency to explore self and others through role-playing, reinforcing our obsession with alternative selves."

"Role Play" features works by artists Meriem Bennani, Juno Calypso, Cao Fei, Mary Reid Kelley and Patrick Kelley, Beatrice Marchi, Darius Mikšys, Narcissister, Haruka Sakaguchi and Griselda San Martin, Tomoko Sawada, Bogosi Sekhukhuni, and Amalia Ulman in an installation by creative agency Random Studio.

Examples include the 2019 "Typecast," a satirical portrait series by documentary photographers Sakaguchi and San Martin, "addressing the lack of diversity in the U.S. entertainment and film industry. While ethnic minorities constitute nearly half of the U.S. population, only 14 percent of leading roles have been played by people of color. To highlight this reality and reflect on racial bias perpetuated by media

representation, they photographed actors embodying the typecast roles offered frequently and parts they aspire to play," according to Fondazione Prada.

Argentinian artist Amalia Ulman in "Excellences and Perfections (2014)" investigated how everyday life in social media is revisited through the careful use of sets, props, and communication strategies.

Chinese artist Cao Fei focused on the cosplayer in the 2004 video by the same name through "a surrealistic plot to give its protagonists the ability to traverse the city at will and to engage in combat within their imaginary world. They expect their costumes will grant them true magical power, enabling the wearer to transcend reality and put themselves above all worldly and mundane concerns," said Fondazione Prada.

Chiara Costa, head of programs at Fondazione Prada, praises Harris' "expert approach and original gaze toward photography and the contemporary visual languages," underscoring her expertise as editor-at-large of the Aperture Foundation and editor in chief of the Aperture magazine "contributing for 10 years to the development of the most interesting photographic researches." Harris also curated the "Surrogati. Un amore ideale [Surrogates. An ideal love]" exhibition at Fondazione Prada in 2019.

"Role Play" will also be shown in a second version at Prada's Aoyama Herzog & de Meuron building in Tokyo from March 11 to June 20.

## Five New Media Launches

From CNN+ to the Smiths' unnamed media project. BY KATHRYN HOPKINS



There is never enough time to keep up with the news these days – but there is a slew of new media sites that are aiming to help keep everyone more informed about what is going on in the world (or at least the world we want to hear about). Here are five to check out.

### CNN+

As early as next month CNN will join the streaming wars with the launch of CNN+, its highly anticipated direct-to-consumer service. The offering will include eight to 12 hours of live programming each day, daily news programs, material from the CNN archives, as well as original series. Recent signings include Fox News' Chris Wallace, NPR's Audie Cornish, chef and food writer Alison Roman, actress Eva Longoria and sports podcaster and former basketball player Rex Chapman. One major wrench in the works, however, is that Jeff Zucker, one of the most powerful players in media who has been masterminding CNN+, abruptly exited his role as president of CNN Worldwide and chairman of WarnerMedia News and Sports at the beginning of February after he failed to disclose his relationship with a colleague.

### Puck News

Jon Kelly, the former editor of Vanity Fair's Hive, last year co-launched Puck News, which has been described as a Vanity Fair for the Substack era, and has the same backers – TPG – as Airmail, run by Kelly's former boss Graydon Carter. Covering Hollywood, Wall Street, Silicon Valley and Washington, subscriptions start at \$12.99 a month and \$100 for the year. There is also elite access for \$250 a year. Among the staff is Matthew Belloni, the former top editor at The Hollywood Reporter, who joined the digital startup last May as a founding partner, leading Hollywood coverage.

### Grid

Last month Mark Bauman, a former ABC News reporter, and Laura McGann, formerly editorial director of Vox, launched Grid, a Washington, D.C.-based media company focused on hard news analysis and investigative reporting, with its website stating that its mission is to “connect with an audience that wants a deeper, clearer understanding of the world around them, regardless of their political orientation.” According to media reports, it has already raised \$10 million in funding.

### Ankler Media

Janice Min, the former co-president of the-then Hollywood Reporter-Billboard Entertainment Group, recently joined the newsletter world, becoming co-owner and chief executive officer of newly formed Ankler Media, partnering with Richard Rushfield of The Ankler, a popular newsletter on Substack. In her new role she's hoping to expand The Ankler with entertainment-focused newsletters, podcasts and live events. Rushfield will serve as editorial director while remaining The Ankler's chief columnist. Min will also become editor in chief of all the Ankler newsletters.

### The Smiths

No, not the iconic band but the team of Ben Smith, who recently stepped down from his role as The New York Times' media columnist, and former Bloomberg Media CEO Justin Smith. The duo are launching a global news start-up later this year – the name of which has yet to be revealed. In a memo obtained by Axios, Justin Smith positioned the new entity as a “modern, general-interest, global news business...that serves unbiased journalism to a global audience,” while the duo have said they are targeting 200 million college-educated English readers seeking such coverage. Assuming they aren't already getting it elsewhere, of course.



Hilary Kerr, the host of “Second Life.”

## What They're Reading and Listening to – Newsletter and Podcast Edition

Editors reveal their favorite newsletters and podcasts – apart from their own. BY KATHRYN HOPKINS

**Newsletters and podcasts** skyrocketed during the pandemic, with many media outlets launching their own, if they didn't have one before. But what podcasts and newsletters are editors enjoying a side from their own? Here, they tell WWD.

### Sally Holmes, editor in chief of Marie Claire

“I love Hilary Kerr's ‘Second Life’ podcast. That's something that I always think is interesting and fun. Chrissy Rutherford is someone that I follow on Instagram. She has a great newsletter. Elizabeth Holmes (not that Elizabeth Holmes but royals' Elizabeth Holmes) is someone that I always look forward to her newsletter. So I try to go for a mix of career and fun and royals. A little bit of fashion in there, too.”

### Jessica Pels, editor in chief of Cosmopolitan

“I read ‘Media Star’ religiously. It's the first thing I read everyday. I find it to be a really helpful update on the industry. I think you have to be really savvy about the industry you're operating in if you have any aspirations of hoping to improve it. I really do quite like ‘Morning Brew.’ For podcasts, I'm a big ‘This American Life’ loyalist and ‘Reply All’ I listen to often.”

### Nikki Ogunnaike, digital director of Harper's Bazaar

“I only recently started listening to podcasts (pandemic pastime), and generally I listen to podcasts that are created by my friends as it feels like we're having conversations with each other. So these are my favorites: ‘Hurdle’ – Emily Abbate is a fellow runner and she has access to some of the most interesting people in the fitness space; ‘Second Life’ – I love Hilary Kerr's podcast as it often reveals the origin story of a lot of cool people in the fashion, beauty and wellness space; ‘A Thing or Two’ – Listening to this feels like I'm a third in Claire Mazur's and Erica Cerulo's conversation. They discuss an assortment of random things but it always feels pertinent. They also have a newsletter that I always read beginning to finish; ‘Unholier Than Thou’ – I devour every episode. Phillip Picardi's conversations contextualize religion within our modern, everyday lives which I find so incredibly interesting.”

### Thom Bettridge, editor in chief of Highsnobiety

“If I had to delete all of my subscriptions except one, I'd hold onto my spot on Rachel Tashjian's ‘Opulent Tips’ newsletter. I'd be lost without the Upper East Side tailor recommendations and alerts about caches of Charvet shirts on The RealReal.”

### Claire Sulmers, CEO of Fashion Bomb Daily

“I love listening to ‘Money Moves’ with Tanya Sam, powered by Greenwood. The name Greenwood is in reference to the Greenwood District in Tulsa, Oklahoma, aka Black Wall Street. This area was burned to the ground due to racial tension. The podcast is dedicated to giving African Americans tips on entrepreneurship and growing their own businesses. This Black History Month and beyond, I am dedicated to empowering my community and giving them the tools they need to succeed.”

### Kristina O'Neill, editor in chief of WSJ.

“To be honest, I'm not really a podcast person. I love WNYC, especially ‘Morning Edition’ and the ‘Brian Lehrer Show’ and listen to them most mornings. I'm always listening to a book on Audible. Some of my recent faves are ‘Our Country Friends’ by Gary Shteyngart, ‘Afterparties’ by Anthony Veasna So, ‘The Storyteller: Tales of Life and Music’ by Dave Grohl, and Anderson Cooper reading ‘Vanderbilt: The Rise and Fall of an American Dynasty.’ My inbox is flooded with newsletters, and I wish I could get through them all, but the four that I read top to bottom are Bob Lefsetz, WSJ's ‘CMO Today,’ The Hollywood Reporter's ‘Today in Entertainment’ and Brian Stelter's ‘CNN Reliable Sources.’ I also love New York Magazine's ‘One Great Story.’ There's power in the clarity of just telling me to read one thing today.”

### Kathy Lee, editor in chief of The Zoe Report

“I've been a loyal reader of ‘Quartz Daily Brief’ newsletter for years. It's the perfect edit of global current affairs, consumer trends and culture written in an easily digestible format. It's the first thing I read every morning.”

# Growth You Can Trust

As Jedora's online marketplace grows with new partnerships, the company puts emphasis on the importance of maintaining high standards.

**W**hen Jedora launched a first-of-its-kind digital jewelry marketplace in late 2021 it was with the goal of sharing an inspiring experience with both designers and consumers.

Fulfilling a need in the industry, the marketplace stands out with its wide variety of offerings, ready to meet anyone's jewelry-related needs. The platform already features a robust array of fine jewelry and loose gemstones and is adding new partners daily; Jedora is also quickly scaling its assortment of both watch brands and bridal category offerings.

Since its initial launch, the online marketplace has onboarded over 75 new storefronts representing a range of brands and designers, including Yael Designs, Zydo, Kallati, LeVian, Bellarri, Beverley K, Phillip Gavriel, Chimento, Brilliant Expressions, Gevriil Watches and more, as well as a vast selection of loose gemstones from gemstones.com.

Ultimately, Jedora's marketplace will feature every category the industry offers. From watches and timepieces to modern and timeless jewelry to vintage and estate pieces to resale items, Jedora will meet consumers' everyday needs and desires. Additionally, it will feature a robust assortment of bridal category products – from engagement rings to bridal party jewelry to items to commemorate the special occasions in a couple's life, such as anniversary gifts and push presents.

Backed by Multimedia Commerce Group, Inc. (MCGI), a company with over 25 years of direct-to-consumer jewelry experience, Jedora entered the market as a well-funded business with established operations including a state-of-the-art distribution center in the U.S., extensive technological infrastructure, a well-established supply chain across the globe, payment options and support services. Moreover, the company also launched with exceptional in-house industry expertise.

In part, this expertise and level of high standards contributes to a rigorous process when onboarding new brands and designers. Though growing quickly – with more stores added to the pipeline each week – Jedora has instituted a robust vetting system

through its qualification process to ensure prospective known and up-and-coming designers and brands meet a high set of standards.

"The Jedora team has decades of experience in the jewelry industry, with established relationships that allow us to offer each of our brands with confidence, knowing they meet the high standards our customers desire and deserve," said Tim Matthews, Chief Executive Officer of Jedora. "We are continually adding more storefronts to Jedora so that our selection remains vast, diverse and fresh. We also work with brand ambassadors who have specific areas of expertise to help identify and vet partners that we think would be a good fit and offer value to consumers."

And even after the qualification process, Jedora makes sure storefronts are optimized. Through a partner success team, these storefronts are set up and guided through processes that address any questions a brand may encounter. A wide range of services is then also offered to ready partners for success, including photography services, marketing/brand management support, and more; plus, new technological advancements are regularly deployed to further streamline processes and add functionality.

At the same time, Matthews told WWD, "The company's extensive expertise will provide value and efficiency to the consumer and our partners. Given our background, the brand's leadership team understands what it takes to build trust with consumers, but also that something so important can take time."

Backed by a team with decades of experience in the jewelry retail industry, Jedora aims to be a trusted one-stop destination for style exploration – willing to do everything it takes to earn consumer trust, putting all the necessary steps in place to demonstrate to consumers that the company has their backs and they can shop confidently with Jedora.

And, asking consumers to hold them accountable to its steadfast commitment, Jedora will launch a 5-Star Promise explaining exactly what consumers can expect.

**"The guiding principles of our promise include providing the highest quality product offerings, outstanding customer service and peace-of-mind payment and protection options."**

**TIM MATTHEWS, CHIEF EXECUTIVE OFFICER OF JEDORA**



"When it comes to meeting the high standards consumers desire and deserve, Jedora is committed to excellence, and we want consumers to feel confident that they can count on Jedora," said Matthews. "With our 5-Star Promise, we take the worry out of buying jewelry, watches and gemstones online. The guiding principles of our promise include providing the highest quality product offerings, outstanding customer service and peace-of-mind payment and protection options."

With these promises, consumers are empowered to experience the joy and delight of discovering the perfect piece to complete a look or augment their wardrobe. The components of Jedora's 5-Star Promise include 24/7 live customer support, facilitating buying direct from pre-qualified sellers, free insured shipping and

returns, worry-free satisfaction guarantee and flexible payment and protection options.

Ongoing investments in technological advancements make Jedora's consumer experience more curated and customized over time, enabling people to quickly find what they want when in a hurry – and to foster discovery and exploration when they want to take the time to browse and look around. Jedora leverages technology to facilitate a process for many brands to offer their products direct to consumers, while ensuring those brands meet the high standards consumers have come to expect so they can shop with confidence.

"Features range from AI technology to guide one's exploration, curated shoppable looks from influencers and fashion experts and an assortment of high-end options as well as accessible price points from brands and designers vetted by a panel of experts," said Matthews. "We are building a better way to shop for jewelry, watches and gemstones. Jedora is a thoughtful collaboration by leaders in the industry that are dedicated to delivering the best possible customer experience through product selection and technology innovation."

For Jedora, the foundation of building trust with the consumer always comes back to offering something for everyone – from entry level price points for everyday wear to red carpet ready looks. And the company's marketplace has become that one-stop-shop.

"Ultimately, our vision is to be that reliable and trustworthy source for all jewelry needs, and variety is a crucial element to that mission."



## RED CARPET READY

Loosely translated from Greek origins, Jedora means "gift of the world," which is what jewels and gemstones bring to a look – universal treasures that never fail to elicit wonder and delight to those who wear them. Jedora is a wonderland for people on the hunt for something special for every occasion.

Featured in Jedora's red carpet collection is a range of exquisite pieces that are perfect for every special occasion.

Within jewelry, every gemstone is one-of-a-kind, with its own unique characteristics and charms. When crafting these red-carpet pieces, brands are creating something that often doesn't exist anywhere else. They often have large, high-quality stones, which increase exponentially in value, or they can have multi-gem looks where each element complements the other in the perfect manner.

**To get red carpet ready, it's time to explore the world of Jedora.**



Explore. Discover. Adorn.



Life is all about the moments that matter. Embrace those moments in memorable jewelry, gemstones and watches you'll cherish forever.

*Let's go!*

# Jedora

JEDORA.COM

# Marie-Louise de Clermont-Tonnerre Looks Back On an Illustrious PR Career

De Clermont-Tonnerre, who just retired after 50 years at Chanel, reflects on her long career in fashion communications. BY MILES SOCHA

**Did you know** that one of the most important developments in the modern history of Chanel – the arrival of designer Karl Lagerfeld on Jan. 1, 1983 – might have happened a decade sooner?

And that the woman who first proposed the German designer to Chanel's owner in 1973 was a savvy young public relations executive?

That's just one of the surprising tales recounted by Marie-Louise de Clermont-Tonnerre, who last year wrapped up an illustrious 50-year career in Chanel's

communication department, where she put the brand, storytelling and elegance at the top of her agenda.

"I don't like to say it's a fashion career. I became a specialist in communications. I prefer to say I communicate about brands," she relates in a wide-ranging conversation at her Paris apartment, seated in an armchair and wearing a navy Chanel dress accented with a silk foulard, her hair as impeccable as always.

A discreet yet formidable mover and shaker with a vast network of high-level

connections, de Clermont-Tonnerre only worked at two fashion houses, Pierre Cardin and Chanel, where she witnessed the birth of ready-to-wear, globalization and the evolution of public relations in a dynamic, yet fickle industry.

The daughter of diplomats, de Clermont-Tonnerre seems to have inherited her parents' gift for negotiating smoothly around powerful people while pursuing a clear agenda for the brands she served.

Born in Chile and raised in Paris from the age of 9, de Clermont-Tonnerre was

exposed to haute couture as a young girl thanks to her maternal grandmother, who would travel once a year from Santiago for fittings at Balenciaga on Avenue George V. Once she reached adulthood herself, de Clermont-Tonnerre was dressed frequently by a Chilean couturier in Paris named Serge Matta, who moved from Patou to the house of Maggy Rouff, maker of her wedding dress in 1963.

She said she decided to enter the workforce in order to afford a nanny for her children and in 1966 snagged a job at Pierre Cardin, initially as the designer's private secretary. Ultimately she became his press officer, learning everything about the metier from Cardin's formidable couture boss Nicole Alphand, wife of the then French ambassador to the U.S., Hervé Alphand.

De Clermont-Tonnerre spent four years in the role as Cardin inched into licenses, including a landmark one for colored stockings with Dim. Among her most vivid memories there is Cardin lending her an austere black dress for a funeral, one he had originally designed for his paramour Jeanne Moreau. She doesn't mince words about his taciturn nature.

On Jan. 10, 1971, Gabrielle Chanel died, and journalists were hounding de Clermont-Tonnerre for reaction from Cardin, who hated Chanel's clothes, finding them fusty compared to his sleek, Space Age designs. (She fudged and told the press that Cardin was out of town and couldn't be reached.)

As is turned out, le tout Paris turned out for Chanel's posthumous couture collection later that month and an executive at the house began searching for a young woman to take over the PR department. Ultimately, de Clermont-Tonnerre was invited by the executive to a dinner at the Ritz, where she was offered the job on the spot, at double her salary.

Cardin was none too pleased when he alighted upon de Clermont-Tonnerre in a tweed Chanel tailleur, grabbing her by the lapels and sniping, "Marie-Louise, you look 10 years older."

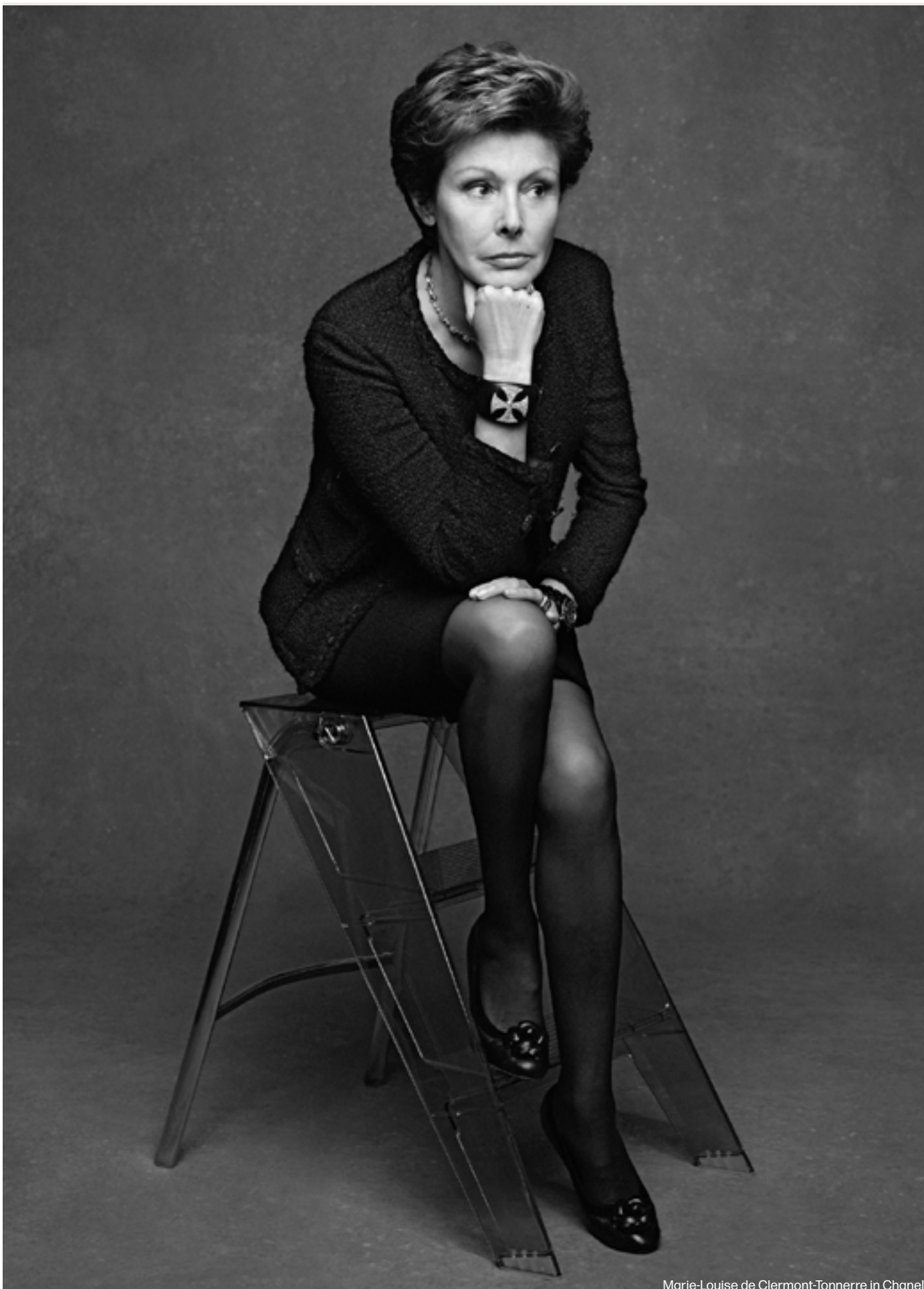
The young communications executive would not disagree. The Chanel couture collections during the first decade of her tenure were at best mediocre, and she wore Yves Saint Laurent Rive Gauche, Kenzo and Emanuel Ungaro clothes in her off hours. But she relished the challenge, and applauded owner Jacques Wertheimer's decision to keep Chanel couture going at a time when many houses shuttered after the death of their founders to live off the spoils of perfume.

"I started on April 1. I was told not to wear pants and not to wear miniskirts," she recalls. "I have to admit it was very difficult to work in this old, ladylike house. Everything was so serious, so strict. It felt like working in a Protestant bank."

Chanel wasn't completely off the fashion radar after the founder's death. WWD's legendary publisher John B. Fairchild had been very close to Gabrielle Chanel, and de Clermont-Tonnerre was instructed to welcome him and show off the first couture collection handled by Gaston Berthelot and four of the founder's atelier chiefs. "I was trembling," she recalls. "He knew everything about Chanel, better than me."

Of course, Fairchild noticed that nothing had changed at 31 Rue Cambon, and wrote that the house was "like the Kremlin after the death of Stalin."

Still, de Clermont-Tonnerre did her very



Marie-Louise de Clermont-Tonnerre in Chanel.





Marie-Louise de Clermont-Tonnerre wearing Patou by Karl Lagerfeld. RIGHT: Lagerfeld made this sketch for Marie-Louise de Clermont-Tonnerre's 70th birthday.



Around this time, Alain Wertheimer, Jacques' son, tasked his formidable Chanel Americas president Kitty D'Alessio to come up with a proposal for a new designer to rejuvenate the fashion house. Once again, only one name came back: Karl Lagerfeld.

How did de Clermont-Tonnerre feel, given that she had proposed Lagerfeld a decade earlier? "I said, 'I was right! I was right!'" she says with a laugh.

The negotiations were long as Lagerfeld's lawyers untangled his various freelance engagements. According to de Clermont-Tonnerre, Lagerfeld ghost designed the Chanel rtw collection presented in October 1982, even though he had put Hervé Léger as his frontman.

De Clermont-Tonnerre is nonplussed when asked if she resented that her suggestion had been ignored a decade earlier. "That's life," she shrugs. "It was not love at first sight, but the second sight was the good one."

Indeed, when she regrouped with Lagerfeld about that missed opportunity in 1973, he told her: "I wasn't ready, Marie-Louise. I don't think I would have left Chloé for Chanel in those years. It was too early. When things cannot happen, they don't happen."

a dream after the dark tunnel I endured during 10 years. It was fresh air."

With Lagerfeld installed and rejuvenating the house's fashion credibility, de Clermont-Tonnerre could better pursue her objective of unifying the image of haute couture, rtw and perfume, exemplified by the 1984 launch of Coco perfume, with Inès de la Fressange fronting that campaign and also the fashion ads, and again in 2004 with a Baz Luhrmann-directed Chanel No. 5 campaign starring Nicole Kidman, who wore a couture gown by Lagerfeld and a necklace from Chanel's fine jewelry department.

"The three divisions were together," she says proudly. "For me it was difficult, but it was possible."

The values de Clermont-Tonnerre pushed in communications and public relations closely echoed Lagerfeld's, with lightness and elegance at the top of the list.

"It's elegance, it's panache. You also need to be focused, and to be passionate about what we are selling," she says.

De Clermont-Tonnerre confesses that she's glad to have retired, finding the shallow and often toxic content on social media to be the antithesis of the elegant and cultured storytelling she so treasures.

She also admits to being flummoxed by many of today's hype brands and fashion trends. "I don't understand sneakers, I never wore sneakers," she says with an almost visible shudder.

"When I arrived at Chanel, I liked the refinement: the beige and black shoes, the white cuffs," she says. "When Karl arrived, I didn't need to go shopping again because I had everything. The only thing I buy is stockings."

She leads a visitor to her dressing room, with about half-a-dozen closets lining the walls: one for suits, one for blouses; another for coats, and another for trousers and skirts. It's a mix of Chanel haute couture and rtw, though de Clermont-Tonnerre doesn't disguise her love of the former, relishing the opportunity to wear high fashion suits to Chanel rtw shows.

"I am snobbish. It's what Karl always said," she relates, while noting that at couture shows she was always extremely careful never to wear anything a client might have purchased.

From Lagerfeld, she learned to dress in a modern way, in tune with the times. "He told me, 'Don't dress ladylike; don't dress like Ladies Who Lunch,'" she says. "He liked to mix everything together."

Yet she stresses the need to change and adapt. "It's very important not to be an old lady, to know how to change, but also to know that at 50 you cannot wear what you wore at 20, and now that I am nearly 80 not to wear what I was wearing at 50. That's very important."

Among treasured possessions in her apartment, besides her collection of photos of the Palais-Royal, are hand-colored illustrations Lagerfeld made for each of her big birthdays, one showing her in the Belle Epoque attire she wore for a Proust-themed party; another svelte at 70 in a black-and-white shift dress.

Asked about her retirement pastimes, de Clermont-Tonnerre says she is relishing being able to sleep in, have breakfast in bed and take her time turning to reading, doing yoga, and watching all the movies and series she never had time for during her demanding Chanel years. She's also enjoying spending more time with her three children and nine grandchildren.

"Having free time is the biggest luxury," she says, flashing a big smile. ■

best to bring the house and the brand more attention, renewing its membership in the Chambre Syndicale de la Haute Couture, which the founder had resisted due to its embargo rules, and inviting a broader swath of journalists from across Europe to attend Chanel's biannual couture shows.

Given the unremarkable output of the house, the company ultimately tasked Jacques Helleu, artistic director of Chanel perfume, to identify a new couturier. Not knowing much about fashion, Helleu relied on de Clermont-Tonnerre who, after brainstorming, doing some research and consulting with some journalists she trusted, recommended Lagerfeld as the only option.

She didn't know Lagerfeld personally, but knew his work at Chloé, where he collaborated closely with its feisty founder Gaby Aghion. Figuring Lagerfeld would be best paired with another powerful woman, de Clermont-Tonnerre proposed that he come to Chanel with interior and product designer Andrée Putman, whom Lagerfeld appreciated for her modernity and artistic leanings.

A cocktail gathering was organized for Wertheimer and Helleu to meet Lagerfeld and Putman, only the two Chanel gentlemen never came. "I think they didn't trust me. Or did they investigate who was Karl in those years? They didn't like his look? I don't know," she shrugs.

Ultimately, Helleu brought on Ramon Esparza, an acolyte of Balenciaga's, whose first and only collection was "a failure," according to de Clermont-Tonnerre, noting that many people ran for the door before the show had ended. Two atelier chiefs, known as Monsieur Jean and Madame Yvonne, led by Jacqueline Citroën, secrétaire général of Chanel couture, took over.

De Clermont-Tonnerre found herself idle too much and so she asked the-then president if she could also pitch in on the perfume division, which was about to launch Chanel No. 19 in Europe. Ultimately, she set up a press office for Chanel's beauty

division in Neuilly, collaborating with Helleu on global launches like No. 19, named after the founder's birthdate, and foreshadowing the storytelling approach that would define her career.

"This was my big chance," she says, noting she still spent two days a week at the couture house on Rue Cambon. "I did it my diplomatic way."

It was during this period that de Clermont-Tonnerre began acquiring photos of Gabrielle Chanel and collecting outfits from her old collections, long before vintage became fashionable. "I needed things to communicate," she explains. "I bought everything that was available! It was easiest for the 1960s, but the most key were the 1930s, but they were quite difficult to find."

She was also instrumental in the preservation and promotion of emblematic Chanel locations, including the founder's apartment at 31 Rue Cambon in Paris, ultimately designated a historical monument by the French government.

"I think heritage is important," she says, switching seamlessly between French and English. "My only spokesperson was Gabrielle Chanel, and I understood from speaking with journalists that she had something."

About buying photos, vintage clothes and reviving links to the founder's artistic circles, she confesses: "Very few people understood what I was doing. I was saying, 'We need to have deep roots to have nice flowers, and you need to water those roots....That was the beginning of the storytelling in fashion that everyone is doing now.'"

In 1978, Chanel decided to launch ready-to-wear with designer Philippe Guibourgé and create a separate organization, giving de Clermont-Tonnerre a third challenge and public relations office. She wasn't shy about telling management that it was becoming untenable to have three different images for couture, rtw and perfume.

**"I don't like to say it's a fashion career....I prefer to say I communicate about brands."**

MARIE-LOUISE DE CLERMONT-TONNERRE

In Lagerfeld, she found a like-minded person with sharp instincts about press relations and communications.

"I was very intimidated by this man, but he was so kind and so different from all the other designers I had known, who were so difficult," she says. "He was very, very nice – so polite, so elegant, so attentive."

Of course, "he knew everything at Chanel. He didn't need me. He did his own research. So we could speak, we had a real dialogue," she enthuses. "Finally, I had someone to speak about fashion. And my training was Karl's interviews, because he spoke of culture, of music, of books, about everything....For public relations, it was

# Spring 2022 Trends: 10 Pieces to Update Your Wardrobe

Need to upgrade your closet? Look no further than these 10 pieces to take on spring. BY THOMAS WALLER AND EMILY MERCER

**The message** from designers for spring is all about getting dressed again in bright colors, plays on texture, new silhouettes and statement-making accessories.

These themes are relevant as restrictions loosen across the globe, but dressing up isn't about throwing out the baby with the bathwater – rather, the key is adding in a few thoughtful pieces to update an existing wardrobe.

Here, WWD highlights 10 easy pieces to inject newness into your look.



Saint Laurent, spring 2022

## 1. THE CATSUIT

Is 2022 the year of the catsuit? The one-and-done, sexy style hit the spring runways (like this Saint Laurent purple number or renditions styled under coats at Stella McCartney) and has since been spotted on the likes of Kim Kardashian, Bella Hadid, Lizzo, Hailey Bieber and more.



Bottega Veneta, spring 2022

## 2. THE OVERSIZED TOTE

As our lives get busier we need more room to carry the essentials needed for a full day of activities, like this style proposed at Bottega Veneta. Bigger is better.



Nensi Dojaka, spring 2022

## 3. THE CUTOUT DRESS

In 2021, emerging Albanian designer Nensi Dojaka's won the LVMH Prize for her now-signature delicate, cutout looks, seen here. The party-minded looks sends a message that skin is in for 2022.



Proenza Schouler, spring 2022

## 4. FRINGE

Looking to add an element of hand-craft to your spring wardrobe? Look no further than the season's tassel trend.



Backstage at Givenchy, spring 2022

## 5. THE PLATFORM

After spending so much time in comfortable shoes, adding a bit of height is the message from the spring runways, seen here backstage at the Givenchy show. A platform is still comfortable, but feels like a step forward in style.



Backstage at the Gucci spring 2022 Love Parade in Los Angeles.

## 6. SUPERSIZED SUNGLASSES

We've hidden our faces in masks for a few years and now it's time to update the sunglasses – and protect our eyes after spending so much time on computer screens.



Victor Glemaud, spring 2022

## 7. PASTEL KNITS

Pastel knits provide the comforts of at-home coziness with the optimism for emerging into the outside world, as seen here in Victor Glemaud's spring runway collection.

Backstage at Richard Quinn, spring 2022



## 8. HEADGEAR

Protection is key and an interesting piece of headwear makes a bold statement, like the ones on Richard Quinn's runway.



Versace, spring 2022

## 9. THE MINISKIRT

The early 2000s called and the miniskirt is back. From New York to Paris, short hemlines were ubiquitous across designers' spring runways.



Yves Saint Laurent

## 10. THE TRENCHCOAT

Both transitional and timeless, the trenchcoat proves to be one of the most important layering pieces of the season.



# Outdoor Frenzy Ushers in Age of the High-Fashion Hiking Boot

The rush of new outdoor adventurers has created a demand for aesthetic hiking boots.

BY THOMAS WALLER AND EMILY MERCER

Once upon a time, there were hiking boots for the trails and hiking-inspired boots for the city streets. The two rarely saw a crossover, and for some reason the less tactile “inspired” category – often a take on a combat boot style – was considered the more appropriate option to wear when one was out of the woods.

But since the pandemic, when nature got a massive clout upgrade and city-dwellers stormed national parks and protected waterways and raided the shelves of REI Co-op, hiking boot etiquette began to change.

“I mean what else are you going to do?” J. Crew executive vice president of women’s design, Olympia Gayot, said of spending time in the great outdoors.

Enter the age of the aesthetic hiking boot, a colorful intermediary that takes one between the city and park trails. They are devoid of the drab, muck colors that have plagued hiking boots’ style reputation, and have been spotted at stores like J. Crew, Bally, Zegna, Outdoor Voices and Sweaty Betty – all of which are selling fashionable takes on real hiking boots in lieu of their inspired relative.

But while their style quotient may be higher, technical Vibram grip soles, Gore-Tex coatings and ample ankle support make the boots ready partners for outdoor adventures.

“They will write books about what we have been through. The outside became the safest place to be from a health and mental wellness perspective. Just being outside has meant so much to people during the course of the pandemic.

While it’s brought challenges, outside has become more important than ever before,” said Christopher Hufnagel, president at Merrell, which is responsible for the boots spotted at Outdoor Voices and, soon, at Sweaty Betty.

Gayot said she saw the hiking boot as fashion trend develop. “On the West Coast for a while, people were wearing Sherpa jackets and hiking boots to coffee or a meeting. On the East Coast it’s becoming a thing more recently as a part of city style.” She got to work on spearheading a collaboration between J. Crew and Italian avant garde performance shoemaker Diemme, with a collection of sunny-colored hiking boots.

An interest in Italian mountaineering extends to La Sportiva and Zegna’s recent tie-up of hiking boots and trail runners, which were released in December. Ditto for Bally’s recent Bally Hike collection co-designed by fashion stylist Robert Rabensteiner as an ode to his childhood in the Dolomites – many of them furnished in Crayola crayon color combinations.

“We have observed a shift in today’s post-pandemic consumer, with a greater demand for practicality, versatility and longevity. People are looking for dynamic comfort in a context where their lifestyle is merging between the city and the outdoors, the office and home,” Bally chief executive officer Nicolas Giroto said of the idea behind the Bally Hike collections, adding that he aims to get the company back to its performance roots, which include creating shoes for Tenzing Norgay’s first summit of Mount Everest in 1953.



In the pandemic’s earlier stages, outdoor gear stores like REI saw a rush of first-time shoppers – making it nearly impossible at times to track down a pair of hiking boots in one’s own size. This frenzy led executives at Merrell to consider how to evolve the company and appeal to a new flux of outdoor-goers.

“We are the authentic outdoor footwear brand, we have 40 years [of] experience on the trail. Being a leader in outdoor footwear gives us a currency other brands can’t buy. We are working to protect that, but at the same time brands need to evolve and we need to evolve as well, to satisfy our existing shoppers and reach new consumers as well,” said Hufnagel.

The company endeavored to reach more female consumers, resulting in

partnerships with women-founded brands. The sold-out Outdoor Voices collaboration saw Merrell co-design a springy version of its Moab 2 hiking boot style in highlighter yellow and sand or burnt orange and pink color combinations. Merrell’s Sweaty Betty tie-up will launch March 17 and includes takes on the company’s lightweight, Gore-tex-coated Moab GTX styles.

Hufnagel admitted that the rush to nature means that Merrell is now “taking phone calls from brands we never thought we’d hear from that want to partner with us.” There are more collaborations on the horizon, all of which will offer boots that do not skimp on technical functionalities. “We can grow by giving products that perform,” said Hufnagel.



**ROLEX**  
Oyster  
Perpetual  
Yacht-  
Master 42



**BULGARI**  
Octo Finissimo  
Automatic 40mm  
watch in black  
ceramic



**GIRARD-  
PERREGAUX**  
Vintage 1945  
Infinity Edition



**PATEK PHILIPPE**  
Ref. 5738R Golden  
Ellipse in rose gold  
with ebony black  
sunburst dial and  
applied gold hour  
markers

## Class Acts

Black watches are known to have a unique charm of their own, making them one of the most preferred color options in the horology space. BY **LUIS CAMPUZANO**

**The best black watches** for men boast a stylish persona, are confident, yet simple, and have a timeless aesthetic.

A lot has happened in a short period of time when it comes to black watches. What started out as a trend piece has grown into a modern classic, earning its place as a standard color in many watch brands' portfolios.

Black watches for men bring a heightened sense of modernity with a bit of edge. Some sport a militaristic, tactical design, while others go the ultra-luxe route in their noir makeup. A luxury watch in black can be sporty yet understated or serve as the base for many bright colors, creating more contrast than is possible with stainless steel.

Black watch styles are vast, with iterations available in a variety of shapes, designs, types, features and strap options, among other features. They span every watch category, be it sport or digital watches, chronographs or even vintage watches – providing black watch enthusiasts with a wide range of options to choose from.



**CARTIER** Santos  
de Cartier large  
model watch in  
steel with  
interchangeable  
bracelets



**GLASHÜTTE**  
Original's SeaQ  
Panorama Date

# The Biggest Fall 2022 Trends for Men

From monochromatic black to the return of the chic suit, here are the top men's trends of the fall 2022 season. BY ALEX BADIA

**At long last**, it is time to move on from overtly casual garb. Dressing up — and the return of capital F fashion — were the main messages from the men's fall collections shown in Europe

in January. Key trends included the return of the chic suit, the standout topcoat, a new take on legendary preppy and somber-yet-classic black as the main color of the season.

## BACK TO BLACK



Fashionistas wearing black? Groundbreaking. Yet this monochromatic dark statement was the dominating color of the season, and managed to intrigue at that. The head-to-toe black looks not only exuded a flair of mystery but reinforced a slick, elegant and sophisticated message. Rick Owens, the king of black, continued his dark Goth exploration with a show full of directional silhouettes, while Vetements kept things darker-than-dark with black face coverings.

## HEAD-TURNING COATS



Prada, one of the most talked-about shows this season, presented a compelling assortment of statement outerwear. Among the best examples was a red leather belted number with extreme '80s power shoulders. Other notables were the faux fur robe coat at Egonlab and an animal print elongated style from Jil Sander, another master of sophistication and sartorial precision.

## PREPPY REVISITED



Love or hate it, preppy is making a comeback. But don't expect the old-school Ivy League repressed style. At Versace, the traditional argyle cardigan was turned on its head and presented as the perfect subversive country club sweater-set. Other favorites include a sleeveless polo romper from JW Anderson and a '90s varsity jacket from Virgil Abloh's last Louis Vuitton, one of the best collections of the season without a doubt.

## THE CHIC SUIT



Kim Jones' homage to Monsieur Christian Dior on the 75th anniversary of the French house became the most directional exercise of chic sartorial dressing. He revisited double-breasted suit classics and sent the return of the elegance trend to new heights. Brioni's heritage never felt more timely with a lineup infused with evening references, while Ermenegildo Zegna's exploration of the young suit felt effortless and business ready.

# The Boom Of Facial Cosmetic Surgeries

A look at Beverly Hills' leading plastic surgeons. BY RYMA CHIKHOUNE

**Breast augmentation** has been the top cosmetic surgical procedure since 2006 – until the pandemic hit, that is. In 2020, the face became the focus, and it continues to be today.

The top three cosmetic surgical procedures of 2020 – in order – were nose reshaping, eyelid surgery and facelift (followed by liposuction and, lastly, breast augmentation), according to the American Society of Plastic Surgeon's latest "Plastic Surgery Statistics" report.

Surgeons suspect it's due to the "Zoom Boom," with Americans examining their reflections more than usual on online video services while working from home amid COVID-19.

"People started noticing more and more features about their face that they, I would say, necessarily didn't quite notice beforehand, just because now all of a sudden they were seeing themselves on camera so much more frequently than in years past," says board-certified plastic surgeon Dr. Josef Hadeed, speaking about ASPS' report. He's been an active member of the nonprofit, the world's largest plastic surgery organization, for nearly a decade.

"Breast augmentation historically has been number one or at the top of the pack," Hadeed continues. "Now in my own personal practice, I have seen a dramatic increase – and this is back in 2020 – in the number of facial procedures performed."

He anticipates seeing the same trend in the 2021 report when it's released.

"All of 2021, we have noticed an increase in the number of requests for facial surgeries," he says. "My suspicion is that you're going to see the number of overall cosmetic procedures increase in 2021, compared to 2020. But I also suspect that the number of facial procedures in particular is probably going to be higher than for breast or body, and I think that's all related to, again, people being on these video conference calls and seeing themselves on camera more."

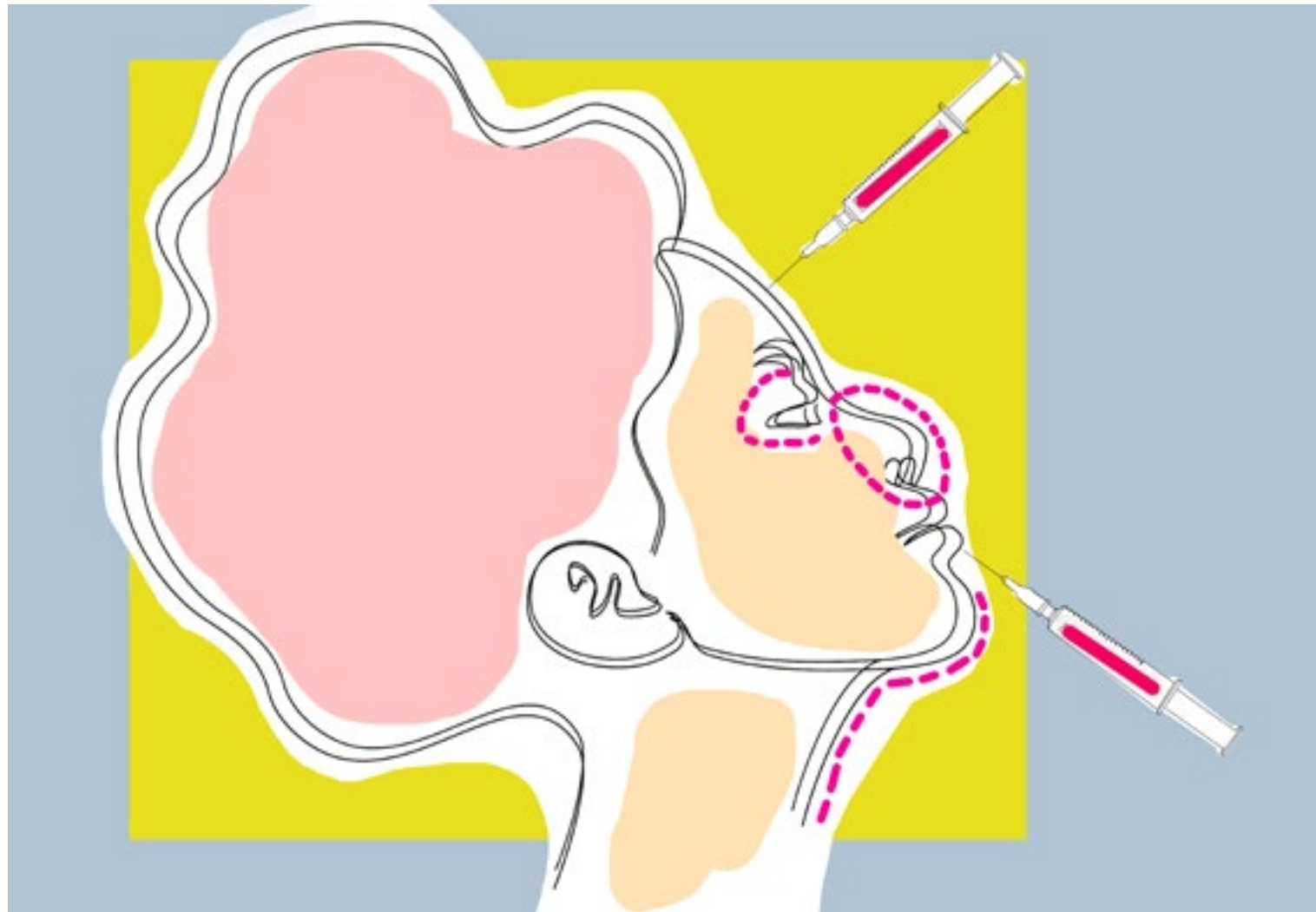
It's in Beverly Hills, where maintaining a camera-ready face is a full-time job, that some of the leading U.S. facial surgeons reside, including Dr. Raj Kanodia – the "Nose King."

Kanodia is who Khloé Kardashian went to see for her new nose, along with Jen Atkin, Camila Coelho and a slew of young YouTubers and TikTokers, including both D'Amelio sisters.

"I do a lot of 15-, 16-, 17-year-old patients who are motivated because they see themselves in Zoom calls for school, Instagram, TikTok and they want to present the best of themselves," says Kanodia, a board-certified plastic surgeon who specializes in closed rhinoplasty (surgery is done inside the nose, free of scarring) and facial rejuvenation. "Last year was one of my busiest years out of 40 years of practice."

A consultation is \$300 a person, and surgery ranges in price between \$18,000 and \$30,000.

"My obsession and passion is to be able to refine noses, not change noses," Kanodia goes on. "I like to preserve the integrity of the character of the nose."



The end goal is for the patient to look as "natural" as possible, says Dr. Ben Talei, known for his \$75,000 "Auralyft" technique at the Beverly Hills Center for Plastic & Laser Surgery. He's featured in Gwyneth Paltrow's Goop guide of cosmetic surgeons as Beverly Hills' "best for face."

"It's an advanced, deep-plane lift that really gives the biggest lift that exists in the world, but it's also the most natural with the least amount of scarring," Talei explains. "The ideology has changed dramatically from pulling and muscle tightening and stretching to, now, the idea is that we release the saggy plane from the lower plane and reposition it superiorly without pulling on it. It's safer, faster recovery and way more natural."

Business has been thriving, he reveals. "By far, popularity for face-lifts increased over this past two years," he says. "They increased pretty dramatically." Locally, he's visited by the Beverly Hills

late 30s, early 40s."

The "old-school" face-lift typically lasts two or three years, he says, while the more advanced deep plane technique "tends to last closer to 10 years."

For Dr. Jason Diamond – who specializes in facial plastic surgery in Beverly Hills – neck-lifts and jawline tightening have been the most popular lately in his practice. Patients interested in that area of the face are usually aged from the early 40s to mid-70s.

"As people get older, then they typically want to do their eyelids with it or their brows with it or other components with it," he says. His long list of celebrity clients includes Katy Perry, Chrissy Teigen, the Kardashians and Jenners. (In October, Kendall Jenner was photographed leaving his office while trying to be incognito in a sheet mask, face mask and sunglasses.)

"It's been a very busy surgical time," he continues. "I'm doing a lot of everything,

multiple treatments."

Another development in the industry has been extracting elements from fat to enhance the healing of a face-lift, called nano fat.

"We've been doing fat injections during face-lifts forever," says Diamond. "However, we've gotten better at extracting, filtering the fat to make it more concentrated with the good components. It's all liquid, the best parts that allow for possibly faster healing, possibly a little bit of a boost to skin while you're doing a face-lift."

Along with facial surgeries, there's been a rise in minimally invasive facial treatments, according to the surgeons, with Botox and fillers. Diamond takes it to another level with his "Diamond Facial Sculpting," using injectables to sculpt the face, and his "InstaFacial."

"We start with a light laser, and which laser just depends on the person," he explains. "Sometimes I use one that softens brown and red spots, or I use one that's better for pores and texture. Sometimes I use a combination of lasers, but it always starts with laser. Then we draw your blood, and we treat the blood. We essentially filter out all the metabolic component of it. We take just the nutrient-rich components of the blood. When you're looking at it, it's a transparent, golden color. And then I'll inject that in multiple locations underneath the skin. And then, after I've injected it, I'll lay it on the skin, and I'll use needles to penetrate into the superficial layer of the skin widely throughout the face. Oftentimes, I do the neck and chest as well. And then we place a micronized medical-grade collagen mask on to let the collagen penetrating in and sooth everything. It's a four-part treatment."

There's no downtime and patients leave glowing after an "InstaFacial," whose cost varies depending on the treatments. Diamond charges \$1,000 for a consultation, which a patient is able to be apply toward the cost of any treatment.

"The pandemic has been some of the busiest times of my career," says Diamond – who's become a celebrity of his own with known names across entertainment often posting on social media about their visits to his office. "It's been extraordinarily busy."

## "By far, popularity for face-lifts increased over this past two years."

DR. BEN TALEI,  
BEVERLY HILLS CENTER FOR PLASTIC & LASER SURGERY

and Malibu crowds, he says, "socialites, people who are very concerned with how they look at all times," and celebrities.

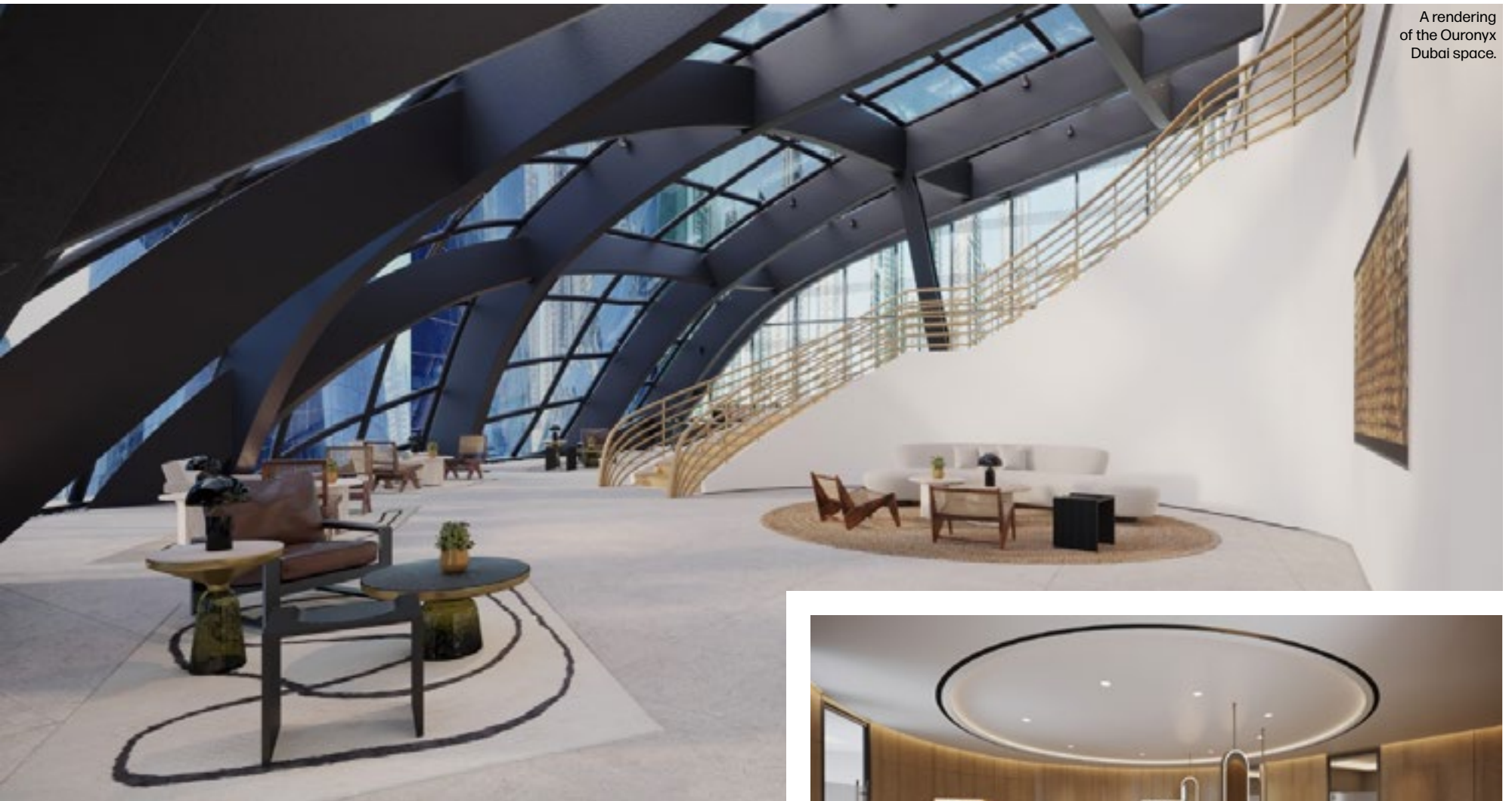
"There's so many cancellations for public figures that they've been the ones who really have been coming and getting face-lifts and things that really need recovery time," says Talei, who notes there's been a notable increase of men getting the procedure. "I've seen a lot more actors, singers, producers, sports figures."

Patients' ages range from 45 to 55 years old: "That's pretty standard, especially now that we're doing more deep plane. It's more of a soft tissue surgery rather than a skin surgery, meaning we're not just dealing with wrinkles, which is what the old-school ones did. We're dealing with drooping. And we're actually able to treat younger patients who don't necessarily suffer from aging signs, but just have droopiness, because of structure or acne or being born with a gooseneck. We have these patients coming in who are in their

because so many people can hide behind masks and work from home – rhinoplasty, eyelid and brow lifts, cheek implants."

Diamond offers customized facial implants, a technical advancement in the field, he says: "We build an implant that fits just for that person for whatever it is that they need."

When it comes to lasers, CO2 is at the top. "It's the most powerful, effective laser," he says. "It is the one that works. It's the one that gets rid of lines, but it does create a lot of downtime. It creates a significant red appearance for anywhere between seven and 10 days. You look really red and pretty ugly while you're healing, but the results are unparalleled. The results are far superior to the current-day Fraxels and Pixels and laser Genesis and all these things that you're going to hear about. The CO2 results are far and away – you can't compare them. They're so much better. Those other things have much less downtime, though, but they require



A rendering of the Ouronyx Dubai space.



A rendering of the Ouronyx Dubai space.

# Facing Facts: Ouronyx Is Taking Injectables Into the High Luxury Realm

Ida Banek and Marc Princen want to set a new standard in the injectables industry, opening high-end clinics worldwide.

BY SAMANTHA CONTI

**LONDON** — Two years into the COVID-19 pandemic, one would have thought there was enough talk (and experience) of needles, injections, side effects — and all the debate that goes with them.

But that's just not true.

Last year, in the thick of the pandemic, two longtime pharmaceutical executives were busy looking at how they could challenge, and improve, the industry around needles, and specifically facial aesthetics, fillers and injectables, which — at least in the U.K. — is still an unregulated business.

Here, anyone with relevant training can administer injections and if something goes wrong, it's up to the customer to take themselves to the local hospital in case of a medical emergency — and later find someone to fix the damage.

At the other end of the spectrum are some superb doctors and specialists, but they often have long waiting lists and are limited in how many people they can treat in a day.

Ida Banek and Marc Princen want to change that reality, and set a new standard in the industry, with high-end clinics, medical doctors wielding the needles, and the same adherence to local government regulatory standards as hospitals, dental surgeries or care homes.

They also believe there should be a heartfelt element to the experience — something that's definitely missing from the usual injection session. Banek is a professional psychologist and wants to get

to the root of customers' desire for seeking treatment in the first place.

Every customer at Ouronyx is asked to fill out a lengthy digital form, pre-consultation, that gives the doctors an idea of why they're there; what type of needs or anxieties they might have, and what sort of approach they should take in addressing clients.

Unlike with some other clinics, the doctors do a full, hourlong consultation before they even pick up a needle.

There are four doctors who work from the center, and a fifth will join in April. They have various specialties — gynecology, psychiatry and general medicine — come from a variety of countries and backgrounds and can speak to a broad audience. All have further specializations in aesthetic medicine.

Banek and Princen, the former president and executive vice president international of Allergan, one of the largest medical aesthetics companies, opened the first Ouronyx aesthetics center last year, in St. James's London.

It's a vast, spare space with the feel of a luxury hotel or a top plastic surgeon's office. The lobby is dotted with Italian modernist furniture, and pricey digital art, while the treatment rooms are chic and spare with large screens in case people want to view the injection process in real time, or invite friends to do so.

Banek, who is in her late 40s and who has spent a career working in human resources and talent for large pharma

companies and other corporations, says the idea for the center sprang from her own personal experiences.

Having gone through a trying period a few years ago, she wanted to repair the first signs of aging and brighten up her face. Pre-procedure, she found herself having short conversations with whomever was doing the injections, asking her what she wanted from the procedure.

She didn't really know what to say — after all, the aestheticians were supposed to be the experts, not her. Also, “no one was asking me how I was feeling, or what stage in life I was at. No one cared,” she says.

It occurred to Banek that there was a gap in the market for a fuller experience that put an emphasis on the inner self, as well as the outer one. “I wanted to create a space where people felt supported, and where they could articulate their needs and be treated as an individual, rather than a bunch of lines on a face.”

That's why Ouronyx assesses customers before procedures by asking them to fill in an online questionnaire and later maps their faces digitally so they can see themselves from different angles. All that is done before they see the doctor for a consultation.

After the procedure, customers can have their makeup done by the team, and leave by a different door from where they arrived in the name of privacy. Treatments, which last between 30 and 60 minutes, start at 950 pounds, or about \$1,300.

Banek believes that demand for cosmetic procedures will only grow — another reason why she has big plans for Ouronyx.

“We are all living longer lives and people are asking themselves, ‘How do I get ready for the second half of my game?’” she says, arguing that these aesthetic treatments can do much to remedy the middle-aged ‘blahs’ brought on by fatigue, hormonal imbalances and life's knocks.

“We see this as a journey of self-discovery, a way for people to look fresh and relaxed, and to enhance their performance in the second half of their lives.” She also notes that while the demographic is skewed toward women right now, men will increasingly be seeking injectable treatments.

The clientele at the Ouronyx clinic in London is 80 percent female and 20 percent male, which is typical of the market in the West, she says. “The more you go East that gap gets smaller until you get to China, where the split is 50-50.”

She's not alone in foreseeing the future of this market: According to a McKinsey & Co. report published in December, the global aesthetics injectables market could grow by 12 to 14 percent a year over the next five years if manufacturers and providers capitalize on the underlying trends.

According to McKinsey, the COVID-19 pandemic only underscored the resilience of injectables. After contracting by 7 percent in 2020, the aesthetics market rebounded swiftly in 2021, aided by a post-COVID-19 increased consciousness and focus on aesthetics procedures.

“We believe that fundamental trends and elevated concerns about aging and health were responsible for the bounce-back,” the report says.

Banek and Princen plan to run with that opportunity and open 10 clinics by 2030. “There is no doubt we want to be a global brand,” says Banek.

In March, Ouronyx will open in Dubai at the Opus Tower, Zaha Hadid's last finalized project, while next year the plan is to plant a flag in Milan, or Zurich. Ouronyx will also expand into China and the Americas.

Like London, Dubai will house more than 1 million pounds worth of contemporary art and have only staff doctors administering the treatments, which someday might be as common as a pedicure or highlights.



**Costa Brazil Exfoliante Para O Corpo Body Scrub, \$88.**

Come for the minimalist packaging, stay for the natural scent. The new body scrub includes green coffee oil, sweet almond oil and crushed murumuru seeds for a hydrating effect, with no fragrance added.



**Augustinus Bader The Hair Revitalizing Complex, \$125.**

After a major launch in hair care last year, skin care favorite Augustinus Bader collaborated with Dr. Shibashish Giri to boost hair growth and prevent damage with a vegan supplement.

# Spring Things

Beauty's promising new launches all keep inspiration – and innovation – top of mind.

BY JAMES MANSO

**New categories, new formats, new technology** – oh my.

For the beauty industry's seasonal crop of buzzy launches, brands across categories turned to new ingredients and new geographies for inspiration.

While Aedes de Venustas looked eastward to inspire its new personal fragrance, bowing in March, Tom Ford Beauty turned to the designer's own private garden.

Chanel's buzzed-about No. 1 range relies on the red camellias it harvests in Gaujacq, France.

Brands are looking at other types of frontiers, too. Briogeo developed a proprietary rice protein complex to promote hair health. SpoiledChild, a sister brand to Il Makiage, is taking on skin and hair care for the first time, and 27 Rosiers partnered with a drag performer to launch its first color cosmetics.

Here, a handful of beauty's most anticipated launches for spring.



**Merit Beauty Signature Lip Lightweight Lipstick, available in eight shades for \$26 each.**

Serial entrepreneur Katherine Power has interests across categories, from wine to skin care. To launch her lipsticks, though, the Who What Wear cofounder turned back to fashion, debuting them on Proenza Schouler's Fall 2022 runway.



**Briogeo Don't Despair, Repair MegaStrength+ Rice Water Protein + Moisture Strengthening Treatment, \$42.**

Nancy Twine's Briogeo was a pioneer in the clean hair space. For her latest launch, she turned to a proprietary rice protein complex meant to fortify the hair cuticle.

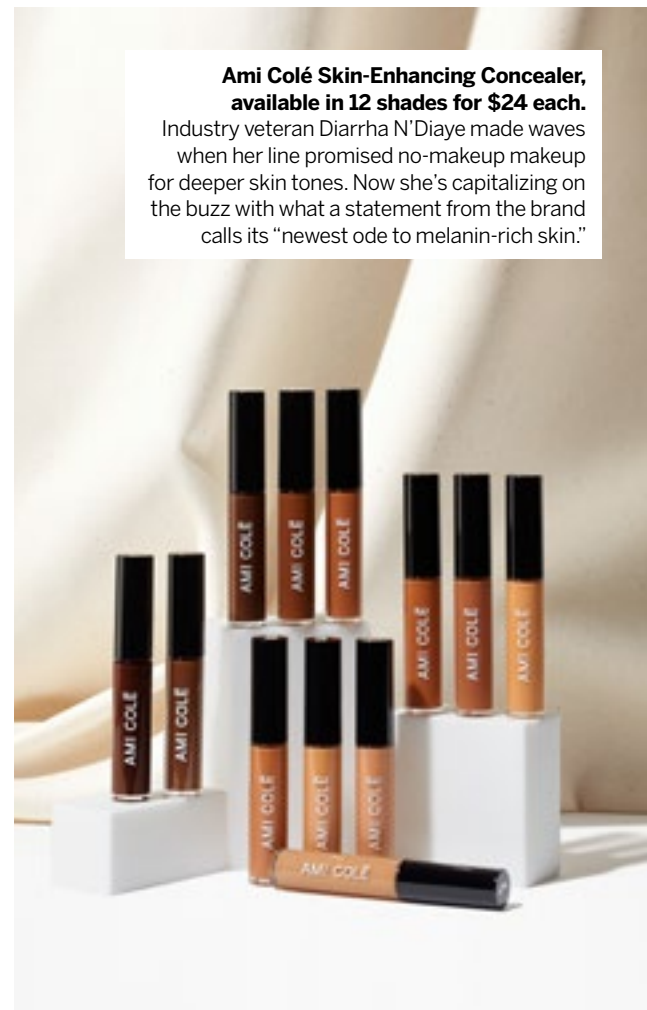


**Tom Ford The Private Rose Garden Collection, \$270 each.** Inspired by the blooms in Ford's own garden, his latest trilogy of private blend fragrances pays homage to different locales: the Amalfi Coast, China and Russia.



**Chanel No. 1 de Chanel Revitalizing Serum, \$120.**

Among the "clean" and sustainably minded offerings of Chanel's new range, its hero serum boasts 95 percent naturally derived ingredients, including red camellia extract.



**Ami Colé Skin-Enhancing Concealer, available in 12 shades for \$24 each.**

Industry veteran Diarra N'Diaye made waves when her line promised no-makeup makeup for deeper skin tones. Now she's capitalizing on the buzz with what a statement from the brand calls its "newest ode to melanin-rich skin."



**Heretic Flower Porn Candle, \$70.**

Heretic is no stranger to taboos — remember the “This Smells Like My Vagina” candle with Goop? — and now, it’s leaning into smell’s aphrodisiac qualities with a new candle, relying on vetiver, rose and violet leaf for a sensual effect.



**27 Rosiers x Miss Fame Extra/Ordinaire Skin Illuminators, \$32 each or \$88 for the set.**

Fit for a queen, indeed. L’Oréal alum Kevin Le Roux joined forces with drag performer Miss Fame for his brand’s first makeup launch, which touts mineral pigments and Vitamin C for skin care benefits.

**SpoiledChild V24+ Advanced Renewal Hair + Scalp Serum, \$68.**

SpoiledChild, the brain-child of the tech-y team behind Il Makiage, came to market with a slew of offerings for skin and hair. Among them, a serum to minimize hair thinning.



**Sisley Supremya at Night La Lotion, \$300.**

Sisley’s new night treatment lotion promises to “prepare” the skin for treatment with a host of natural extracts and vitamins.



**Aedes de Venustas Corfu Kumquat, \$245.**

The brand founders behind Aedes de Venustas evoke the Greek isle of Corfu with their latest launch, where the brand found its inspiration — and source material — in the kumquats growing on the island’s northern coast.

**BEAUTY’S EIGHT BIGGEST PODCASTS**

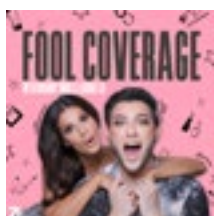
Eight of the biggest podcasts in beauty, from Brooke DeVard’s Naked Beauty to Jessica Matlin and Jennifer Sullivan’s Fat Mascara.

BY ALLISON COLLINS



**FOREVER35**

Friends Doree Shafir and Kate Spencer explore all aspects of self care in their podcast, Forever35. Topics span traditional beauty, including discussions on eye cream and retinol, to chats on avoiding diet culture, shopping at Target, and sleep.



**FOOL COVERAGE**

Major beauty influencers Manny MUA and Laura Lee host Fool Coverage, where they talk about pop culture, beauty and drama — including in the YouTube creator community.



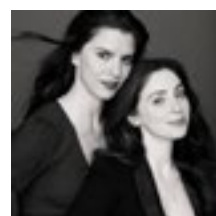
**LIPSTICK ON THE RIM**

Hosted by model Molly Sims, Lipstick on the Rim covers just about everything — wine, food, beauty product recommendations, pilates and well-being. Guests include former Vogue Beauty editor Jenna Rennert, makeup artist Joey Maalouf and Violet Grey founder Cassandra Grey.



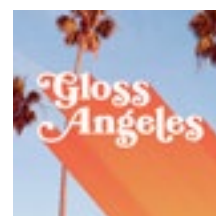
**LIFE WITH MARIANNA**

Lifestyle influencer and beauty entrepreneur Marianna Hewitt talks readers through a wide variety of topics, from meditation and intention setting, to interviews with experts on gut health, Instagram and investments. New episodes of Life With Marianna are out weekly.



**FAT MASCARA**

One of beauty’s original podcasts, Fat Mascara, is hosted by beauty editors Jessica Matlin and Jennifer Sullivan. The duo break down beauty industry news and tackle major celebrity interviews — including Tracee Ellis Ross, Kim Kardashian West, Victoria Beckham and Huda Kattan.



**GLOSS ANGELES**

Expect information on all kinds of beauty treatments, from plastic surgery to chemical peels, as well as interviews with big names in beauty, including Mario Dedivanovic, Nyakio Grieco and Jen Atkin. Gloss Angeles is hosted by two West Coast beauty writers, Kirby Johnson and Sara Tan.



**BREAKING BEAUTY**

Carlene Higgins and Jill Dunn, two Canadian beauty editors, host Breaking Beauty. On the show, they talk listeners through expensive and affordable product picks, including the best barrier creams, best budget beauty products and best new indie beauty brands.



**NAKED BEAUTY**

Brooke DeVard’s podcast, Naked Beauty, focuses on unfiltered discussions about beauty and self care. Over the past five years, Naked Beauty has delved into generational beauty secrets, the stories of beauty brand founders and DIY beauty ideas.

Alexandre Vauthier  
haute couture's belted  
dress embroidered with  
gradient sequins and  
beads and boots. Yun  
Yun Sun earrings.

ALANA

H

M

Is Having  
The Time  
Of Her Life

The youngest Haim sister never took Paul Thomas Anderson's vows to put her in a movie seriously – until he sent her a script with a character suspiciously named Alana. Now the Grammy-nominated musician is having to embrace that fact that perhaps she's a multihyphenate after all.



Fendi couture's hand-painted velvet gown and ring.

**T**hough Alana Haim knew her way around a music video set — particularly one directed by Paul Thomas Anderson — she felt the first-day jitters in a big way on day one of shooting “Licorice Pizza,” her first acting job. Her scene partner, Cooper Hoffman, had also never acted before, and to make matters even more heightened, the pair’s first scene would be with none other than Bradley Cooper.

Haim, the 30-year-old youngest member of Grammy-nominated sister group Haim, and Hoffman, the 18-year-old son of late actor and one of Anderson’s frequent collaborators Philip Seymour Hoffman, had done a few screen tests together, where they ran around Los Angeles with Anderson going through the dialogue — and were then told that Day One, they’d start with the Cooper scene.

“We had heard that he was around, but we hadn’t seen him yet. We

hadn’t talked to him,” Haim recalls. “There was no, ‘Oh, hi Bradley. And now you’re Jon Peters.’ He was completely separate from us, was kept on a whole other side of the house, intentionally.”

Haim and Hoffman and the three other teenage boys in the scene stood around waiting for some instruction, with the boys turning to her for wisdom.

“We were all just in this huddle and they were asking me, ‘What do we do?’ I was, like, ‘I don’t know. I guess I’m the oldest one here.’ I was, like, ‘Just wait,’” Haim says. “And then all of a sudden, out of nowhere we heard ‘action,’ and Bradley Cooper walked out as Jon Peters. And we were fully in the movie. It was, like, ‘Oh my God, we’re starting.’ There was no start time. It was just, ‘action,’ and then you’re in.”

“Licorice Pizza” has been an incredible breakout for Haim, who has found major success as a third of the band Haim (their latest album is up for Album of the Year at the Grammys come March) but who never, ever ►

“It’s just a crazy, crazy story. You never know in this life what’s going to happen. You never know who’s going to lead you down a path.” ALANA HAIM



Valentino haute couture’s “Giulia, Maddalena” brocart minidress embroidered with rhinestones, pearls, guipure and cotton threads. Valentino haute couture gloves. Yun Yun Sun earrings.

dreamed of becoming an actress. Yet when Anderson sends you a script for his latest movie with the lead character named after you, and asks whether you would be interested in playing the part, it’s hard to say no. Thankfully for those who have seen Haim’s performance, she said yes.

“It’s just a completely different thing,” she says of her newfound role of “actress.” “I’m still trying to figure it out myself. I still feel like a musician. I’ve always been a musician and I’m so grateful that anyone even considers me as maybe an actress. I’m just so happy that I even got the opportunity to try something so incredibly new.”

Haim is in the midst of the ongoing press tour for “Licorice Pizza,” which opened selectively in late fall before going wide Feb. 11, and now continues on with an awards campaign. (The film is nominated for Best Picture at the Oscars.) Coupled with that, she and her sisters will finally be touring their third album, “Women in Music Pt. III,” starting in April, after the pandemic had forced them to sit tight instead of taking the 2020 album on the road.

But Haim is in her sweet spot. “I’ve always loved to work, so the fact that I have work every day and I get to do something creative every day is the most amazing thing to me,” she says. “I just love being creative and love putting my head down and grinding things out and solving problems and

gearing up for new adventures. So I’m having the time of my life.”

The Haim sisters’ relationship with Anderson was rather destined. Their mother taught Anderson art in elementary school, and growing up, Haim remembers her mom pointing to his movie posters and telling them, “You know, I taught him.”

But Anderson would reconnect with his long-lost second grade teacher Ms. Rose via her daughters, whose music he’d become a fan of without knowing the connection.

“He had heard [our single] ‘Forever’ on the radio, then bought our album on vinyl, and saw in the liner notes that we had thanked my friend Asa,” who was also a friend of his, Haim says. “Weirdly, I feel like my siblings and I and Paul were orbiting around each other in this weird way, where I knew that Paul loved the [San Fernando] Valley as much as we did. And I always thought, ‘If we ever meet, I really do think that we could have the most amazing conversation about music in the valley.’”

Their mutual friend put them in touch, and a few days later they met up — and the sisters agreed beforehand not to bring up the connection with their mom.

“Who knows? Maybe he hated my mom. I don’t know. Maybe my mom ►



Chanel haute couture's dress with sequined straps, embroidered by Montex, embellished with feathers by Lemaire. Lambskin pumps; Chanel fine jewelry earrings; Chanel high jewelry rings.



“Right after this is all done, I go right back on the road, right back to my first love. I’m going back to my first boyfriend: music.”

ALANA HAIM

RVDK Ronald van der Kemp couture’s sculptural techno duchesse satin tailored tuxedo gown. Yun Yun Sun earrings and ring.

is the reason why the frogs fell down during ‘Magnolia.’ Maybe she was just the worst person to him,” Haim says.

A few hours in, though, after arriving at his house, her oldest sister Este couldn’t help but blurt out that their mom had been his teacher. The memory, it turns out, was thankfully a positive one: He had in fact kept a painting he had done with their mom all these years.

“It’s just a crazy, crazy story. You never know in this life what’s going to happen,” Haim says. “You never know who’s going to lead you down a path.”

Alexandre Vauthier haute couture’s belted dress embroidered with gradient sequins and beads and boots. Yun Yun Sun earrings.

“Licorice Pizza,” a feel-good nostalgia spin through the valley in the ‘70s, is centered around two characters: Gary Valentine, played by Hoffman and based on real-life Hollywood producer and actor Gary Goetzman (currently Tom Hanks’ producing partner); and Alana Kane, a twentysomething Jewish girl who bops from one job to the next, trying to find her place. The film is a coming-of-age story, certainly, one that shows a woman in her mid-20s in many ways sure of who she is but in others utterly adrift. Haim says she can relate.

“I feel like everyone goes through what Alana went through,” Haim says of Alana’s journey. “Where you’re out of high school, you’re living with your parents. That’s what I did. I didn’t get into college. I applied, did not get accepted, because I was just terrible at school. Now looking back on it, I wish I had paid more attention in school, but I didn’t and I was a terrible student and I didn’t get into college. My parents sat me down one day and

asked what every parent does: ‘What are you doing with your life? What are you doing?’”

By then, her sister Danielle was touring with a few bands and Este was at UCLA. And then there was Alana, out of high school, not in college but nevertheless confident of what she’d do.

“It’s so funny thinking back on it. You have this blind optimism when you’re younger, where I was, like, ‘I’m going to be in Haim.’ And at that point we had started playing music as Haim in 2007, when I was a sophomore in high school, and now I’m out of high school and I was, like, ‘I’m going to be in Haim,’ and my parents were, like, ‘Well, you can’t just do that. You can’t just be in Haim...’”

Hearing that, she enrolled in community college at Valley College for a year, working as a nanny and at Crossroads Trading Co., in that liminal phase her character Alana knows all too well.

“During that time, you’re in this weird in-between where you’re considered an adult, but you still feel like a kid still. You feel like you’re 13, but you’re actually 18 and you have to take on responsibility,” Haim says.

“I feel like everyone goes through that transition. I didn’t know anybody that knew exactly what they wanted to do at a young age. We were all throwing spaghetti at the wall and hoping that something stuck, and we would follow it blindly and hopefully would love what we were doing. But 90 percent of the time it was, like, ‘No, we just have to pay our bills and buy a car.’” ▶



Schiaparelli haute couture's sleeveless dress embroidered with allover trompe l'oeil jewelry composed of Swarovski jet rhinestones, enhanced with trompe l'oeil necklaces made from vintage stones, pearls and Swarovski rhinestones.

COVER LOOK: Jean Paul Gaultier haute couture by Glenn Martens' duchesse satin dress with mother-of-pearl embroidery and metal thread and duchesse satin skirt.

MAKEUP BY  
**EDWIN SANDOVAL**

HAIR BY **KYLEE HEATH**

PRODUCED BY:  
**JENNA GREENE**

MARKET EDITORS:  
**EMILY MERCER AND  
THOMAS WALLER**

While her breakout acting role might have come as somewhat of a surprise, working with Anderson wasn't. Over their career, Anderson has directed nine music videos for Haim, and always told Alana that someday he was going to put her in a movie, a comment she never took too seriously. Yet one day she was in London and the script for 'Licorice Pizza' hit her inbox, with a lead character named Alana.

"I remember it was like four or five in the morning in London and [I called Paul] and I think he was just, like, 'I thought that you would read this in the morning.' I was, like, 'No, absolutely not. You sent me the script and I'm obsessed,'" Haim says. They discussed her favorite parts of the script and finally Anderson asked her if she would want to play Alana.

"And I immediately said 'yes' and I was so excited," Haim says, "and then I hung up the phone and I went to sleep and then I think I closed my eyes for five minutes and then I opened my eyes and was, like, 'Oh my God, what did I just get myself into?'"

The trust she has in Anderson made her confident with her choice again and again. When making music, the Haim sisters never allow anyone into the studio, ever — it's too vulnerable an experience, she says. Anderson is the exception.

"I think the thing that I loved about Paul is that...when we met him, we

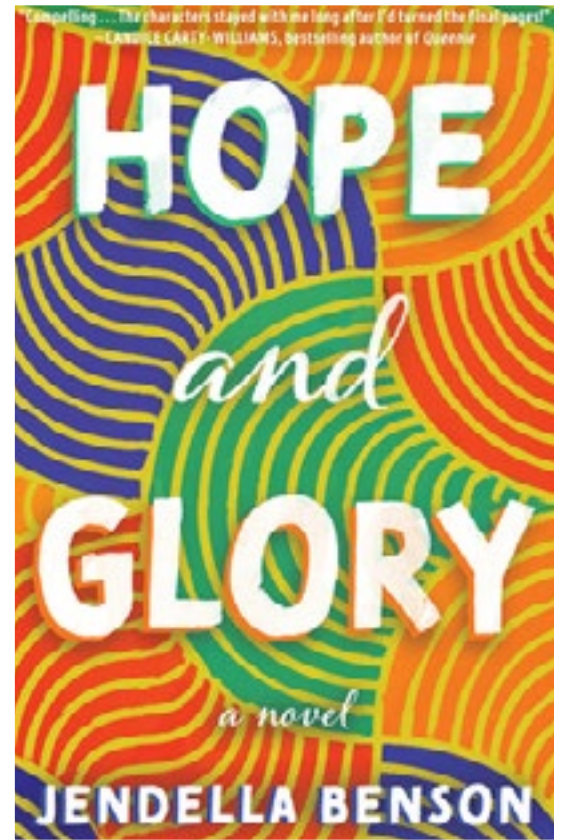
were in this crazy in between where we had just finished our first album cycle and we were making our second album and we were so in our heads, and we couldn't get out. And when we met Paul, he came in and reenergized this playful creativity, where it was, like, 'Oh, no. We're making this because we love making music and we love making art. You've got to get out of your head. You got to just do what makes you happy,'" Haim says. "And having someone like that, who's so incredibly supported and so excited to make new things, is just so important in the creative process. He was that for us."

And not only has she had the time of her life on her latest Anderson collaboration, she's sold on acting as a whole now.

"I love it so much. I had an amazing time making 'Licorice Pizza,'" she says. "I would hope that I could do it again, but I'm switching my brain into touring. We're finally touring our third album, which is outrageous to me. We put out our album in 2020. So now, right after this is all done, I go right back on the road, right back to my first love. I'm going back to my first boyfriend: music. We broke up for a second. We broke up, it wasn't a bad breakup. It was just, we needed some space. I had like a little boyfriend on the side, that was acting, and now I realize I got to go back and go down the rabbit hole one more time. See if it works, see if we can get over what we thought we needed to get over. I think it's going to be great." ■



Jendella Benson



# Jendella Benson on Black Womanhood And Her Debut Novel 'Hope & Glory'

The book reflects her idea about empathy, family, reunion and the impact immigration had on generations of family. BY TIANWEI ZHANG

**Jendella Benson** is getting used to juggling several things at the same time.

She is the head of editorial at Black Ballad, a leading digital media platform and membership community for Black women, a mother of two, and an author, with her debut novel "Hope & Glory" set to be released in April.

"It's a novel that is about a young woman called Glory who returns home," Benson says via Zoom from her home in Croydon, south of London.

"She's out in L.A. living her life, having a great time, and then what basically happens is that her dad dies and she has to return back to London. Quite abruptly and when she returns back, she finds her family in complete chaos. Her mom is on the verge of a breakdown. Her brother is in prison, her sister's in an unhappy marriage. So she decides that she's going to try and fix things and as she tries to fix things, she uncovers

secrets about her family that she didn't know, which could potentially blow everything up."

The Birmingham-raised, British Nigerian Benson says she started writing as she entered what she called "a quarter-life crisis," and it just happened that she was approached by an editor from a publishing house around the same time.

"I was kind of where Glory was at when I started. You're trying to decide what you're doing, where you're going and how you want to be in the world."

But she stresses that "the entire thing is fictional," even if "the emotions are from a real place."

On the whole, she says the book is about empathy, family and the idea of reunion, and it reflects the impact immigration had on generations of family, and "how we survive and how we relate to our parents who have been through things that we might not have reference points for."

"I wanted to see a family that I knew and I recognized on the page, to create a story that other women like me would read and recognize and kind of connect with, and to speak about family because I think sometimes family can be seen as a cage for us to escape from. But my family was my safe haven because outside of the home, that's where the racism and the bullying were.

"I wanted to kind of do something that would, I guess, celebrate family but not try and make it like all rose-tinted and perfect because families aren't like that. They are complicated, fractured and problematic. But for many of us, they're still home," she says.

Benson reveals the book deal wouldn't have come to fruition without four years of experience in writing and editing at Black Ballad, which was founded as a blog by Tobi Oredein and Bola Awoniyi in 2014. It was relaunched in 2017 and now has more

than 1,000 paying members who support the site's operations.

"Tobi often felt that she was pigeonholed as a Black woman to only write about race issues, or only write about the more negative or hard parts of life, but she wanted to create a space where Black women can write about whatever they want and read about whatever they want," Benson explains.

Black Ballad allows Black writers – predominantly from the U.K., but also from Africa, the Caribbean and America – to express freely about every facet of life, "creating this kaleidoscopic picture of what it means to be a Black woman."

"People want to come for the nuances and the joy, but also to find out how to navigate being a Black woman in the workplace, as well as wanting to read about nostalgic kinds of things from their childhood," Benson says.

Love life is also a big topic at Black Ballad. A recent commission, for example, explored how interracial couples deal with wedding traditions. The answer, according to Benson, is to find that fine balance between respecting heritage and personal preference.

The platform also explores cross-culture parenting and motherhood with a podcast series.

"That does not just include Black and white, or Black and Asian. It's also even within Black cultures, because not every Black culture is the same. If you're a Nigerian marrying a Ghanaian, there's also a cross-cultural exchange," she explains.

When it comes to cultural exchange, Benson thinks there is no other better place than London, where she can have authentic Japanese sushi and West African cuisine in the same neighborhood.

Her top three places to go for great African food in London are Café Spice, Plantain Kitchen and The Flyerians in Peckham, where she lived for many years and where her novel is set.

Her favorite Black-owned fashion labels include Kai Collective, Bespoke Binny, Daily Paper and Al Malala Jewelry, which specialize in affordable, African-inspired styles.

"Al Malala takes in parts of our heritage from the African diaspora and makes it a bit more modern, mixing with other influences as well. I really like their stuff," she says.





Martha Freud in her London studio.

# Martha Freud, In Other Words

Martha Freud is back, with a London show and a limited-edition ceramics collection of plates and platters with not-so-hidden messaging. BY SAMANTHA CONTI

**Therapy is watching** Martha Freud play with clay.

Dressed in black coveralls, her long dark hair pushed back, she flattens a hunk of clay with a rolling pin, carves it into a flat square and then turns to the leftover bits, shaping them into a little bowl, and tiny napkins and plates. All the while she chats about her work, her two young kids, and the challenges of growing up in a wordy, artistic – and over-achieving – family.

Who needs the psychoanalysis when Martha's in the house?

Here, at the back of the Nonemore Gallery in London's Fitzrovia, which is hosting Freud's first show in 10 years, there is no sofa for free association, just Martha and her lumps of clay, a table, stools and a wall filled with little artworks from her regular Thursday evening "Nights on the Tiles" events.

She's been inviting people to view the show and then sit down and design their own clay tiles and she later fires them in her kiln. Some are hanging now on a back wall of the gallery, waiting to be picked up by those who made them.

Freud – a great-great-granddaughter of Sigmund Freud and part of a famous clan that includes Lucian, Clement (Martha's grandfather), Bella, Esther and Emma Freud – was eager to have people interact after so many lockdowns.

"The social anxiety was real, so I wanted this table, this space where people could sit and make something and share an experience," says Martha Freud, a self-taught ceramicist.

It is a gray winter afternoon, and she's rolling that clay just a few feet away from the delicate porcelain plates, pots, cups and boxes that make up her "Mixed Messages" exhibition. The ceramics are inscribed with clever plays on words, cheeky phrases, lyrics or clichés.

"I licked it so it's mine," says one plate, while a collection of fragile pots stacked in the grid of a large oak box light up to reveal phrases such as "I am done being a people pleaser – is that OK with everyone," "Love is boundaries" and "We are all alone in this together."

There are "rubble plates," too, made from bits of broken pottery ("It makes the breaking process more bearable," she says) and lush, rounded teapots in various shapes and sizes. They are inscribed with post-modern interpretations of the "I'm a Little Teapot" lyrics, such as "I Define Me" and "My Body, My Labels."

Freud said the art in the show was inspired partly by the whittled-down conversations people were having during lockdown, tossing single words back and forth over text – or communicating, in part, with symbols.

The exhibition is fun, and a fusion of ancient tradition and tech (software powers the word sequences on the pots, or makes groups of pots light up and snake around the grid).

Mostly, though, "Mixed Messages" marks Freud's return to the public eye after eight years of quiet work on private commissions – the Firmdale hotels are filled with her lamps and other installations – while she cared for her two young children.

In addition to the gallery show, she's about to launch her first, limited-edition homeware collection in April with a company called 1882, which produces the pieces in Stoke-on-Trent, England, the center of the country's china manufacturing industry.

The 16-piece collection of candles and plates serve up humor similar to that of her gallery pieces: "Do not eat off the art" warns a mustard-colored porcelain platter. "I run a tight shipwreck," says a porcelain bowl. They'll make their debut at The Conran Shop in London.

While word plays may be central to this show, it's clear that Freud finds great comfort in the non-verbal adventure that is ceramic making.

"There is so much you can do with it, it is limitless – and yet it knows its boundaries. If you don't dry it out properly, it will explode in the kiln. If you don't follow rules, it won't play. There is something quite satisfying about knowing your limits, and then exploring and challenging them," she says.

Freud also likes the idea of relinquishing control. "You can work with all this intent, but the outcome is not entirely up to you and so you sometimes you need to start again. It's about enjoying the journey rather than being fixed on the end result. I'm not fully in control."

Freud, who studied furniture and product design at Kingston University, later took a string of adult education courses – in things like welding and

ceramics. She became "obsessed" with ceramics and pursued it in earnest after buying a kiln off eBay.

She opened her studio in London in 2008 and has mostly been working from home for the past eight years as she raised her children along with her partner Adam Smith, an award-winning film, documentary and video director who works closely with the Chemical Brothers.

It's a good thing she obsessed on ceramics. Painting – much as she loves it – was never going to be an option, given that Lucian Freud, one of England's most famous 20th-century painters, was her great uncle.

"I loved painting at school, but I would have never pursued a career in it. It felt like it was off-limits. I still enjoy it as a hobby, but I needed a way of expressing my creativity with something that hadn't been done before."

Asked about her next show, Freud said she plans to steer clear of words and focus instead on nature and the natural form.

"After having had this kind of word frenzy, I'm going back to a form-based thing," says Freud, her hands gray and sticky with clay. "I think I want to call it 'A Loss for Words.'"

Now that will be a challenge.



Martha Freud's new collection of ceramic plates.

Hors-Séries Gallery  
founders Frédéric Duarte,  
Marie-Christine Gautier  
and Karim Rahman.



# Makeup Artist Karim Rahman Walks Into Ceramics Class, Finds New Life Balance

This hobby-turned-artistic practice has grown into a Parisian gallery where he also showcases other contemporary ceramists.

BY LILY TEMPLETON

**Makeup artist** Karim Rahman has a new must-have product: clay.

But don't expect it to show up on models' faces in his next photo editorial. He's using it for the ceramic creations that take pride of place at his latest project, the Hors-Series gallery he opened in Paris with framing specialists Marie-Christine Gautier and Frédéric Duarte.

Opening a space dedicated to ceramics was an outcome Rahman never imagined when he got his hands dirty seven years ago by following a friend who signed up for a hobbyist ceramics class. "I was interested but I didn't immediately realize that I was a collector. It really hit when I moved, packing them all up. That's when the magnitude of my thing for vases hit me," he admits.

A first bowl, the simplest item by his account, was his gateway to practicing ceramics, which culminated in him enrolling in a five-month course without

telling anyone — "not even my assistant," he says.

What really cinched the deal was the solo practice. "No artistic director, no stylist, no photographer, no assistant, no colleagues. Just me, my teacher, and the fact that I'm building an object with my hands — the same tool as I use as a makeup artist — that won't be erased with a swipe of remover," says the makeup artist, whose work has been photographed by the likes of Karl Lagerfeld, Patrick Demarchelier and Collier Schorr.

Glazing, too, proved equal parts scary and attractive to him. "In makeup, if I mix white and red, you'd get pink. But here, it can end up black or bubble up in strange ways because it's chemistry, molecules that required me to really dive into the science of it."

Initially he kept his newfound passion under wraps, out of fear of appearing



Floral composition by Debeaulieu  
in a vase by Margot Dawance.



Hors-Séries Gallery



Blue vases by Danish artist Maria Enaes

a dilettante. He splits his time evenly between Paris and his career as a sought-after makeup artist, and the ceramics world he has built around his house in the Luberon, a hilly area in France's Provence region.

Jumping from solo practice to gallery owner played a large part in that process, he says, explaining that shining a spotlight on other ceramists was essential to the project, since offering solely his own creations would have been like "a photographer launching a magazine, but just publishing his own images."

So he formed a trio with Duarte and Gautier, who helped him structure his ceramics work. "I'm used to being surrounded by a team. When I go into my [ceramics] studio, I don't know where to start. Even if I have 350 plates to turn out, I'll make three, go down for a coffee, walk my dog," he admits, adding that he was finishing large orders promised for restaurants in France and Hong Kong, including trendy Parisian eatery Rose's Kitchen, before taking a break from orders to make room for his more artistic practice.

The gallery, located just a stone's throw away from La Samaritaine at 91 Rue Saint-Honoré, was previously a showroom for Duarte and Gautier's framing work. The 270-square-foot white space simply indicated by a lowercase logo – by long-term friend Ezra Petronio – offers little visual distraction, letting the ceramics of Hors-Séries' rotating roster of artists do the talking.

Their intention with Hors-Séries was to showcase ceramics as an accessible art. "Even though some pieces border on sculpture, I wanted utility – vases, bowls, things that have a function on top of beautiful to look at – and to be affordable, so people can dream about them, but can also find one that fits their budget," he says.

Pieces are attractively priced, starting around 100 euros and arriving just shy of 1,000 euros. Although that isn't a hard

limit, Rahman feels that higher figures "had better be justified by rare techniques or thousands of hours of work."

For their opening exhibition, the trio offered up white vases as a symbol of this blank page in their respective careers. Flowers from trendy Parisian florist Debeaulieu – "I used to buy three vases a week from him," Rahman confesses – brought life and color to the ensemble.

Among the pieces featured are colorful columns by France-based British ceramist Sophy Mackeith; wavy large-scale vases by American artist Luisa Maisel; the tubular shapes of Solenne Belloir, and the gravity-defying free forms of Margot Dawance, who uses drying time as one of her parameters. A range of attractive 1960s wood-effect pieces by noted French ceramist Grandjean Jourdan takes pride of place on a wall, with Rahman quick to specify they were his personal collection.

The criteria that helps an artist get into this gallery? Surprise the trio. "Everyone has references but what counts is a distinctive vocabulary, nothing too evident. That little something that tells us we're in the presence of someone who is serious [about ceramics]," as Rahman put it.

Coming up next for Hors-Séries are exhibitions on dinnerware in March and light fixtures in September, with perhaps one on beauty objects in July, as a way for Rahman to connect the dots further between his two creative spheres. "Now that you'll print this, I'll have to stick to it," he jokes.

If ceramics inspired a different approach to colors and textures to his makeup artistry, having the gallery as a fixed professional abode also brought him a sense of peace. "It was a way to feel grounded – pun intended – and be able to stop, take time. There's something great about putting down your rolling kit and being attached to a place," he confides. "You have a happy man in front of you."

## "Even though some pieces border on sculpture, I wanted utility..."

KARIM RAHMAN



Stoneware vases by Hllose Piraud.

# Kard's Big Matthew On Rolexes and Representation

The musician starred in Hugo's #HowDoYouHugo rebranding campaign and is keen to explore other creative avenues. BY LILY TEMPLETON

**If you asked** Big Matthew back in 2011, when he was just Angeleno teenager Matthew Kim, what he wanted to do with his life, he would have sworn that he would complete a degree in psychology to become a counselor while moonlighting as a choreographer.

Fast forward a decade or so and the only thing the 29-year-old Korean American artist got right is the dancing. On the way, there may have been a Rolex or 10 promised to friends and family who supported him as he packed up his life in Los Angeles, where he was born and raised, to head for idol auditions in South Korea.

"Everyone who has an IOU on this one, don't worry, I'm holding myself accountable and I'll make it before I'm dead," Kim insists, although he did slip with a grin that the waitlist stood at 60 years for highly coveted models.

BM, short for his stage name of "Big Matthew," as he is now best known to his legion of fans – 2.5 million and counting on Instagram alone – is one-fourth of Kard, the hit coed K-pop group he's formed with fellow performers Somin, Jiwoo and J.Seph since 2017.

While he gravitates more toward rap as a personal preference – "Lil Wayne, Pharrell Williams, Big Sean, I could go on for days," he says – he credits K-pop for giving him the freedom to explore other genres. "I feel this diversity in sound, even within one song, is one of the reasons K-pop is booming," he adds.

After Kard went on hiatus in late 2020 following J.Seph's departure for mandatory military service, Kim's schedule opened to other projects. His solo debut last summer, with the triple single "Broken Me / Body Movin' / 13IVI," was well received. His latest, trap-rock track "LIE (Lost in Euphoria)" racked up more than 2 million views on YouTube in the six days after its Jan. 28 release.

And then there's his foray into the fashion world.

Hot on the heels of signing globally with U.S.- and South Korea-based management agency Altm Group, what started as a quiet runway debut last September – Hugo Boss in Milan – quickly snowballed into him being revealed last month as one of the faces of Boss' younger line Hugo alongside fellow musician Saint Jhn, model Adut Akech and TV star and dancer Maddie Ziegler.

Not to mention being front row at Nigo's Kenzo debut during Paris Men's Fashion Week, where "it felt really good to have people who felt I belong there with that lineup of Ye, Pharrell Williams, J Balvin, Tyler the Creator," he says.

WWD caught up with the Korean American artist in Paris as he gears up for a busy spring that includes Kard's comeback and Paris Fashion Week dead ahead.

**WWD: How are you planning on celebrating your bandmate J.Seph's release from military service?**

**Big Matthew:** We're not. He's got to come to the studio right away and get ready to work. (Laughs.) We're planning a summer come back and then another world tour.

**WWD: What's your favorite part of touring?**

**B.M.:** Being able to reciprocate the energy that our fans give us on a more intimate level than we've had for the past year and a half. Time is a resource that no one can get back, so just seeing the expression on their faces during a concert, knowing that you've touched someone for even just a moment is the most rewarding part of being a performer.

**WWD: In the meantime, we've seen a fair bit of you at fashion weeks. Paris twice, your runway debut and campaign debut at Boss...**

**B.M.:** Don't forget witnessing Nigo's debut at Kenzo. It was exciting for fashion as a culture to see him take on the challenge of such a house. My interest in fashion goes hand in hand with my desire for self-expression...not for vanity's sake, though. Don't get me wrong, I love a good silhouette with a bit of swag thrown in, but it's the parallels that draw me in. Putting colors, adding texture, creating messages and emotion are expressions that are used to describe both fields.

**WWD: Are you getting any ideas there?**

**B.M.:** Let's just say that seeing designs up close, not as a consumer but as part of a creative process, even just at the end of the chain as a model, has really sparked a desire to share creativity in a dialogue with other artists – not just in music but in a multidisciplinary crossover.

**WWD: For the music video of "LIE (Lost in Euphoria)," the single you released last month, you decided to portray both characters yourself. Is acting something you want to explore?**

**B.M.:** It's another field of self-expression I'm really interested in and want to see where I could take that side of my career. The challenge here was exploring the dialogue between the lyrics talking about the promises you make to your significant other when you're so in love, lost in that moment, and the visuals showing the emotions of when you don't uphold them, turning them into lies.

Whenever I've met actors, my first question has always been, "How do you do it? What is acting?" because I imagined that you had to be something else, someone else [to portray a character].

But I've since come to realize that a successful incarnation is in reality still you. What you're training yourself to play out is always you, but a different facet of who you are – with a script memorized, a given situation, in that emotion.

Big Matthew at Nigo's Kenzo Debut in January 2022.



**"I feel that my responsibility is to keep the door open."**

BIG MATTHEW

**WWD: When did you start looking for new avenues of expression?**

**B.M.:** Dancing and music were the first fields where I felt I could express myself fully. Having grown up in the U.S., I had a deeper desire to connect with my roots and bring it back home, to Korea.

Arriving there age 20 was an interesting experience because I had no functional knowledge of the country – not even the language. I'd grown up in a Los Angeles household where we stopped speaking Korean altogether after my two younger brothers were born – strictly English-speaking house.

Now, having grown into who I am today, I feel it's time to go full circle.

**WWD: What stories do you want to tell?**

**B.M.:** Most of all, my experiences have opened my eyes to the importance of representation – of all communities. When it's not there in meaningful ways, those words that get thrown at you? You end up

throwing them at yourself, too.

And although I was fortunate to develop a sense of self-worth and who I am as an Asian and Korean American person, I see the parallels to many other kinds of labels that can be stuck on people – any of us can be a little bit different, depending on how someone else looks at us. As an artist and public figure, what I want to push is not just acceptance but to love each of those specific traits because they are what make you, you.

On a personal level, there is this stigma that Asian Americans and the wider Asian community is facing, especially after the pandemic. I've had the opportunities, and that's given me courage, so now, I feel that my responsibility is to keep the door open. I've been involving myself more with creatives of Asian descent, not in a move to exclude others, but because, for me right now, what is important is to heal together. Whether it's in my music, potentially acting or expressing myself through fashion, I want this to be an ongoing conversation that moves us – humans – forward as one.



**WWD** Presents

# Sustainability Scene

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Corazon Cabo hotel infinity pool and guest rooms.

# The Chic New Cabo Resort Washing Away Pandemic Woes

Here, a new property whose name speaks to both its location and its offer: Corazon Cabo; the heart of Cabo. BY TARA DONALDSON

**On the shores** of Medano Beach in Cabo San Lucas, between the waves and the world of downtown's dancing and dining, can be found a new property whose name speaks to both its location and its offer: Corazon Cabo – the heart of Cabo.

The \$100 million resort and spa, Noble House Hotels & Resorts' first foray into Mexico that was fully opened as of Feb. 1, puts its tastemaker guests right at the center of it all – and sets them up to wash away the woes of the pandemic in an expansive space complete with spa rituals, breakfast at the beach and décor that's rich with local textiles and art that melds the cultural with the contemporary.

"Corazon means 'heart,' so what we're trying to convey is that you are in the heart of it all. The property is centrally located near the downtown of Cabo San Lucas; it's also very close to the marina, you can see the Lands' End and The Arch from your guest room, and you have easy access via what is the only swimmable beach in Cabo, whether you want to take a paddle board, a kayak, we have electric foils on property, so it's really in the center of everything," says Noble House chief marketing officer Scott Colee.

At the center of Corazon Cabo is a lobby that instantly gives away the interior designers' sense of New York chic.

A collaborative effort between Carlita Alexander, who counts the W Times Square among her portfolio of properties designed, and Sofia Idoate, a onetime New York City resident who has led projects like the signature restaurant at the Ritz-Carlton in Mexico City, Corazon Cabo's lobby looks a little like an art gallery. Sculptural gallery benches allow guests to sit and admire other sculptures on temporary assignment by Mexican artist Sergio Bustamante. The check-in desk is a jade colored, stone-effect

leather backed by gabion walls.

Guests' presence here will be a suspension of whatever they'd like to pause in favor of peace – and that's what Alexander and Idoate were hoping for.

"The idea was to get this sense of being suspended in time," Idoate says. "And that's why you'll see there's this gabion wall where all the rocks are suspended and then this art that's featuring these floating scenes – there's a woman in a surfboard in the middle of the lobby and then there's two guys jumping off the cliffs and they also give the sense of being suspended in time.

"That's something that we really wanted to translate to the guests as they arrived: The feeling that their long trip is over, they finally got to a place of peace and it's fun and it's joyful but at the same time it's calm."

For those looking to ride that wave of calm, taking a sojourn away from laptop life and Zoom meetings they'd love to leave behind, there are 187 hotel rooms, 17 luxury suites and accessible rooms (with things like wheelchair access and flashing fire alarms for those with hearing loss) – many with floor-to-ceiling vistas of the Sea of Cortez. "The views are spectacular," in Colee's words.

In bed, decorative pillows are made from textiles woven with the telar de cintura, or waist loom, technique typical of Oaxaca, Mexico.

"They made these tapestries or textiles with the machine...attached to their waist and they move it with their hands, they're almost like dancing," Idoate says. "The women are geniuses on this. When you see them working on it, it's beautiful, so we wanted to have that technique."

Continuing the cultural design, headboards use horsehair straps inspired by traditional charro (a style of dress originating in Mexico based on clothing

for a horseman, or charro) belts found in Tlaquepaque, and nightstands from the same town in the Mexican state of Jalisco reference traditional Tonalá pottery. Around the room, guests will be able to admire copper sculptures from Santa Clara del Cobre, a copper mining community where as much as 80 percent of the population works in crafting copper, making the artistry unmatched.

Taking relaxation beyond the room could lead guests to the spa, where massage treatments come with names like "Subconscious Relaxation," which promises two hours, four hands (thanks to two therapists in tandem) and caps off with wine and chocolate in a hot tub.

When it's time to venture out further, there are two infinity pools – one on a

rooftop and one with a poolside grill – plus a Wet Bar pool with a spot to swim up for drinks and a pool where only adults are allowed.

At the beach, it's lively or lounge-y, guests' choice. Pink plush beds shaded by umbrellas (or not, for those wanting to soak up the sun) promise all the chill, drink-in-hand vibes of a beach getaway. Or, for a livelier sea day, there's surfing, kayaking and hydrofoiling available on-demand.

As the sun sets, Corazon Cabo's Rooftop360, the highest rooftop bar in Cabo, is an ideal place to settle. Open air, ocean views and one of the two infinity pools are on offer – plus dining, where fresh seafood ceviche and Baja fish tacos are on the menu. Adding to the view? A leaf-patterned pergola ceiling made from Palo-de-Arco, a wood material often used for roofing in the region.

"That is super typical of the Baja [Peninsula], that you can see in the very most humble little house...you'll see that technique is used," Idoate says.

There are five other key areas for dining at the resort, including Aleta for seafood at the seaside, Corazon Beach Club for relaxed snacks, a café and Baja Brewing, the only micro-brewery in Cabo. Later this year or early next, Azure Cabo, what the property is dubbing the resort town's "newest elite dining destination," will join the fray.

Room rates range from the mid \$400s a night to upward of \$2,000 for the most elite suite. Guests booking stays at Corazon Cabo between now and May 22 will get a \$200 resort credit per night to spend anywhere on the property.

The whole property, according to Colee, is "like ground zero for fun and adventure, but at the same time, if you want to just relax and enjoy the pool, that is there for you, too."

For guests still preoccupied about the pandemic?

Beyond the cleaning protocols in place, Colee says: "All the outlets are open air, you're outside, the rooftop is open air, the coffee shop is probably the only indoor outlet, there's plenty of room to spread out and be, we call it, tropically distanced."



Corazon Cabo's Rooftop360.



A Corazon Cabo King Suite with ocean views.



Villa Bokeh grounds and volcano views.

## THE NEW HOTELS TO BOOK THIS SPRING

What's new in the luxury hotel space.

BY LEIGH NORDSTROM  
AND KRISTEN TAUER

**So you want** to hit the road this spring — who can blame you? Luckily, the hospitality industry has plenty of new and exciting places to discover this year, so pack those bags and get to booking.

In New York, the space formerly occupied by Le Parker Meridien will become the **Thompson Central Park New York**, featuring an atrium space, plenty of lounge areas for meetings or drinks, as well as Upper Stories, a series of “premium rooms” which feature luxury amenities and a private lounge.

Elsewhere uptown, the luxury hotel group **Aman** plans to open its third U.S. location — and the first urban one of the three — inside the Crown Building on Fifth Avenue and 57th Street. Rooms available starting in May.

Fashion favorite **The Edition** is expanding in 2022, with new locations in Madrid, Rome and, somewhat surprisingly, Tampa, Fla.

Los Angeles has had a recent influx of new boutique hotels and latest to the bunch will be **Short Stories**, a 66-room modern hotel arriving in West Hollywood featuring an outdoor pool, membership club and restaurant by Peruvian chef Ricardo Zarate.

And in London's Mayfair neighborhood, **The Twenty Two** will open in April, housed in an Edwardian manor on Grosvenor Square with 31 guest rooms and a private members club as well.

# The New Way to Distance: A 12-room Hacienda in Guatemala

If life inside over the last two years has any antidote, this is probably it. BY TARA DONALDSON

**There's a lot** the world could disagree about right now, but what most people can probably get behind is the need for an escape from it all.

A prime spot for distanced disappearing? Villa Bokeh.

This perfectly sleepy hacienda on six acres of lush land just 10 minutes from the UNESCO World Heritage Site and 16th-century town of Antigua, Guatemala, feels like the far-reaches of the countryside despite its ideal location, with vistas of the nearby Volán de Agua volcano.

Guatemala's second Relais & Chateau property — after Villa Bokeh's big sister property Casa Polopo, which sits on Lake Atitlan — the luxury estate is named



A guest room at Villa Bokeh.

after the Japanese word to describe the aesthetic quality of the blur in an out-of-focus image. If that doesn't say step back and let a foggy haze of relaxation wash over you, we're not sure what does.

Rooms are adorned with locally woven Guatemalan textiles, with bedside tables topped with striking black-and-white photographs depicting the beauty of Mayan culture. Some rooms come with private balconies overlooking the verdant grounds, where there's a lagoon, a pool and picturesque plazas perfect for sipping that freshly brewed coffee from the Guatemalan highlands. Or a craft cocktail, if that's preferred. On the breakfast menu? A traditional Guatemalan “Chapin” breakfast of eggs with beans, fried plantain, fresh cheese and just-made tortillas.

If life inside over the last two years has any antidote, this is probably it. Rates start at \$250 a night.

# Soho House Opening Hotel in West Hollywood

It's taking over the former location of the Palihouse.

BY BOOTH MOORE

**Soho House** members will at last have a place to stay in West Hollywood, an amenity that has been a mainstay at the clubs in New York, Miami, London, throughout Europe and downtown Los Angeles' Arts District.

Opening the week of March 28, Holloway House opens in the former location of the Palihouse hotel at 8465 Holloway Drive. The property will have 34 bedrooms overlooking a light-filled garden courtyard bar, a mile away from the flagship club on Sunset Boulevard.

The new space will have a studio for members to work and create content, a cellar-style, vaulted ceiling restaurant serving food and drinks, and a rooftop with tropical garden and daybeds for relaxing and taking in views of the Hollywood Hills.

The hotel marks Soho House's fifth property in L.A. In addition to the West Hollywood and DTLA clubs, it also has the Little Beach House Malibu and the Soho Works coworking space on the Sunset Strip, which launched in 2020.



Little House West Hollywood Courtyard Bar.



Kai Semple

# Kai Semple's Modern Caribbean Cuisine Is Copenhagen's Best-Kept Secret

Semple is behind Yam, a food concept bringing hearty Caribbean food to Copenhagen. Local fashion brands have been noticing and enlisting him to liven up the traditionally plain fashion week menus. BY NATALIE THEODOSI

**Copenhagen Fashion Week** regulars still remember the jerk chicken served at an intimate lunch Stine Goya hosted at her office a few seasons ago.

It was filling (a rarity during fashion week), rich in flavor, just the right amount of spicy, and completely unpretentious.

That's the kind of food chef Kai Semple likes to cook as part of Yam, his modern Caribbean food concept that has been growing in popularity within Copenhagen's creative circles.

"I had to go back to basics and discover what my purpose really is when it comes to cooking. I wanted to cook food that could look good, but also taste good and feel satisfying," says Semple, who cut his teeth at London's Westminster Kingsway chef school and the city's renowned Ledbury restaurant. "I just sent out emails to every restaurant out there when I was around 15, and the Ledbury were the only ones who responded and let me come down after school to work and start learning the ropes."

Post-college, like many of his peers, Semple took the traditional route and started working in the fine dining restaurant scene – yet quickly realized that it wasn't for him.

"When you start working for a restaurant, you evolve around them, it's just about getting the job done without much flair going into it. I had to rethink

why I was cooking and putting in over 60 hours a week working. I was loving it but something was missing," he says.

He felt the same way when he decided to move to Copenhagen and explore its thriving new Nordic food scene.

Connecting with his Caribbean routes, asking his aunts and grandmothers for recipes and reimagining them with his own twist came as the antidote.

"I might not have done it if I was in London, but coming to Copenhagen pushed me to find a niche, perfect it, and pay homage to my heritage at the same time," says Semple. "I figured someone had to do it; there was nothing like it here."

The city's food scene has been traditionally divided between fine dining and street food, so Semple set out to fill the space in between with his well-priced, hearty Caribbean dishes.

So far it's been working well: The locals are curious to discover a cuisine they never had access to in the past, while the expat community is thrilled to rediscover dishes they've been feeling nostalgic about.

"It's about introducing a whole community of people to ingredients they hadn't even heard of in the past. So far it's working well because there's been a need for change in the local food scene: You need something in between a shwarma on the street and the new Nordic fine dining

scene. This is just good food served right," says Semple, referring to his signature jerk chicken, served with rice and peas, as a firm favorite. His Trinidadian fish curry dish, containing mussels, yam and cassava, is another standout.

"We're slowly getting there, the food scene is shifting, especially after lockdown. People want someone who specializes in a cuisine. They are looking for more casual yet good food; a good price, and they want to be full."

As his laid-back concept rises in popularity, the city's fashion brands have been taking notice, too, and enlisting Semple to cater their events.

After his success with Goya, he worked with buzzy Danish accessories labels like Pilgrim Jewelry and eyewear label Flatlist.

"Five years ago I couldn't see myself catering for fashion events because of what brands would want – usually a cold salad, without even any dressing. The norm would be making fancy choices. But that's shifting and brands are more open to bringing new people in and trying out new cuisines. Having more diverse teams within helped change this," says Semple.

There's still some push from fashion companies in particular to keep the catering more plain or avoid spices, but Semple says he is trying to stay true to his integrity and his niche, and always incorporate

Caribbean touches into his dishes.

"Caribbean cuisine is so varied, we can tailor anything and adapt it to Western standards," he adds, pointing to his renewed focus on introducing vegan and vegetarian dishes to his menus.

"My approach is that if I'm going to do a vegan dish, it has to be as good as a meat dish – you can't serve cod and then have your vegan option be gem lettuce, that's boring. We do a vegan minced meat, which is seasoned and cooked just like our jerk chicken and has a texture similar to falafel. The Caribbean has a massive pescetarian community who've never eaten meat in their lives, so there's a lot to play with. At the end, you have to move with the times and ensure everyone can enjoy your food."

The plan for Semple is to continue to cater for brands' events and liven up the food offer during the city's fashion week. He's also planning a trip to Jamaica later this year to get up close and personal with local produce; a pop-up in Ghana, and a permanent space in his adopted home of Copenhagen.

True to the spirit of Yam, it's going to be relaxed and everyone will be welcome. "We'll definitely keep things quick and easy, with a few dishes to choose from and the right atmosphere. If you have the drinks, good tunes, and waiters you can chat to, it makes all the difference."



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- APRIL 28** Sourcing Journal Hong Kong: Global Outlook Conference *Virtual*
- MAY 9–11** WWD Beauty CEO Summit *Miami*
- JUNE 2** Sourcing Journal Sustainability Summit *New York*
- JUNE 28** WWD Metaverse Symposium *Paris*
- JUNE 30** Fairchild Media Group Tech Forum *New York*

## REQUEST INFO

\*Note: all dates and elements of FMG Events are subject to change.

Featured celebrities and speakers are from past events, all speakers and attendees of 2022 events are in development.





The Alléno & Rivoire boutique in Paris.

# Yannick Alléno Eyes Zero Sugar With Chocolate Range

The French chef wants to reform the restaurant trade, but in the meantime, he's found a way to make chocolate almost guilt-free.

BY JOELLE DIDERICH

**PARIS** — After shaking up French gastronomy with his campaign to revive the popularity of sauces, Michelin-starred chef Yannick Alléno is bringing his patented extraction process to the world of chocolates.

Alléno, who runs prestigious restaurants including the Pavillon Ledoyen in Paris, has partnered with his pastry chef Aurélien Rivoire to launch chocolate brand Alléno & Rivoire, which opened its first boutique in Paris in December.

The two have brought techniques honed in the kitchen to their new venture. While the shells of their confections are made of conventional chocolate, the fillings break with tradition, in that they don't use any cream or sugar, making for a treat that allowed one diabetic customer to taste chocolate for the first time in 20 years.

"We are on the cusp of zero sugar," Alléno tells WWD, noting his chocolates contain around 7 percent sugar, compared to an industry average of 25 percent to 50 percent. "We've invented a new kind of chocolate, because the only thing you can change with chocolates is what's inside."

Innovation is something of a passion for the chef, who launched his Modern Cuisine culinary movement in 2013, based on two key pillars: sauces and fermentation. Both are based on cooking food at the right temperature to bring flavors to the fore, while his extraction technique uses vacuum and cryo-extraction instead of heat.

"We just did an extraction of Jerusalem artichoke that we cooked for 72 days," he says, clearly delighted. "If we combine that with chocolate, we're going to obtain a sweet that has an incredible depth of taste."

The method allows him to propose his Trèfle chocolates, shaped like a clover leaf, in surprising flavors, including a "Bouquet of wild herbs" made by infusing cocoa juice with lovage parsley, French marigold, verbena and basil.

He and Rivoire have created a technique for making candied fruit without saccharose. "The last treaty on candied fruit was written by Nostradamus in 1555. Since then, there's been no evolution in candied fruit. It's incredible," Alléno remarks.

"Our candied fruit could not be more eco-friendly. Why? Because you capture the fruit when it reaches maturity, you apply an intelligent method of conservation, and after that, you can preserve it all year without using energy," he adds.

Alléno sees himself as a natural-born disruptor. He says his research into sauces has added to the canon established by Auguste Escoffier when he wrote his definitive culinary guide in 1903.

"I don't know if it's pretentious to say this, but I'm a bit like Escoffier. I want reforms," Alléno says, referring to the famed chef's drive to modernize French cuisine. "Gastronomy needs to change course in



Yannick Alléno and Aurélien Rivoire.



The dining room at Alléno Paris.

order to move into the 21st century.”

Alléno heads an empire of 11 restaurants worldwide in locations including Monaco, Courchevel, Seoul, Marrakech and Dubai, with a combined 13 Michelin stars among them.

With many of his eateries closed for months during the coronavirus pandemic, an unprecedented situation for restaurateurs, he got to work on a self-published manifesto called “Tout doit changer!” (“Everything Must Change!”), which tackles everything from the well-being of kitchen and waiting staff to the customer experience.

He traces this bout of soul-searching back to his sexist gaffe at a 2019 conference organized by The World’s 50 Best Restaurants, where he explained the absence of female chefs by saying that many women were busy looking after their children. “We men are lucky. It’s in women’s DNA to give birth,” he said at the time, triggering a hailstorm of protests from female chefs on social media.

“I spoke out of turn and I apologized publicly, and I continue to do so, because it was so clumsy of me,” he says now. “I still feel bad about it.”

He says the experience made him question his vision of the industry. “At the end of the day, I deserved my comeuppance, but it opened my eyes to things I had never thought about before, so I think it’s made me a better person,” he says.

Alléno had been dogged in the past by a reputation for being tough on his teams. These days, he positions himself as a leader for positive change. He argues that faced with a massive staff exodus during the pandemic, the restaurant trade has to shed its image as a school of hard knocks if it wants to attract young talents.

He’s setting the example with Alléno Paris, the 45-seat restaurant inside the historic Pavillon Ledoyen building on the Avenue des Champs-Élysées that in 2015 earned him his second three-star rating in the coveted Michelin Guide, only seven months after opening.

He admits that when he took over in 2014, the kitchen was a hellhole with temperatures that routinely reached 122 degrees Fahrenheit, rising to more than 140 degrees in summer. “It was a metal box with a stove in the middle,” he recalls. “You’d knock through a wall, and there were mice everywhere.”

In addition to renovating the premises, he’s implemented a number of innovative measures to lower stress levels, reduce food waste and improve the customer experience. Among them is the table concierge service, whereby guests are consulted before they arrive about their tastes and preferences, possible food allergies and special requests, in order to agree on a menu ahead of time.

“We have to do things differently,” he says. “It’s also an economic solution for the restaurant. Everyone says restaurants don’t make money. Well, yes, but maybe that’s because we need to change the methodology.”

He’s aware that his approach runs counter to the craze for tasting menus accompanied by elaborate rituals at the table. “We must focus on taste and not on spectacle,” he argues. “I think that experiential restaurants are losing steam.”

He recounts dining in New York City with his wife Laurence and arriving a little after the guests at the next table. “We could see in advance everything we were going to have. It’s a little bit like watching a movie and getting the sound before the image,” he says. “To me, that’s not what a great restaurant is about. A great restaurant is about extreme personalization and discretion.”

At Alléno Paris, tables are separated by screens embroidered by the Chanel-owned workshop Montex to ensure privacy.

Behind the scenes, the chef has introduced what he calls participatory planning, allowing staff to have input on their schedules in order to have a better work-life balance. There’s a mentorship program for trainees, and he’s hired seven people with disabilities, including a deaf



Alléno & Rivoire’s Trèfle chocolates.

pastry chef who communicates with the rest of the team via tablet.

Women are still a minority, accounting for 35 percent of the staff at Pavillon Ledoyen, even though they represent more than half of students at culinary schools like the Institut Paul Bocuse.

Alléno partly blames the high cost of living, which prohibits staffers from living close to their workplace, which he says can make it unsafe to return home late at night. He wants to introduce a 15 percent tax that would boost net pay for everyone from dishwashers to maitre d’s.

But he notes that overall, working conditions have become less physically demanding, making the job more accessible to a wide range of people. For instance, when he was head chef at the Meurice hotel, he worked with French carmaker Citroën to develop carbon serving platters to replace the heavy silver trays that busboys were lugging up and

down stairs all day.

In an open letter in the daily newspaper Le Monde in December, Alléno called for a consultation between industry representatives, food producers, consumers, health experts and government officials to usher in more widespread reforms of the beleaguered restaurant sector. “Let’s not waste a unique opportunity to reinvent ourselves,” he pleaded.

The chef, who left school at 15, sees gastronomy as a terrific opportunity for social advancement. “You can come in through one door, and out through another,” he says. “Just because you start as a waiter doesn’t mean you’ll be a waiter your whole life.”

That’s why the 53-year-old plans to dedicate the remainder of his career to mentoring future generations. “I want to do good today, as much for my customers as for my staff and this profession,” he says.

Charles Leclerc testing the new Ferrari F1-75 racing car in Fiorano, Italy.



# Why This Might Be Ferrari's Lucky Year

An innovative racing car, two talented drivers and a different context fuel the expectation of the return of the Italian automotive icon at the top of Formula One. **BY SANDRA SALIBIAN**

**MILAN** — While China is celebrating the Year of the Tiger, Italians and Ferrari fans around the world are hoping this will also be the year of the Prancing Horse.

When it comes to Scuderia Ferrari, the luxury auto manufacturer's racing division that competes in Formula One, expectations are always high, but over the last decade the Tifosi — as its supporters are called — have been left with far fewer reasons to cheer compared to the past. The last time Scuderia Ferrari won a Constructors' Championship was in 2008, while the last driver of the team to be world champion was Kimi Räikkönen in 2007.

And now Scuderia Ferrari is eager to repay the Tifosi's faith in the team. "This year, we look forward to rewarding your loyalty and returning to our winning ways," said Ferrari's executive chairman John Elkann at the end of the digital presentation the team hosted on Feb. 17 to unveil the new single-seater car.

Elkann — who is also chairman and chief executive officer of the Agnelli family holding company Exor, which has stakes in Christian Louboutin, among other brands — appeared after Scuderia Ferrari team principal Mattia Binotto and drivers Charles Leclerc and Carlos Sainz introduced the new model, which was christened F1-75 in honor of the 75th

anniversary since the company's founder Enzo Ferrari produced the first car, dubbed 125 S.

"We hope that it will uphold the honor and tradition of our team, the most successful of all times and the one with the longest history in the sport," said Binotto.

"We know that expectations are high and that, in recent years, the results have not lived up to what is expected of the Ferrari name. We went in a new direction in 2019 and, even if there have been some difficult moments along the way, it has delivered a stronger and more unified team and this car is the perfect expression of all our efforts," he continued. "We have a responsibility to our company and to our partners. But most of all, I'd like this car to perform in such a way that our fans can once again be proud of Ferrari."

The new design matches the bold intentions expressed by Binotto, who defined the F1-75 car as "brave, because we have interpreted the rules thinking out of the box."

While a strong technical focus was put on enhancing aerodynamics and behind-the-scenes improvements informed the power unit and the suspensions, the most immediate design features included an overall darker shade of red in juxtaposition with black elements — such as a revamped rear wing — as well as shark-like gill details

on the sides and bigger tires, switching from the 13-inch to 18-inch size. These all contributed to confer a more aggressive look to the car, which Leclerc praised for its "extreme" design.

"I think I will love it even more if it's fast on track, but I absolutely love the look," he said.

"We tried [the bigger tires] last year on last year's car and it already felt like a step in the right direction. It should give us the ability to push a bit more in the races, challenge the cars in front, being able to race more closely. One question mark will

obviously be the visibility," noted Sainz.

After a brief demonstration at the Fiorano test track, the car will be run at the pre-season track session at the Circuit de Barcelona-Catalunya, in Spain, from Feb. 23 to 25. This will be followed by the official pre-season test in Bahrain from March 10 to 12, a week before the new season kicks off with the Bahrain Grand Prix.

This year is set to be the biggest Formula One season ever with a record-breaking 23 races scheduled, including the inaugural Miami Grand Prix on May 8. ▶



Scuderia Ferrari's drivers Charles Leclerc and Carlos Sainz at the Abu Dhabi Grand Prix in December 2021.

Top photograph by Hoch Zwei/AP Images; bottom photograph by AP Images

Charles Leclerc at the Abu Dhabi Grand Prix in December 2021.



This will add to the other American race to be held in Austin on Oct. 23.

Scuderia Ferrari aims to get back to the top after ranking third in the 2021 Constructors' Championship, while Sainz and Leclerc finished fifth and seventh in the drivers' standings, respectively.

The pressure is on for both drivers, too. A result of the Ferrari Driver Academy, Leclerc is in his fourth season with the team and won over the Tifosi's heart in 2019 when his first career win, in Belgium, was followed a week later by his first Italian Grand Prix – becoming the first Ferrari driver to win at the local circuit in nine years.

Spanish driver Sainz is in his second season with the team and got on the podium four times last year. "I think that no one would have expected you to be so fast very soon. It has not been a surprise to us," Binotto told him during the presentation.

While the F1-75's effective performance has yet to be proven, an extra boost of motivation for the Ferrari drivers can come from the more optimistic narrative surrounding this pre-season compared to those previous.

Last year's victory of Red Bull Racing's 24-year-old talent Max Verstappen over Mercedes-AMG Petronas' star Lewis Hamilton not only shook up the status quo, interrupting the latter's hegemony of four championships in a row, but also opened a door for a new generation of drivers to get in the limelight.

In addition to making the competition

more intriguing sport-wise, this order also unlocks opportunities for sponsors and offers a fertile territory for fashion companies seeking fresh faces with whom to entrust their image and values.

While Hamilton's storied career and seven world titles have earned him multiple ties with the fashion world – including numerous front-row appearances at shows such as Balenciaga and Louis Vuitton, invitations to the Met Gala, and a global brand ambassadorship for Tommy Hilfiger – there's plenty of room at the moment for collaboration with young drivers like Verstappen and Leclerc; the U.K.'s golden boys George Russell and Lando Norris; Sainz, and Daniel Ricciardo, who competes under the Australian flag.

Giorgio Armani already tapped Leclerc for its made-to-measure campaign in 2020, which back then marked the first time the 24-year-old Monégasque driver fronted a fashion ad. Last year, Armani further cemented the ties with Formula One, signing a multiyear sponsorship of the Scuderia Ferrari racing team, supplying the formal attire and travel wear to the racing team to be worn at official events.

Similarly, Hackett London is one sponsor of the Aston Martin Aramco Formula One Team, while the Mercedes-AMG Petronas Formula One Team counts Belstaff and Tommy Hilfiger among its partners. Incidentally, Hilfiger's affiliation for the sport dates to the '90s, with sponsorships of the Lotus and

**"I'd like this car to perform in such a way that our fans can once again be proud of Ferrari."**

MATTIA BINOTTO,  
SCUDERIA FERRARI

Ferrari teams over the years.

But there's fashion potential in tie-ups with single drivers, too. In addition to talent, drivers' increasing visibility is a key asset. This is fueled by Formula One's official social channels as much as by their own social media, which give genuine access to their lives and through which they manage to establish a more personal connection with their fans.

Formula One's huge grip on audiences and enhanced entertaining quality have helped the car-racing competition in drawing attention more than ever. According to data released by Formula One, last year's thrilling final battle between Hamilton and Verstappen at the very last lap of Abu Dhabi Grand Prix glued 108.7 million viewers to the screen, 29 percent higher than the same race in 2020 – and the highest-viewing figures for a race during the season.

The cumulative TV audience for the 2021 World Championship was 1.55

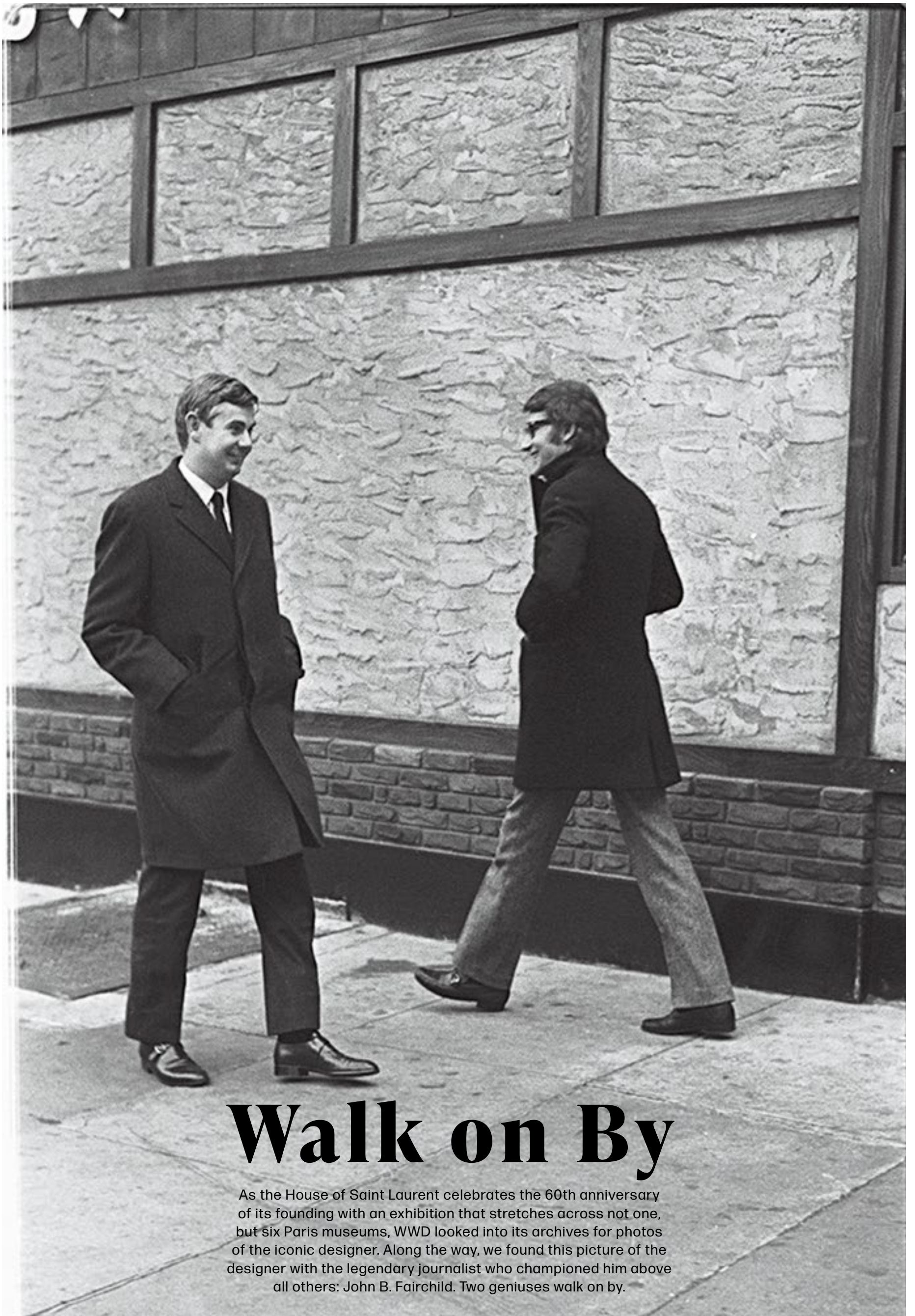
billion, up 4 percent from the 2020 season, with significant spikes in The Netherlands – Verstappen is Dutch – the U.S., France and Italy, which were up 81 percent, 58 percent, 48 percent and 40 percent year-over-year, respectively.

Globally, the average audience per Grand Prix last year was 70.3 million people.

This influence is extended to digital channels, too. In terms of follower increases in 2021, Formula One was the fastest-growing major sports league on the planet. Last year, aggregate followers across Facebook, Twitter, Instagram, YouTube, TikTok, Snapchat, Twitch and Chinese social platforms were up 40 percent to 49.1 million users, with a total engagement up 74 percent.

Further contributing to the entertainment side and sealing the pop-cultural moment of the sport, the Netflix series "Formula 1: Drive To Survive," which shows the behind-the-scenes of the competition, is set to release its fourth iteration, strategically set for March 11 in the lead-up to the Bahrain Grand Prix.

This kind of attention and access to Formula One content is adding a democratic filter to the sport. Even if soccer remains the most popular sport globally and its vast demographic penetration makes it a perfect vehicle for fashion companies to reach many people at once and build brand awareness, Formula One is increasingly showing it can compete in that field, too. ■



# Walk on By

As the House of Saint Laurent celebrates the 60th anniversary of its founding with an exhibition that stretches across not one, but six Paris museums, WWD looked into its archives for photos of the iconic designer. Along the way, we found this picture of the designer with the legendary journalist who championed him above all others: John B. Fairchild. Two geniuses walk on by.