

BAZAAR

Harper's

THE FREEDOM ISSUE

SUMMER
Fashion
UNBOUND

The ART of
POSSIBILITY

Alex
CONSANI
LIGHTS
the WAY







Cartier

A man dressed as Superman, wearing a blue suit with red and yellow accents and a red cape, is seated at a wooden diner table. He is looking out a window with horizontal blinds, pointing his right index finger at the blinds. On the table in front of him are a white mug, a bottle of ketchup, salt and pepper shakers, and two sets of cutlery wrapped in napkins. The background shows a cityscape at night through the window.

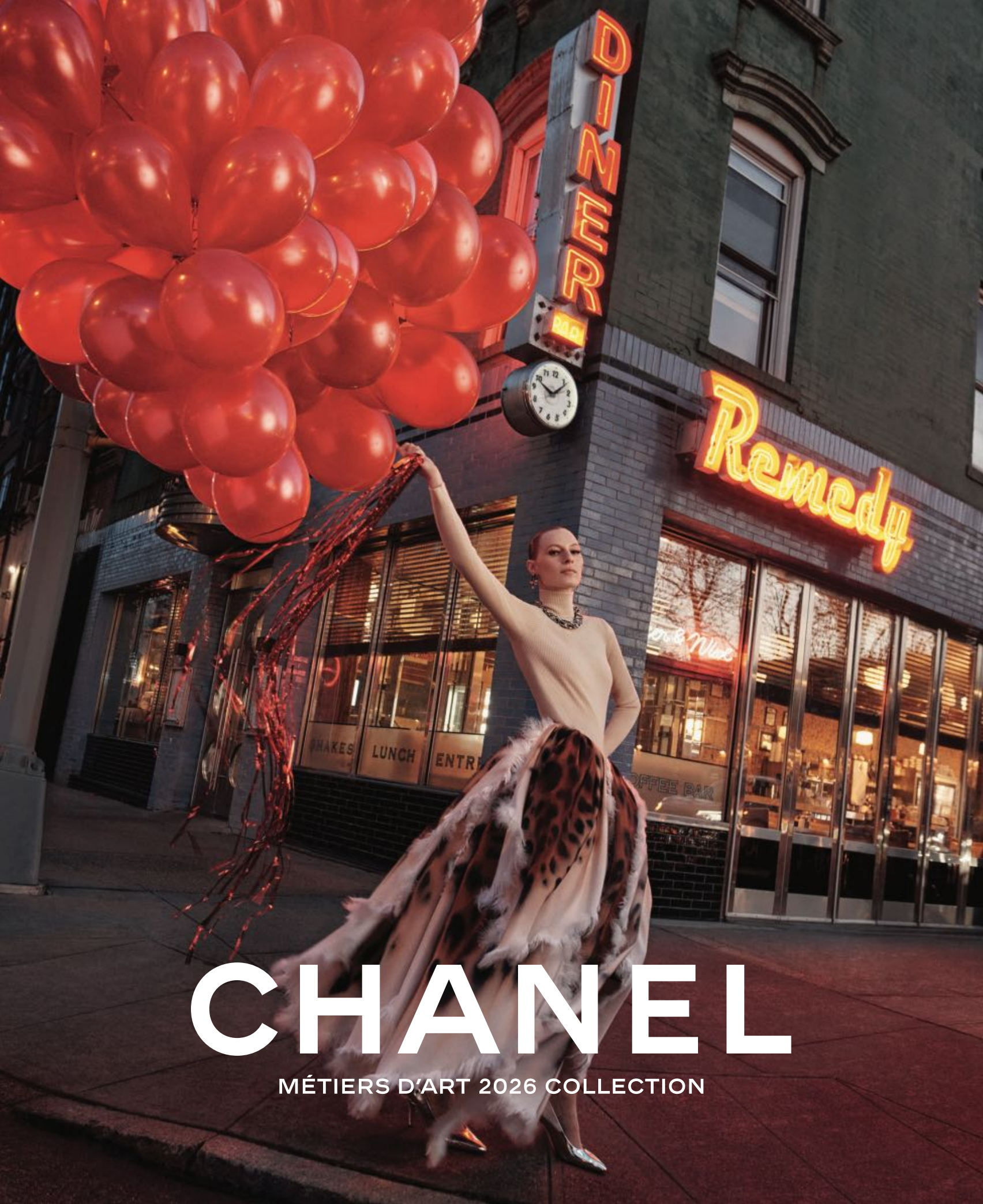
CHANEL

MÉTIER D'ART 2026 COLLECTION



KITCHEN





CHANEL

MÉTIERS D'ART 2026 COLLECTION



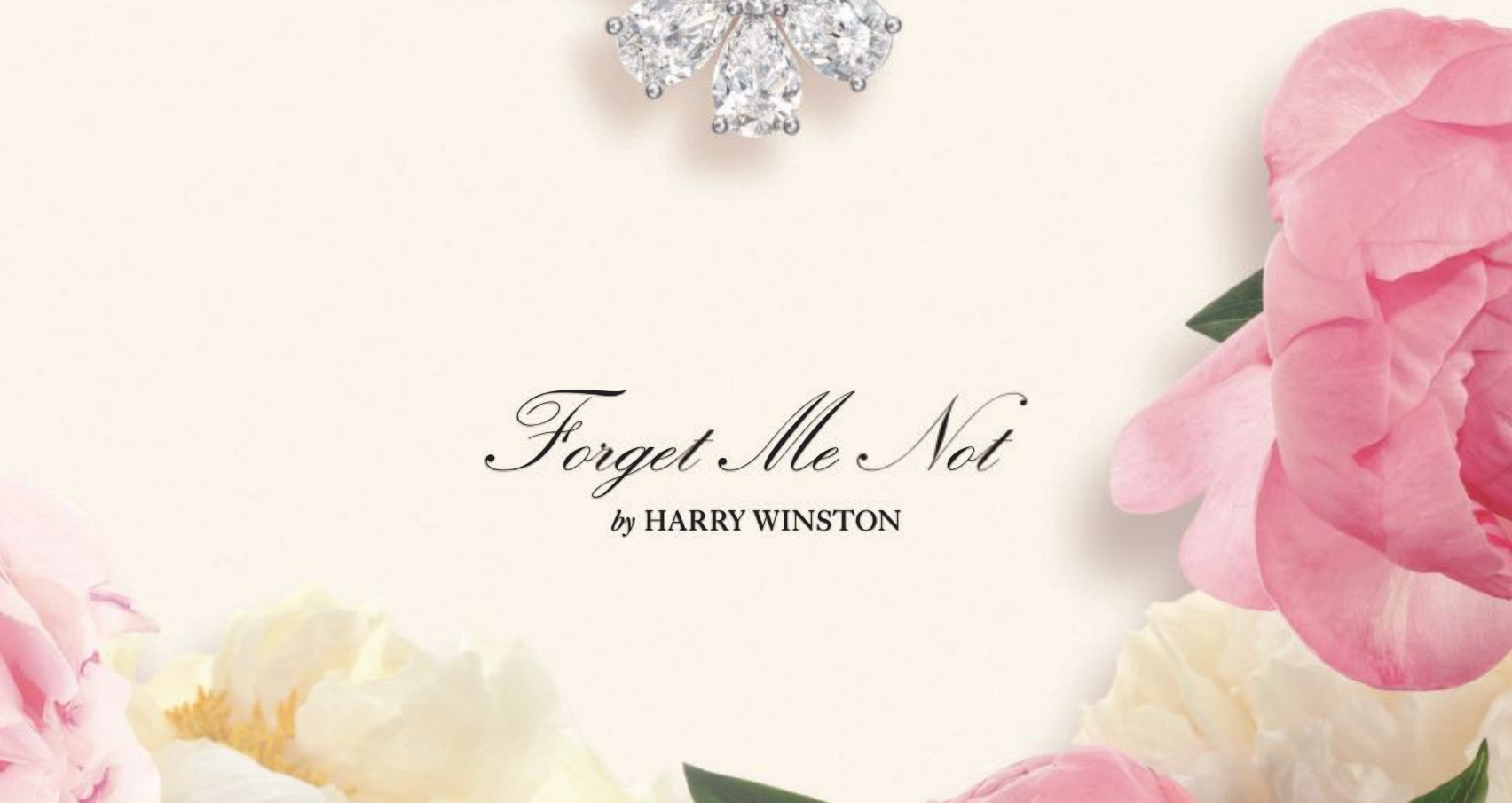
HARRY WINSTON

RARE JEWELS OF THE WORLD

NEW YORK BEVERLY HILLS SAN FRANCISCO LAS VEGAS CHICAGO DALLAS
HONOLULU SOUTH COAST PLAZA HOUSTON RIVER OAKS DISTRICT BAL HARBOUR SHOPS



Forget Me Not
by HARRY WINSTON





GUCCI





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Perlée
Bracelets





VALENTINO

GARAVANI





SMALL CASE. BIG STATEMENT

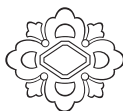
The Seamaster Aqua Terra 30 mm is compact in size yet ready for any occasion. Featuring a lavender sun-brushed dial coloured with tinted lacquer, boat hull-shaped indexes and faceted hands in 18K white gold. This refined timepiece houses the Calibre 8750, OMEGA's smallest Co-Axial Master Chronometer movement, certified to the industry's highest standard.

Ω
OMEGA



Talita Von Furstenberg — Portofino, 2024

Rombi Collection



BUCCELLATI

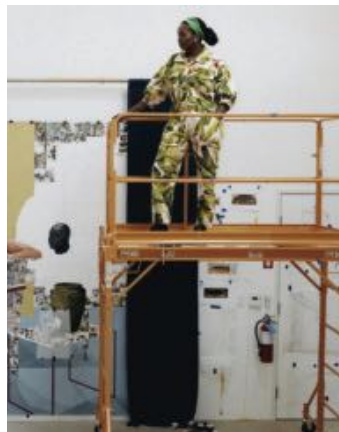
MILANO DAL 1919

EDITOR'S LETTER

On FREEDOM



Left, on Alex Consani:
Dior top. Christen
sandals. Center left:
Phoebe Philo jacket and
trousers. Center right:
Njideka Akunyili Crosby
in her own clothes.
Below: A QR code
to take you straight to
harpersbazaar.com.



Jamira Nae

I'm writing this letter one week after the Supreme Court gutted the Voting Rights Act. The theme of our summer issue is freedom, and this year America marks its 250th birthday. It can be difficult, in moments like this, to feel like the values our country was founded on are being upheld—or that progress is being made at all.

But I often return to a line from a 2016 commencement address by President Barack Obama. "Progress is bumpy," he said. "But because of dreamers and innovators and strivers and activists, progress has been this nation's hallmark." He reminds us that progress depends on us—on the choices we make, especially at inflection points, when everything feels up for grabs.

On Juneteenth, the Obama Presidential Center will open in Chicago. Art plays a central role at the center, which features an array of commissioned works by some of the preeminent artists working today. The center reimagines what a presidential library can be: not just an archive but a living space for community and culture. One of the commissioned artists, Njideka Akunyili Crosby, gave us rare insight into her process as she created a history-making portrait of Barack and Michelle Obama—the first official painting of them together—which will hang in the museum lobby. Akunyili Crosby chose to depict the former president and first lady in a manner that is contemporary but also very true to who they are. "Nostalgia for the past is always a dicey thing," she tells writer Lauren Michele Jackson, "but that doesn't mean it wasn't important to touch upon the feelings we all had—and the hope." That this institution is opening now feels significant. It is a reminder that progress is not linear, but it is real. It is part of America's story.

Our cover star, Alex Consani, embodies that sense of forward motion. Photographed by Jonathan Frantini and styled by Rae Boxer, she is bathed in a beam of light on our cover—a fitting image for someone who brings joy, irreverence, and authenticity wherever she goes. In the accompanying profile by our executive digital director, Lynette Nylander, Consani speaks candidly about her connection to the trans community: "No matter what privilege you have within it, whether you're Black and trans, white and trans, rich or poor, you're still trans," she says. "And I think, not to diminish anyone else's struggles, that it's a really beautiful connection that [trans] people have."

Elsewhere in the issue, I'm proud to feature Selena Forrest in a fashion story photographed by Jeremy Everett and styled by Matt Holmes in Huntington Beach, the oceanside California town where she was discovered. She is a model I have long admired, and it is meaningful to see her story told on her own terms (and with her mom!) in a place that has shaped the trajectory of her life.

Alongside this issue, we've also been assembling a sweeping digital package on American style from countless perspectives that we will be unveiling across our site and social channels. Not too long ago, the people you saw in fashion magazines often looked very similar, both on the page and behind the scenes. But when I look at the team that brought this issue to life, I see a group of people from varied backgrounds reshaping what fashion can mean and who gets to participate in the conversation. That shift matters. It allows us to expand the narrative—to move beyond a single definition of beauty and instead reflect the complexity of the world we live in.

CLOCKWISE FROM TOP: ALEX CONSANI; JONATHAN FRANTINI; FASHION EDITOR: RAE BOXER; HAIR: SHIORI TAKAHASHI; MAKEUP: THOM WALKER, NJIDEKA AKUNYILI CROSBY: JOSHUA WOODS; FROM "ENDLESS SUMMER": JEREMY EVERETT; FASHION EDITOR: MATT HOLMES; MODEL: SELENA FORREST; HAIR: E WILLIAMS; MAKEUP: HOMAS SAFAR; NASR: JODY ROGAC

DE BEERS

L O N D O N

PLAYLIST

Introducing This Issue's MUSIC DIRECTOR JAMES TAYLOR

FEATURED TRACKS

1. 
"MARY DON'T YOU WEEP"
The Swan Silvertones
2. 
"WHAT'S GOING ON"
Marvin Gaye
3. 
"IT'S ALL RIGHT"
The Impressions
4. 
"CROSSCUT SAW"
Albert King
5. 
"SWEET LORRAINE"
Nat King Cole Trio



6. "SHE THINKS I STILL CARE"
George Jones
7. "THE LUCKY ONE"
Alison Krauss & Union Station
8. "HIT THE ROAD JACK"
Ray Charles
9. "SIMON SMITH AND HIS AMAZING DANCING BEAR"
Randy Newman
10. "UNTIL YOU COME BACK TO ME (THAT'S WHAT I'M GONNA DO)"
Aretha Franklin
11. "A CASE OF YOU"
Joni Mitchell
12. "GOD BLESS THE CHILD"
Billie Holiday
13. "LIL' DARLIN'"
Count Basie and His Orchestra
14. "I CAN'T MAKE YOU LOVE ME"
Bonnie Raitt
15. "HAVE YOU SEEN HER"
The Chi-Lites
16. "YA YA"
Lee Dorsey
17. "DRIFT AWAY"
Dobie Gray

Listen to James Taylor's full playlist exclusively on Apple Music.



"The PATRIOTS in our COUNTRY today are the PEOPLE who are RESISTING...who INSIST that EQUALITY, INCLUSION, and JUSTICE are still worth FIGHTING for," says JAMES TAYLOR.

For six decades, Taylor has painted a vivid portrait of not just his own life but American life in soulful, introspective classics like "Something in the Way She Moves" and "Carolina in My Mind." Accordingly, his playlist for our Freedom issue is both expansive and exceedingly personal, featuring songs by Joni Mitchell, Ray Charles, Randy Newman, and Billie Holiday alongside tracks like the Swan Silvertones' 1959 rendition of "Mary Don't You Weep," an old spiritual about survival, liberation, and hope. "I still can't listen to 'Mary Don't You Weep' without being deeply affected," he

says. Taylor points out that the simple act of writing a song can be a form of resistance; he mentions Marvin Gaye's "What's Going On," released during another turbulent and divisive moment in our nation's history, as a prime example. "Marvin Gaye, along with Sam Cooke, Albert King, Aretha Franklin, Nat King Cole—they were real cultural engines," he says. "American music, if you think of jazz and rock and blues and ragtime, is Black music. We have a huge debt of gratitude to that portion of our melting pot," he says. "The question to me now is, are we still brave enough to be free?" ANDREA CUTTLER

THE SWAN SILVERTONES: THE SWAN SILVERTONES; VEE-JAY RECORDS/UNIVERSAL MUSIC GROUP; MARVIN GAYE, WHAT'S GOING ON: MOTOWN RECORDS/UNIVERSAL MUSIC GROUP; THE IMPRESSIONS, IT'S ALL RIGHT: UNIVERSAL MUSIC GROUP; ALBERT KING, I WANNA GET FUNKY: FANTASY RECORDS/UNIVERSAL MUSIC GROUP; NAT KING COLE TRIO, HIT THAT JIVE, JACK: GHP RECORDS/UNIVERSAL MUSIC GROUP



OVERSEAS DUAL TIME CARDINAL POINTS – NORTH
Reference 7930V
41mm, titanium


VACHERON CONSTANTIN | ONE OF
GENÈVE NOT MANY.





A black and white fashion advertisement for Guess. The central figure is a woman with voluminous, wavy blonde hair, looking upwards and slightly to the side. She is wearing a dark denim jacket with large white polka dots, which is open at the collar. Underneath, she wears a dark, ribbed, V-neck top with a repeating pattern of small, stylized 'G' logos. She is also wearing a matching dark skirt with large white polka dots. The background is dark and out of focus, showing some blurred light sources. The overall mood is edgy and glamorous.

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On the cover: Louis Vuitton dress; louisvuitton.com. Cartier Panthère de Cartier earrings; 800-CARTIER. To get Consani's look, try All Hours Foundation (\$65), All Hours Hyper Blur Loose Powder (\$65), Make Me Blush 24H Buildable Blurring Powder Blush in Coral Clash (\$46), YSL Lovenude Lip Blusher Soft Blurring Lip Color in Nude Lavallière (\$43), and YSL Lovenude Kiss Shaper Sculpting Lip Liner in Hazel Enigma (\$29). All, YSL Beauty.



78.
ALEX CONSANI



COVER

78.

ALEX THE GREAT

Story by Lynette Nylander

Photographs by Jonathan Frantini

Styling by Rae Boxer

FASHION

90.

ENDLESS SUMMER

Photographs by Jeremy Everett

Styling by Matt Holmes

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LEFT BANK

Photographs by Max Farago

Styling by Anastasia Barbieri

FEATURE

104.

THE ART OF POSSIBILITY

Story by Lauren Michele Jackson

Portraits by Joshua Woods

124. ARCHIVE

Alexey Brodovitch, September 1, 1939



Center, from "Endless Summer": Issey Miyake dress, \$1,885, and skirt, \$1,840; us.isseymiyake.com. Ancient Greek Sandals flip-flops, \$150; ancient-greek-sandals.com.

Above, from "Left Bank": Tom Ford jacket, \$5,650, roll neck (worn over shoulders), \$2,190, bra, \$2,690, pants, \$2,490, and belt, \$470; tomfordfashion.com. Left, from "The Art of Possibility": Artist Njideka Akunyili Crosby.

CLOCKWISE FROM TOP: ALEX CONSANI: JONATHAN FRANTINI; FASHION EDITOR: RAE BOXER; HAIR: SHIORI TAKAHASHI; MAKEUP: THOM WALKER. FROM "LEFT BANK": MAX FARAGO; FASHION EDITOR: ANASTASIA BARBIERI; MODEL: IDA HEINER; HAIR: STEPHANE LANCYEN; MAKEUP: CHRISTELLE COCOUET. NJIDEKA AKUNYILI CROSBY: JOSHUA WOODS. FROM "ENDLESS SUMMER": JEREMY EVERETT; FASHION EDITOR: MATT HOLMES; MODEL: SELENA FORREST; HAIR: E WILLIAMS; MAKEUP: HOMA SAFAR.



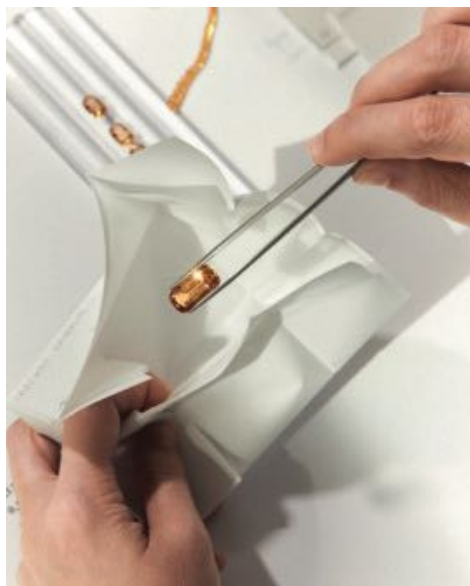
HARPER'S BAZAAR INTERNATIONAL FOR CARTIER

CARTIER HIGH JEWELRY

LE CHŒUR DES PIERRES

At Cartier,
everything starts with the stone. In
addition to the most demanding criteria, there is
that certain *je ne sais quoi* that gives the Maison's stones
a distinct personality and sets them apart from all others.
Like a muse, the stone guides the creation. The latest
High Jewelry collection, *Le Chœur des Pierres*, is an ode to
gemstones, shape, color, history or symbolism: each of these
facets is a starting point that defines the designer's gestures
as they draw the jewelry creation. Technical mastery and
aesthetic refinement converge within Cartier's ateliers, where
artisans unite to transform materials into timeless creations,
achieving perfect harmony between beauty and expertise.
This vision is echoed in the title itself, *Le Chœur des Pierres*,
built on the phonetic interplay between *chœur* and *cœur*—
chorus and heart. Two meanings that define the Cartier method:
On one side, the individuality of each stone; on the other, their
orchestration into powerful chromatic compositions, with
the design emerging from the essence of the gem.
Within its ateliers—among the few in the world to gather all
high jewelry crafts—Cartier orchestrates this balance with
precision. Gemologists, lapidaries, jewelers, setters, and
polishers work in flawless unison. With *Le Chœur des Pierres*,
Cartier has composed an exquisite choral ode, one not
only to the gemstone but also to its power to evoke
worlds, transcend time, and, through the human
hand, become pure emotion.





HARYMA

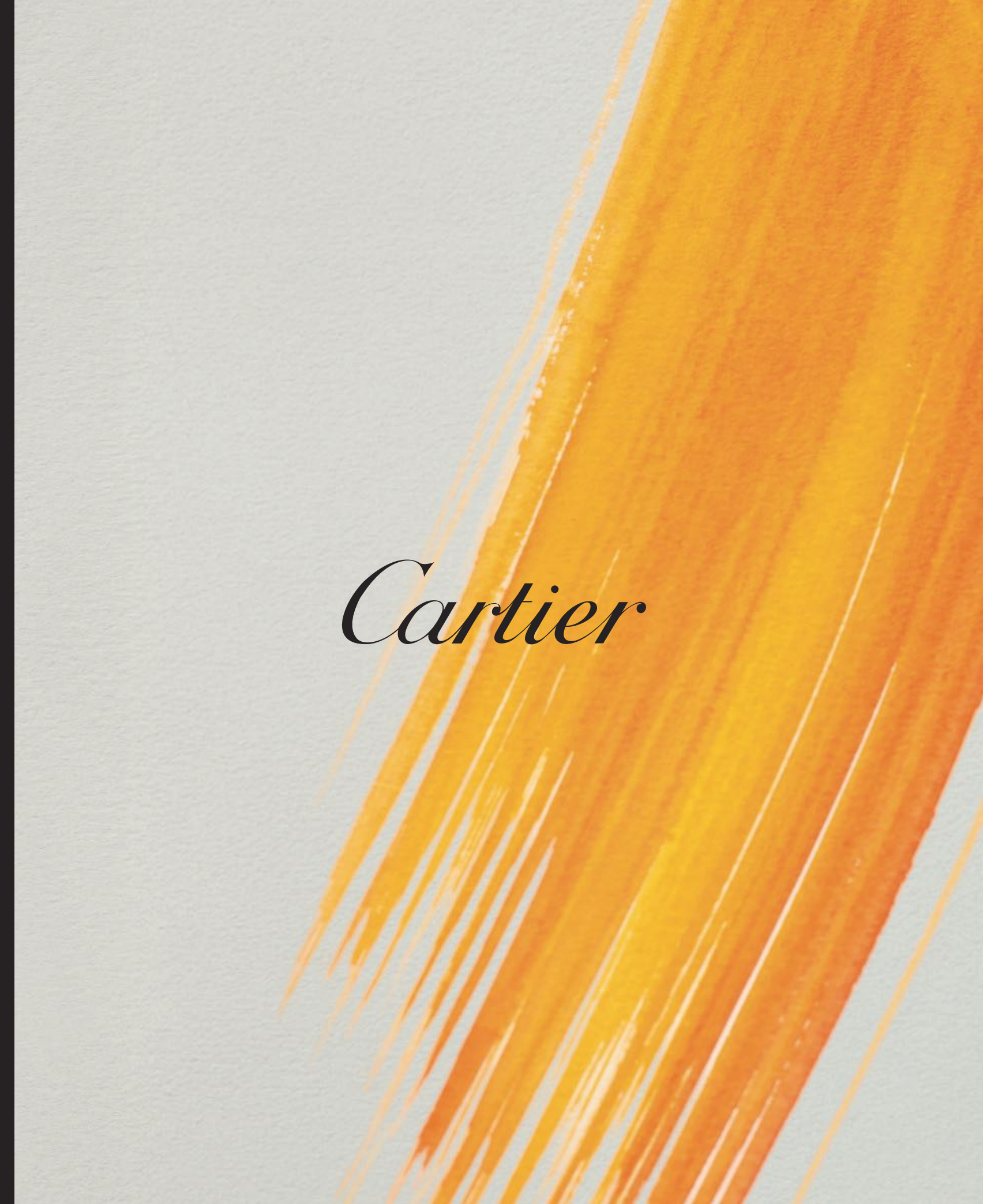
Now, the focus turns to the magnificent HARYMA necklace, like a tiger, poised and powerful. A masterpiece where form, light, and chromatic intensity exist in perfect harmony. While the panther remains Cartier's icon, the tiger emerges as an equally mesmerizing expression of the Maison's storied wild fauna. It is the color of the stones that first suggested the animal: The warm, shifting hues of five imperial topazes, totaling 28.04 carats, evoke the lustrous coat of the tiger, their exceptional transparency igniting an inner fire. The palette, enriched by white, yellow, and orange diamonds, alongside garnets, heightens the piece's vitality. A bold V-shaped structure, echoing the tiger's distinctive stripes, organizes the composition with graphic precision, intensified by the sharp contrast of black onyx. The calibrated progression of stones creates a sense of movement, while the clusters of topazes suggest an organic, living presence. Fully articulated, the necklace follows the curve of the body with fluid, feline grace. The creation does not merely depict a tiger; it distills the animal's essence, transforming instinct into pure emotion.



At Cartier, it all starts with the stone...





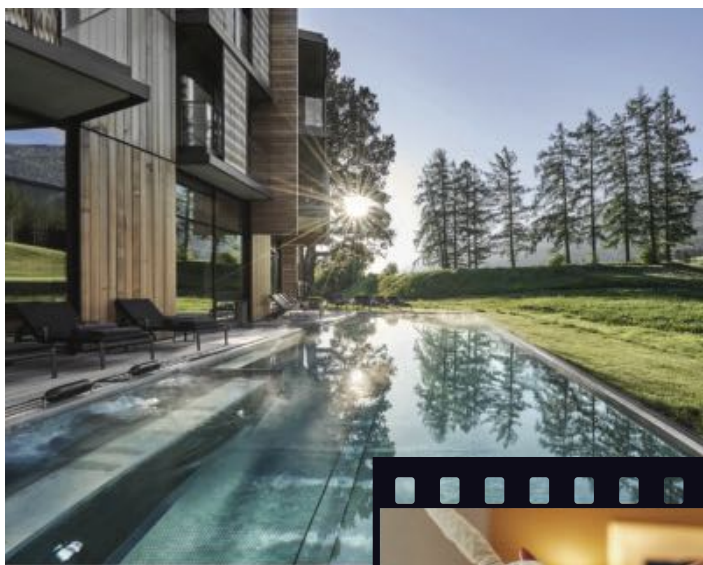
The image features the Cartier brand name in a classic, elegant script font. The text is centered and rendered in a dark, possibly black or dark brown, color. The background is a light, neutral tone, overlaid with several broad, diagonal stripes in shades of orange and yellow, creating a dynamic and modern aesthetic.

Cartier

WHY DON'T YOU...?

It's SUMMER! And as TEMPERATURES RISE, it's TIME to THINK about all the ways you can be prepared for FEWER CLOTHES and MORE FUN. LYNETTE NYLANDER implores you to CONSIDER these TREATMENTS and TWEAKMENTS that don't require a SURGEON'S KNIFE for the PERFECT seasonal PICK-ME-UP!

WHY DON'T YOU ... FOCUS on longevity rather than anti-aging. Haven't you heard? Anti-aging is so passé! Instead of being concerned with how to make your visage wrinkle-free, focus on living ... longer! Those in the know are using biohacking, genetic screenings, and peptide stacking to optimize their lifespan. You can scan your whole body, à la Prenuvo, to detect disease and test your blood for biomarkers tied to inflammation and hormone health—for less than the price of a full face of filler! Or improve your energy and mental clarity (safely!) with the perfect cocktail of amino acids. Dr. Poonam Desai calls her New York-based Longevity Place a “one-stop shop for your health and wellness.” It offers peptide therapy and gut health testing, as well as red-light therapy and cold plunges. Lush skincare brand Valmont has been blessing our vanities for years, and now it's launching the Art of Longevity at the Carlyle hotel on Manhattan's Upper East Side (expanding later this year to La Maison Valmont in Beverly Hills). The program was developed by CEO Sophie Vann Guillon and Dr. Filippo Ongaro and includes DNA testing to help determine your approach to stress, sleep, nutrition, and movement. Ongaro's credentials are astounding: He is the former medical doctor for European astronauts and has spent his career exploring the human potential!



WHY DON'T YOU ... SCULPT instead of shrink. Diets are no fun. No one glamorous ever denied herself an extra slice of chocolate gâteau or worried about indulging in another martini (and the requisite accompanying fries). Life is for living! Embrace the skin you're in! Myriad new body treatments promise to sculpt and reduce bloat. For a targeted tightening of the face and neck, Sofwave uses ultrasound technology to fight laxity in as little as 30 minutes, leaving you enough time to grab a sandwich and be back at your desk within your lunch hour! Slip into a space-age-looking body stocking at Ricari Studios in Manhattan's Financial District for a best-in-class lymphatic drainage treatment; leave toned, free from inflammation, and ready for your next summer wedding or vacation. Legendary facialist Kariné Kazarian, who recently opened an Upper East Side outpost, is renowned for her buccal massage, which goes inside the mouth, releasing the fascia and muscles as well as sculpting and contouring the face. A win-win!

WHY DON'T YOU ... ADOPT K-beauty at home. South Korea has long been the gold-standard destination for innovation in beauty, but without a first-class Emirates ticket, a trip to Seoul may just be a little too far and a little too uncomfortable. Fortunately, there's an explosion of K-beauty products and services popping up stateside in lots of accessible ways. Olive Young, Korea's answer to Sephora, debuts inside U.S. Sephora stores this fall. More and more, Korean-style treatment centers are opening here as well. Manhattan's Riko offers 3D facial analysis to determine a personalized plan. You can also consult with the clinic's medical director before accessing its suite of lasers, skin-tightening radio-frequency technologies, microneedling, acne facials, laser hair removal, and even skin-lifting threads. It's not quite the range you can get in Korea, but it's as close as you'll get without boarding a flight.



Clockwise from center: The pool at Lanserhof Lans (lanserhof.com); Riko's 3D facial analysis (rikomed.com); a treatment at Ricari Studios (ricaristudios.com)

WHY DON'T YOU ... MAKE wellness your summer break. Why not fly off for a few dedicated days of health, beauty, and relaxation at a wellness-focused retreat? The choices are endless, and offerings range from pampering to more severe, like strict nutrition and chewing training. (Each bite should be chewed 30 to 40 times for optimal digestion, apparently!) There are great options globally (like Chiva-Som Hua Hin in Thailand and SHA in Mexico), but I have my eye on Lanserhof, the wellness spa with locations in Austria and Germany that delivers a bespoke treatment plan fusing state-of-the-art science with naturopathy, energy medicine, and psychology. It may also come approved by a certain well-heeled Spice girl, but you didn't hear that from me! HB

THE BAZAAR

What to BUY and How to WEAR IT

EDITED BY JACLYN ALEXANDRA COHEN

BEACH *Bound*



From top: Polo Ralph Lauren totes, \$548 each, scarf, \$98, hat, \$148, plaid shirt, \$128, bikini tops, \$85 each, striped dress, \$198, orange polo shirt, \$118, bag charm (on belt loop), \$148, sunglasses, \$160, khaki shorts, \$128, striped oxford shirt, \$148, red polo shirt, \$118, white pullover, \$168, blue sweater, \$498, and espadrilles, \$398, and Ralph Lauren Home towels, \$70 each; ralphlauren.com.

FASHION EDITOR: JACLYN ALEXANDRA COHEN

Our curated GUIDE to the season's best SWIMWEAR and bright WEEKEND ESSENTIALS for every SPLASHY SUMMER ESCAPE

SWIM GUIDE

PACKING LIST: THE AMALFI COAST



THE SPOT: LE SIRENEUSE MARE

Above, from left: Chloé swimsuit, \$890; mytheresa.com. Vilebrequin swimsuit, \$300; nordstrom.com. Tory Burch bucket bag, \$225, and beaded bag, \$695; toryburch.com. Emilio Pucci bikini top, \$400, and bikini bottom, \$315; pucci.com. Jade Swim bikini top, \$130, and bikini bottom, \$120; jadeswim.com.

Take inspiration from the sea while lounging along Italy's romantic southern coast in glamorously sleek beachwear in soft shades of blue.



Clockwise from bottom left: Le Vian ring, \$898; levia.com. Jewels di Mare necklace, \$168; jewelsdimare.com. Rolex watch; rolex.com. Krewe sunglasses, \$295; krewe.com. Messika bracelet, \$3,310; messika.com. Ancient Greek Sandals shoes, \$150; ancient-greek-sandals.com. Seaman Schepps earrings, \$7,250; seamanschepps.com. Emporio Sirenuse foulard, \$165; emporiosirenuse.com. Emi Jay clip, \$36; emijay.com.



SWIM GUIDE

PACKING LIST: SAINT-JEAN-CAP-FERRAT



THE SPOT: CLUB DAUPHIN, GRAND-HÔTEL DU CAP-FERRAT

Above, from left: Karla Colletto swimsuit, \$505; mytheresa.com. Stylest swimsuit, \$228; stylest.com. Khaite tote, \$2,700; khaite.com. Guess bikini top, \$79, and bikini briefs, \$49; guess.com. Calzedonia swimsuit top, \$65, and swimsuit bottom, \$40; calzedonia.com.

On the French Riviera, an edited wardrobe of elegant black and white, paired with graphic accessories, will certainly do.



Clockwise from bottom left: Gap hat, \$50; gap.com. Piaget ring, \$6,450; piaget.com. Omega Seamaster watch, \$7,100; omegawatches.com. Buccellati bracelet; buccellati.com. Tom Ford Eyewear sunglasses, \$370; tomfordfashion.com. Le Sundial necklace, \$995; lesundial.com. Boucheron earrings; boucheron.com. Gohar World comb, \$188; gohar.world. Herbert Levine sandals, \$1,030; Switch, L.A., 424-832-3184. Jimmy Choo flats, \$1,795; jimmychoo.com.

CLUB DAUPHIN, GRAND-HÔTEL DU CAP-FERRAT: COURTESY GRAND-HÔTEL DU CAP-FERRAT. A FOUR SEASONS HOTEL; STYLEST SWIMWEAR: RICHARD MAJCHRAK; ALL OTHER STILL LIFE: COURTESY THE BRANDS

SWIM GUIDE

PACKING LIST: MONTAUK



THE SPOT: THE SURF LODGE

Above, from left: Araks bikini top, \$195, and bikini bottom, \$160; araks.com. Frankies Bikinis bikini top, \$80, and bikini bottom, \$85; frankiesbikinis.com. Toteme bag, \$1,190; toteme.com. Herno swimsuit, \$535; us.herno.com. Speedo swimsuit, \$68; us.speedo.com.

On Long Island, go for boho vibes with playful prints, bold colors, and luxe extras for catching rays—and waves.



Clockwise from bottom left: Skechers sneakers, \$70; skechers.com. Boden sandals, \$220; boden.com. F-One paddle board, \$1,939; bayareakitesurf.com. Ray-Ban sunglasses, \$215; ray-ban.com. Pasquale Bruni necklace, \$7,050; 646-893-1398. Anni Lu earrings, \$159; revolve.com. Dior Le Fluide UV Invisible SPF 50 sunscreen, \$62; dior.com. Pandora bracelet, \$225; pandora.net. Tumi sunglass charm, \$95; tumi.com. Hermès speaker, \$5,150; hermes.com.

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diamond RINGS to the
perfect cocktail WATCH

FASHION EDITOR: JACLYN ALEXANDRA COHEN. MANICURE: YUKO TSUCHIHASHI FOR CHANEL LE VERNIS

From top: Van Cleef & Arpels Perlée signature bracelets, Perlée diamond bracelet, Perlée pearls of gold bracelet, Perlée watch, Perlée diamond ring, and Perlée diamond duo ring; 877-VAN-CLEEF.

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MONCLER



CALA DE LA CRUZ



IRO PARIS



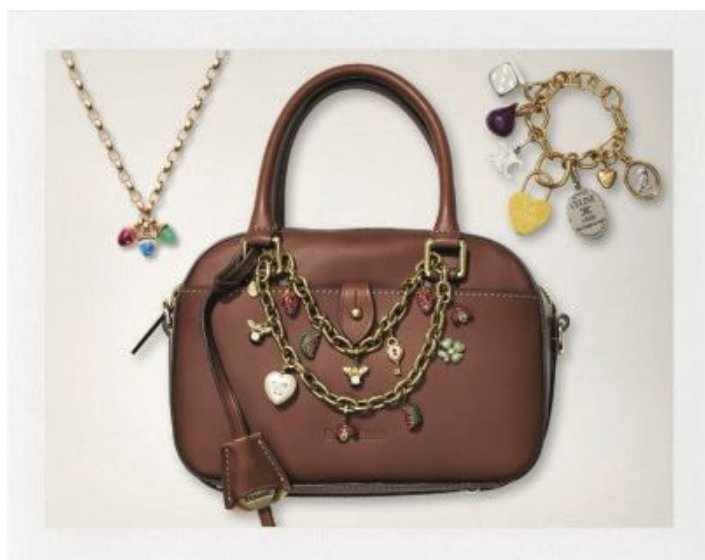
CHRISTOPHER JOHN ROGERS



FROM LEFT: ZANKOV, PRADA, MIU MIU, N21, RABANNE, ADAM LIPPES, CHANEL, TANYA TAYLOR, VALENTINO

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and a classic
TOP-HANDLE BAG.

At right, from left: Tamara Comolli pendants, \$2,100–\$9,100 each, and necklace; tamaracomolli.com. Dooney & Bourke bag, \$440; dooney.com. Swarovski charms, \$79 each, and necklace, \$950; swarovski.com. Celine charms, \$330–\$680 each, and bracelet, \$680; celine.com.



At top, from left: Moncler T-shirt, \$785; moncler.com. Cala de la Cruz dress, \$695; bloomingdales.com. Iro Paris tank top, \$365; iroparis.com. Christopher John Rogers pants, \$1,195; christopherjohnrogers.com.

Pure BLISS



DIOTIMA



DÔEN



DRIES VAN NOTEN



GUESS



FROM LEFT: ERDEM, ISABEL MARANT, SEA, BURBERRY, TOTEME, FRANCESCA LIBERATORE, BALMAIN, DIOTIMA

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COLORFUL JEANS.

Far right: 6397 jeans, \$425;
6397news.com. Near right, from top:
St. Agni wedge, \$430; st-agni.com.
Khaite mule, \$1,180; khaite.com.
Jude wedge, \$580; thejude.com.

At top, from left: Diotima
shirt, \$725; nordstrom.com.
Dôen top, \$348; shopdoen.com.
Dries Van Noten top,
\$950; driesvannoten.com.
Guess top; guess.com.



FASHION EDITOR: JACLYN ALEXANDRA COHEN. ERDEM RUNWAY: DANIEL ARCHER/COURTESY ERDEM; SEA AND TOTEME RUNWAY: COURTESY THE DESIGNERS; ALL OTHER RUNWAY: LAUNCHMETRICS/SPOTLIGHT; STILL LIFE: COURTESY THE BRANDS



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MANOLO BLAHNIK SHOES,
\$995-\$1,385; MANOLOBLAHNIK.COM.



CHANEL SKIRT AND FLAP BAGS,
\$6,400-\$7,000 EACH; CHANEL.COM.



LOEWE DRESS, \$5,250, BIRD BAG, \$1,990, AND
BRAID BASKETS, \$1,500-\$2,350 EACH; LOEWE.COM.

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AND MONCLER COLLECTION PANTS,
\$800; MONCLER.COM. J.MCLAUGHLIN
BELT, \$98; J.MCLAUGHLIN.COM.



TORY BURCH SWEATER, \$595, SHIRT,
\$495, PANTS, \$695, FISH PIN, \$180, BELT, \$495,
AND TOTE, \$750; TORYBURCH.COM.



MIU MIU DRESS, \$2,700, BAG, \$1,990, BIKINI TOP,
\$525, AND SHOES, \$1,150; MIUMIU.COM.



ZIMMERMANN TOTES, \$595-\$695
EACH; ZIMMERMANN.COM.



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ACCESSORIES DIRECTOR: MIGUEL ENAMORADO. SET DESIGN: MARINE ARMANDIN

*Our IMPOSSIBLY CHIC
brief on the LATEST and
GREATEST new WATCHES,
from of-the-moment STYLES
to the dialed-in DETAILS*



PURE PRECISION

Marli's debut watch collection is headlined by this offering with diamonds and a baby-blue band, radiating elegance around the clock. Above: Marli New York watch, \$5,900; marlinewyork.com.

PRECIOUS METALS

Omega and Chopard have taken the traditional linked watch to a whole new statement-making level in rich 18-karat yellow and white gold, with a subtle touch of sparkle. Above: Chopard L'Heure du Diamant watch; chopard.com. Left: Omega Constellation Observatory Moonshine-gold watch; omegawatches.com.



ALL HANDS

Archetypal styles get a refined refresh, thanks to new face shapes and sleek bands. Above, from top: Cartier Tortue watch, \$13,900; cartier.com. Hermès Cape Cod Mini watch, \$9,400; hermes.com. Vacheron Constantin Historiques American 1921 watch; vacheron-constantin.com.



MODERN CLASSIC

This year marks the 50th anniversary of Patek Philippe's iconic Nautilus, a sporty, sophisticated timepiece reimagined with a thinner profile. Patek Philippe Nautilus watch; patek.com.



BLOOM TIME

Gucci sets the pace with this chic diamond-bedecked reinterpretation of the house's signature Flora motif, featuring painted blossoms and inlaid stones. Gucci High Watchmaking watch; 011-33-1-56-69-80-80.

FACE *Value*



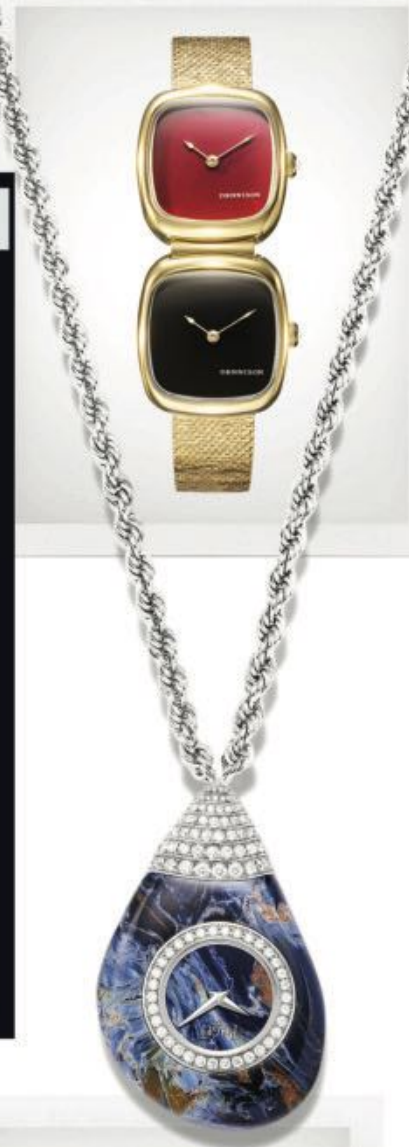
Louis Vuitton Watches Escalpe Automatic tiger's-eye watch; louisvuitton.com.

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DIAL *in a*
material like
TIGER'S-EYE,
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or MALACHITE
is always a
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choice for a
COOLER kind
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whether worn
as a PENDANT
or with a
STATEMENT
STRAP

Clockwise from top right: Dennison Watch Dual Time Mini black onyx and red jasper dial watch, \$1,180; dennisonwatch.com. Piaget Swinging Pebble Sautoir pietersite watch; piaget.com. Bulgari Serpenti Tubogas Studs malachite dial watch; bulgari.com. Audemars Piguet Établisseurs Galets turquoise and tiger's-eye watch; audemarspiguet.com.



Rolex Jubilee-gold Oyster Perpetual Day-Date 40 aventurine dial watch; rolex.com.



ACCESSORIES DIRECTOR: MIGUEL ENAMORADO. STILL LIFE: COURTESY THE BRANDS

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



Chloé

VOICES

THE PEOPLE *and* IDEAS SHAPING *the* CULTURE

*If there's an ART to EXPOSING
the ABSURDITIES in everyday life,
then DAVID SEDARIS is one of
its GREATEST living practitioners.
Here, the author OPENS UP
about finding HUMOR in all the
CHAOS and why UNDERSTANDING
YOURSELF often REQUIRES
an AUDIENCE.*

THE CADENCE OF David Sedaris's voice is sometimes more familiar to me than my own. Like many of his admirers, I first heard him on the radio. A friend in high school used to call me up on Sundays and trick me into listening to his essays. "Is this going to be NPR?" I would ask her warily. "No," she would lie. "Just listen." A few years later, that same friend and I moved across the country to Alaska, with less than a thousand dollars between us and knowing nobody. It was the hubris only 19-year-olds could have, and David Sedaris was the reason we survived. A man on the ferry to Juneau overheard us talking about one of Sedaris's essays, struck up a conversation, and offered us jobs at the local public-television station when we arrived. When I tell Sedaris this story at the start of our conversation, he says only, "Oh. That's funny." It's an understandable response; by his own account, Sedaris is the type of writer who people feel compelled to tell things to. He has written 14 books in which the more absurd aspects of daily life are explored with a deadpan, cutting humor. His latest essay collection, *The Land and Its People*, explores being a stranger in a strange land (Sedaris lives in West Sussex, England) and his relationship with his husband, Hugh, and his many siblings. Here, Sedaris talks about aging, the art of humor writing, and the pleasures of being part of a big family.

My sister Amy was on the subway. She was sitting next to a man who was taking up a lot of room. And she was sitting beside a girl who was about 22 years old. Amy was reading, and every time she'd turn the page, she would wind up poking the girl in the ribs. So Amy stopped and put her book away, and then the girl turned to Amy and said, "Just because you're

old doesn't mean you don't have to follow the rules." For some reason, that made me angrier than if someone had said it to me. There's a moment when you realize that you're old, but there's a whole other moment when you realize that your siblings are. I'm thinking, "Old? Amy's not old." And then I thought, "Well, she's 65. So if you're 22, that's old to you."

When you get to be a certain age, you can tell what people looked like when they were young. If I look at somebody who's 65, I can see them as 25, and I can see how great they looked. But you can't do that when you're young. You just see someone who's got wrinkles, and they're not even really a person to you. I thought, "Well, maybe there's a way to turn that diary entry into an essay."

I think growing up in a big family prepares you for the cruelty of the world. I mean, that's just part of having a lot of kids around.

If you're an only child, chances are the first time you'll be bullied or intimidated is when you go to school, and then you freak out about it. But if you're one of six kids, that's just daily. So many people now, they're an only child, and they're brought up to believe their body is a sacred thing and no one should be able to interfere with it.

I understand it's expensive to have kids. I understand all of that. But when I meet someone and they have just one child, I always feel sorry for that child. Also, I feel sorry because that child's going to grow up knowing that they have to take care of the parent at some point. And that's just a lot of responsibility to be handed. Whereas with six kids, you just think, "I'm going to move as far away as possible. And when the moment comes to move them into a home, it's going to be ►

DAVID SHRIGLEY, UNTITLED (EYES), 2024, COLLAGE, ACRYLIC ON PAPER, 112 x 75.5 CM, © DAVID SHRIGLEY, COURTESY THE ARTIST

EYES



your responsibility because you never left the state.”

I grew up a long time ago, so the word *toxic* didn't exist. No one would ever say, “Well, my sister is toxic, so I'm no longer going to have any relationship with her.” You didn't have a choice. You didn't cut your parents out of your life. Nobody did that. Since I came from a big family, it left me with a much thicker skin.

That's what I do: I make fun of myself. I'm looking at how petty I am. I'm looking at how boastful I am. I'm looking at how irritating I am. There's a limit—you can only go so far—but I'm looking for an acceptable amount of irritation, I suppose. There's a quote from James Thurber: “The wit makes fun of other persons; the satirist makes fun of the world; the humorist makes fun of himself, but in so doing, he identifies himself with people—that is, people everywhere, not for the purpose of taking them apart, but simply revealing their true nature.”

When you admit a flaw, I just think it makes you more like the reader or more like the listener. Everybody can tell when someone's being phony. Really, nobody's getting away with it. People maybe won't point it out to you, but everybody can tell, like virtue signaling. That just reads so clearly as virtue signaling. And to think that you're getting away with it? I mean, you can surround yourself with other people who do it, but everyone's still seeing it for what it is. It's sort of like being caught fake laughing, which I've done. I have fake laughed. I've been in radio interviews, and sometimes the host will try to be funny. You don't want to be rude, but anyone listening can read that as a fake laugh. I just feel like I'm not getting away with much.

I'll be signing a book, and somebody will come up and have a joke for me, and if it's not told well or if it's just a tired old joke, like “What's brown and sticky? A stick,” that's an almost-joke. That's like a kid's joke. If I had a four-year-old who told that joke, I would just send them to their room, and I would say, “You stay in there until you come out with something better than that, because that's nothing. That is a nothing joke.” If I just remain stone-faced, people are so embarrassed. So I'm not proud of it. But then I have fake laughed to save someone's dignity. I think it's easy to cry, but it's hard to laugh and sound genuine, even if you are acting in a movie, don't you think?

When I am reading to an audience, the audience, because the people are in the dark and I can't see them, is under no pressure to respond. They laugh, they cough. If they cough, they're basically

throwing skulls at me. I can feel them lose interest. I can feel them check out. They're a wonderful first reader. They really are.

In the car earlier today, I started rewriting what I read last night based on what the audience told me. I didn't ask anybody about the essay. No one commented on it afterward. I just made notes while I was reading about the things that they laughed at, things that they groaned at. I just learned a lot of interesting things last night.

The essay was about a guy whom I'd met once who had a micropenis, and I went out of my way to make it not about making fun of the guy's micropenis. It could happen to anybody. So when the audience laughed at the micropenis, I thought, “I'm not doing my job,” because I don't want them to laugh at that. I want them to laugh at my response to it.

When I read it out loud, I didn't quite realize how complicated it was going to be, but now complications excite me because I feel like I know there's a way I can make it work. I know there's a way, and I'm usually right.

Absurdity is great. That's what I'm always looking for. The more, the better, as far as I'm concerned. It's my bread and butter. Did I just say it's my bread and butter? I'm sorry. I mean, I'm always happy when I see something that's absurd. My eyes are open for it all the time, and you don't want to force something. You don't want to try to convince people that something's absurd. When it's absurd and you present it to them, then they recognize it as such. But I've been trained because I've been at this for so long that I'm just always on the hunt for it. **HB**

I make FUN of MYSELF. I'm looking at how PETTY I am. I'm looking at how IRRITATING I am. There's a LIMIT—you can only go so FAR—but I'm looking for an ACCEPTABLE AMOUNT of IRRITATION, I suppose.



Above: David Sedaris in 2022.
Right: Sedaris and his family in Raleigh, North Carolina, in 1980.



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Mythic VISION

DEREK C. BLASBERG *talks to business leader and indomitable culture shifter* MELLODY HOBSON *about the forthcoming* LUCAS MUSEUM OF NARRATIVE ART *in Los Angeles and why the* STORIES *we* TELL *allow us to not only* IMAGINE *new* WORLDS *but* REIMAGINE *our* OWN

How old were you when you knew you were a mutant?" Mellody Hobson asks me as we settle into her home office in Los Angeles for a chat. Hobson, co-CEO of the Chicago-based global asset-management firm Ariel Investments, is one of the most influential businesspeople in America. But I'm speechless. A *mutant*? Is that a good thing?

Then I'm reminded that Hobson's husband is George Lucas—the director and filmmaker, creator of the spectacularly intergalactic *Star Wars* universe, and one of the most imaginative minds in cinematic history. So it can't be a *bad* thing, right?

I was this many days old when I realized I was a mutant, I tell her.

"I was five when I realized, I'm not like the others," Hobson says. "I wasn't like the people around me. I was a mutant."

Hobson's ascent to the upper echelons of the business world is by any measure extraordinary. The youngest of six children, she grew up with her mother and siblings on Chicago's South Side. They struggled financially, but Hobson was always obsessive about school. "It was the one place I had full control," she says.

She went on to attend Princeton University, becoming the first person in her family to graduate from college. From there, she joined Ariel Investments, where she'd worked as a summer intern, and rose through the ranks to become its co-CEO while also serving on the boards of companies like JPMorganChase and Starbucks. Today, her influence extends well beyond boardrooms. She is involved in a number of cultural institutions and nonprofits and has been a trustee of the Los Angeles County Museum of Art for nearly a decade. In 2024, Hobson also extended her long-standing advocacy for financial literacy by publishing a children's book, *Priceless Facts About Money*.

"There was a lot in my growing up that was disconnected from the people around me, and I had to accept that," she says. "Being the only Black person in lots of rooms, being singular in gender or race—that didn't feel uncomfortable because I was used to being different."

I first got to know Hobson after watching her 2014 TED Talk, "Color blind or color brave?" In it, she argues that the popular belief in being "colorblind" is counterproductive because it allows people to ignore the inequalities they claim to oppose; she

advocates instead for being "color brave," which means actively acknowledging race and confronting bias directly. Hobson tells a story about arriving for a meeting at a big media company with then-U.S. congressman Harold Ford Jr. and them both being directed to the service staging area by a receptionist. She reframes diversity as not just a moral obligation but a strategic advantage that strengthens organizations.

That TED talk has been viewed millions of times. It reveals one of Hobson's superpowers: the ability to strike a pitch-perfect note of assertiveness. "I don't want to be scary," she says. "But also, I'm not afraid."

It's a way of navigating the world that crystallized for Hobson in her 20s after she attended the funeral of John H. Johnson, the Chicago entrepreneur who started the magazines *Ebony* and *Jet*. "A disc jockey said, 'John H. Johnson was unapologetically Black,'" she recalls. "And I was like, 'Oh, I want to be unapologetic.' And when I put all that together, it really created a person who I think became comfortable moving through different spaces."

THAT SENSE of determination helped bring to life the project we're here to discuss today: the new Lucas Museum of Narrative Art in L.A., created by Hobson and Lucas to showcase their vast personal collection

but also celebrate storytelling as an art form.

The museum opens September 22 in Exposition Park, just a Trojans football throw away from the University of Southern California campus, and took more than a decade to come to fruition, with a reported price tag of \$1 billion. Hobson and Lucas originally intended for it to be located in San Francisco, not far from the Skywalker Ranch, their compound in Marin County, but the plan there was felled by preservationists. In 2014, they shifted their sights to Chicago, where then-mayor Rahm Emanuel invited them to construct it on the lakefront near Soldier Field—only for a lawsuit over the private use of public land to derail it two years later. Luckily, L.A. beckoned, and construction on the Ma Yansong-designed building began in 2018.

In January, Hobson started giving hard-hat tours to friends, including me. She began each one with the same line: "You're about to walk inside of George's brain."



The author with Mellody Hobson, in a custom gown by Gucci, at a Los Angeles County Museum of Art gala in April

Between the *Star Wars* and *Indiana Jones* franchises, Lucas is behind two of the most important and commercially successful series in film history. He created the modern blockbuster and revolutionized visual effects, sound design, and merchandising. In 2012, he sold his company, Lucasfilm, to Disney for a reported \$4.05 billion.

While Lucas was transforming Hollywood, he was also quietly building an impressive art collection—a pursuit in which he later joined forces with Hobson. (The couple married at Skywalker Ranch in 2013.) Their collection has since grown to include more than 40,000 works spanning centuries and cultures.

“It started before my administration,” Hobson says, making a winking reference to Lucas’s single life. “He started collecting when he was in college, buying underground comics because that was the art that he could afford.” As his success has grown over the past half century, so has the collection’s scope, expanding to movie posters and eventually canonical works of art. Lucas has long been drawn to illustrators—artists who tell stories in a single frame. “When you think about movies or film, it’s motion pictures,” she says, “and so it goes back to this idea of storytelling and illustration.”

Yes, Lucas still has those comics. Together, he and Hobson have assembled a deeply personal, wide-ranging collection that now includes works by Frida Kahlo, Diego Rivera, Gordon Parks, and Maxfield Parrish, among many others. Hobson proudly



Above, from left: Norman Rockwell’s *The Runaway* (1958); Richard Williams’s *The Militarization of the Police Department--Deadly Farce* (2014). Below, clockwise from bottom left: Hobson with her husband, George Lucas; the Lucas Museum of Narrative Art; an architectural view of the building.

proclaims that they’ve never sold anything because they have never viewed art as a commodity or an investment. It has always been a passion.

Star Wars superfans, take note: Hobson estimates that only about 10 percent of the museum will be devoted to memorabilia from the movies. Instead, the curation is organized around key human “myths” that shape our lives, like family, motherhood, love, play, sport, and childhood.

“Myths are what unite society, and myths start extremely early,” Hobson says. “They actually go back in time to the cavemen. They painted animals on the walls figuratively as a form of worship to ask them to come back, and they signed their paintings with their hands. George calls it the first graffiti.”

Why is that important? “This narrative is what allowed our societies to bond and create communities,” Hobson explains. “A family becomes a tribe, a tribe becomes a nation, a nation becomes a country. We get a world and those core ways in which we bond around these values.”

One of my all-time-favorite works of American art is *The Runaway*, Norman Rockwell’s 1958 painting of a police officer and a young white boy who has run away from home talking at a soda fountain. At the Lucas Museum, it will be hung next to *The Militarization of the Police Department--Deadly Farce*, a 2014 painting by Richard Williams in a similar composition, except it features a Black boy being stared down by a police officer in riot gear. The juxtaposition is powerful.

“We want our museum to foster tolerance and understanding and representation,” Hobson says. “It’s not because there was an effort to do it, because everything that is on the walls represents art that George loves. He didn’t count how many women artists there are or how many Black artists, but they’re all represented because it’s art that spoke to him.”

And then there’s a knock at the door. “Three minutes, or we’re going to be late,” a familiar voice says. It’s Lucas, and he’s tapping his watch. They’re due at the museum to give a grand tour to a group that includes Sheikha Al Mayassa bint Hamad Al-Thani, Dasha Zhukova Niarchos, and Alicia Keys and her husband, Swizz Beatz.

After all the false starts and finally breaking ground in L.A., he is relieved to be in the homestretch. “Time is moving very fast now,” he says.

As Hobson gets ready, I ask Lucas to settle a debate around the shape of the museum, which gives a bit of a *Millennium Falcon* vibe. Is it a ship?

“Most people see it as a ship because, well, *Star Wars*,” he says. “But I say no. It’s a cloud.” HB



NEWS

FASHION *and* CULTURE

The CULT of ECKHAUS LATTA

Mike Eckhaus and Zoe Latta, surrounded by backstage
images from their Fall 2026 runway show in New York

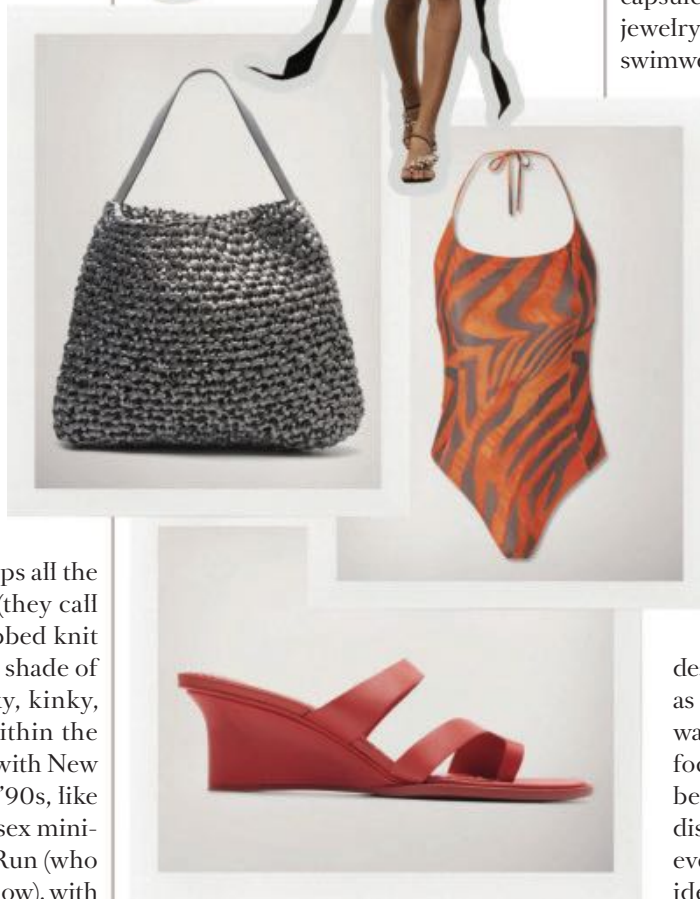
TEXT BY BROOKE BOBB

THIS PAGE, RUNWAY; MADISON VOELKEL; STILL LIFE: COURTESY MANGO. OPPOSITE PAGE, CENTER: MADISON VOELKEL; OTHER IMAGES, CLOCKWISE FROM TOP LEFT: TYLER MATTHEW OYER; LEE MANNING; THOMAS MCCARTY; TYLER MATTHEW OYER; LEE MANNING; THOMAS MCCARTY; TYLER MATTHEW OYER; LEE MANNING; THOMAS MCCARTY; TYLER MATTHEW OYER; LEE MANNING

Latta smiles and says, "We've definitely been the idiot."

"There are some oddball things that feel very 'us' in the mix, which they encouraged us to do," Eckhaus says of the partnership. "That was very pleasing." Think pastel-toned metallic jeans, tops with slashes across the front and back, bikinis and one-pieces in delightfully strange colors and abstract prints, and ugly-chic red wedge heels with thick straps.

They're quick to point out how different they are. "Mike's a very monastic, habitual ►



Top: Eckhaus Latta Spring 2026.
Bottom: Pieces from the new Mango
x Eckhaus Latta collaboration.

person, and I'm very ADD," Latta says. Neither ever had any formal fashion training, but they felt a pull toward exploring the everyday ritual of dress: why we choose what we wear, how it can make us feel.

"Eckhaus Latta is a brand that seeks to poke holes in the conventions of how and why we wear clothes," says Thistle Brown, a stylist and photographer who works with the brand. "There's no rigid strategy dictating how or why people should engage with it. If you love it, you're there."

They moved to New York after graduation and found jobs in fashion; Eckhaus worked as a men's accessories designer at Marc Jacobs, and Latta did knitwear and print design for Opening Ceremony and Proenza Schouler. In 2011, after years of discussing what their own fashion label might look like, they decided to go for it. Setting up camp in a shared studio in Brooklyn, the designers created their first collection of nine looks in three days.

Retailer and designer Maryam Nassirzadeh, a fairy godmother to New York's most progressive independent fashion designers, was the first to stock Eckhaus Latta. Having watched them grow, she believes that their designs are still resonating today "because there is strength in staying consistent. They love what they do and they take it seriously and they don't give up." She adds, "They are willing to ebb and flow, retract and grow, and that resiliency is what it takes."

Eckhaus and Latta began showing their collections on the runway in 2014, asking their friends, like multihyphenate models Camilla Deterre and Paloma Elsesser, musician Dev Hynes, actress Hari Nef, and Brown, to walk. Nassirzadeh modeled in their 10-year-anniversary show in 2022. Their casting isn't really casting at all—not in the way it's usually done, at least, with a wrangling of top models. Instead, the runway is a reflection of the people they love and admire. This approach to casting has become a blueprint that many brands, both big and small, have pulled from. The shows are like this too: a mix of friends and family, with the feeling of a reunion rather than a high-stakes content-generating event. In the front row, there are always a couple of babies or



Above, from top: Coco Gordon Moore, Ella Emhoff, and Jemima Kirke at the Eckhaus Latta Spring 2025 dinner show. Bottom, clockwise from top: Fall 2022, Fall 2022, Spring 2021, Spring 2017.

little kids perched on the laps of their totally unbothered parents.

Rachel Chandler, who casts the Eckhaus Latta shows, believes that the designers have struck a chord because of their organic approach to brand building. "Many brands include friends of the house in their castings," Chandler says. "But I think it often fails because the relationship isn't authentic. Mike and Zoe have spent 15 years building a brand around their community."

When actress Louisa Jacobson walked in the Fall 2026 show, she said it made her feel "proud to be a New Yorker." She adds, "The people who are wearing Eckhaus Latta are usually the coolest people in the room, mainly because they look like they're really *living* life, unafraid, being their full selves, embracing and celebrating every quality that makes them different from the rest."

Cool is probably the most utilized adjective when the industry talks about Eckhaus Latta. *Downtown* is a close second. And while those descriptors might be accurate, for Eckhaus and Latta, it's not about homing in on a keyword. It's about living and dressing for the moment and not caring what people think. The Mango collaboration will amplify Eckhaus

Latta's intimate universe to the masses, giving the brand the opportunity to grow in a completely new direction. Doing a collaboration on this scale might seem at odds with the antiestablishment aura that emanates from the brand, but Eckhaus and Latta are all about it. "It's going to be in airports," Latta emphasizes. "It's going to be in places where we've never sold clothes, and that's thrilling to me."

Eckhaus Latta has sold online since 2014, and it has stand-alone stores in New York and L.A. Mango offers the chance to bring more people to the brand and to further debunk the industry-set expectations that a business rooted in both the art and fashion worlds can never go mass. Even if some may think they aren't cool or daring enough to wear Eckhaus Latta, the designers want people everywhere to know that they are. "We never want things to feel precious," Eckhaus says. "Yeah," Latta agrees. "It can't give the vibe that you're not ready to play." HB



PRIMALUCE, Summer 2026

Mandarin Garnets
Swiss Topaz
Green Tourmalines

TAMARA COMOLLI

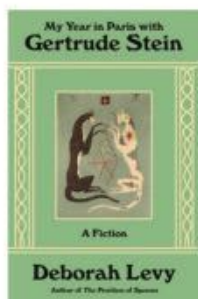
Inquiries: privateclient@tamaracomolli.com



Above: Small Puzzle bag, \$4,650; loewe.com. Below right: Arenal sunglasses, \$248; farahomidi.com.

LOEWE ANNIVERSARY

COLLECTION Originally founded as a leather workshop in Madrid in 1846, the Spanish house is celebrating its 180th anniversary this year with a capsule collection that nods to its origins. Highlights include the iconic Puzzle bag, reimagined with a lion motif by British artist David Shrigley. It calls back to 1972, when German leathermaker Enrique Loewe Roessberg took over the shop and named the brand Loewe, derived from the German word for *lion*.



MY YEAR IN PARIS WITH GERTRUDE STEIN: A FICTION, BY DEBORAH LEVY

The unnamed narrator in Deborah Levy's latest novel is trying to write a book about Gertrude Stein and temporarily living in Paris. She has read all of Stein's books, visited the cemetery where the late author is buried, and done all the research, yet the task still seems, at times, impossible. Even though Levy herself was

living in Paris when she wrote *My Year in Paris With Gertrude Stein* and "walked through the 110 acres of Père-Lachaise to find Stein's grave," the book is a work of fiction. The narrative is quickly paced and suffused with a sense of the familiar, grounded in a search for "it"—"it" being both the narrator's friend's lost cat and the strand within herself that will finally get her writing. Throughout, Levy's protagonist draws parallels between Stein's world and the current state of our own. "I invented a narrator and her two companions in contemporary Paris because this is a book about friendship, art, modernism, and everyday banter," Levy says. Her narrator offers, "Modernity is all about not being yourself"—a very "now" thought that is based on a quote from Stein's 1937 book, *Everybody's Autobiography*, where she writes, "You are of course never yourself." "It means something to the narrator and her friend Eva because they are both strangers in Paris in 2024, just as Stein found herself in Paris back in 1903," Levy says, "searching for fame and *gloire* as she wrote through the night." (Farrar, Straus and Giroux) LAIA GARCIA-FURTADO



RALPH LAUREN "AMERICAN ICONS" STAMPS

To mark the nation's 250th birthday, the U.S. Postal Service has joined forces with Ralph Lauren to create and curate a series of stamps with imagery that captures American iconography, featuring items like a teddy bear in an American-flag sweater, a baseball glove, and a Diné blanket.

FARA HOMIDI ARENAL SUNGLASSES

The makeup artist and beauty entrepreneur is branching out with a new line of eyewear she has dubbed Arenal, after a volcano in Costa Rica, which is the first place where she wore a prototype of the new design. The thick rectangular frames were inspired by styles that were popular during Homidi's youth in the late 1990s.



THE CRYSTAL BRIDGES MUSEUM OF AMERICAN ART EXPANSION

On June 6, the Bentonville, Arkansas, museum will debut new galleries, dining, and more. Designed by Safdie Architects, the campus now features more than 300,000 square feet of space. The first show, "Keith Haring in 3D," surveys the late artist's sculptural and object work, including his 1983 piece *Untitled* (left). HB

ARCHIVAL ILLUSTRATION: JOSÉ PÉREZ DE ROSAS/COURTESY LOEWE; BAG: COURTESY LOEWE; RALPH LAUREN x U.S. POSTAL SERVICE "AMERICAN ICONS" TEDDY BEAR STAMP: COURTESY RALPH LAUREN; FARA HOMIDI EYEWEAR: ZOË GHEINER; ARTWORK: KEITH HARING, *UNTITLED*, 1983; SUMI INK ON PAPER SCREEN, 36 x 65 IN.; COLLECTION OF RAWLS, © KEITH HARING FOUNDATION; COURTESY THE FOUNDATION AND GLADSTONE; PHOTO BY DAVID REGEN; BOOK: FARRAR, STRAUS AND GIROUX

A Good LIFE

Take another LOOK at Mid-Coast MAINE, through the MAKERS (and designers and artists) who CHAMPION the HUMAN TOUCH

This August at the historic Ocean View Grange hall in Tenants Harbor, Maine, a group of independent designers will gather for the annual **High Season Market**. There's Lindy McDonough, whose vegetable-dyed leather-goods line, **Lindquist Object**, is handcrafted in an old pulp factory in Providence, Rhode Island; her pal from Rhode Island School of Design, Julie O'Rourke, who designs her denim line, **Rudy Jude**, on Spruce Head Island, Maine; and **Tony Shirtmakers**, a tailoring shop that makes bespoke suits and shirting out of an atelier in Damariscotta, Maine.

"I feel very comfortable making things because it's part of the culture here," says Tony Shirtmakers' Tony Parrotti, who has been called one of America's best tailors. Adds McDonough, "I think people sometimes think 'preppy' when they think of New England, but there's this other, more measured quality to it, of having fewer beautiful things and having them for a really long time."

They are part of a wave of artisans, artists, and designers taking over old mill factories, historic general stores, and apothecaries, particularly concentrated around Mid-Coast Maine, and filling them with handmade goods and art. In the early 1950s, the couple Scott and Helen Nearing moved to Harborside, Maine, to homestead on the land and a few years later self-published the now-cultish book *Living the Good Life: How to Live Sanely and Simply in a Troubled World*. Its message still resonates.

In and around Camden (book a room at the grand and recently renovated **Norumbega inn**), there are several pilgrimage-worthy spots: **the Alna Store** (a farm-to-table restaurant in a former general store about a 45-minute drive inland); the legendary **Lost Kitchen** in Freedom, where you can get a reservation only if you send a postcard; and **Marston House**, a boutique that sells vintage fabrics and homewares in Vinalhaven.

The Blue Hill peninsula's maker scene was born out of the renowned **Haystack Mountain School of Crafts**, a modernist campus of cedar-shingle buildings on Deer Isle that offers exhibitions and workshops throughout the summer, and **WoodenBoat School**. The latter is situated in Brooklin, a small town that attracts the same kind of creatives as that other Brooklyn, who check into **the Brooklin Inn** and shop at **Brooklin General Store**. Queue up for sourdough and wood-fired pizza at nearby **Tinder Hearth** in Brooksville. And finally, the town of Blue Hill's charming main street is lined with independent cafés and shops, the most inspiring of which is **Working Loose**, named after a '70s Quaker-inspired book about the importance of vocation over work. The space, originally a pharmacy, is lined with everything from camping equipment to artwork. It also hosts art exhibits, concerts, and workshops, such as leather-sandal making. "I set out to make a life, not just a livelihood," says owner Em Gift, "one that serves art, community, and the gentle work of living well." HB

From top: Tony Shirtmakers (tonyshirtmakers.com); the Lost Kitchen (thelostkitchen.com); the Norumbega (norumbega.com); sailing at WoodenBoat School (thewoodenboatschool.com); oysters at the Alna Store (thealnastore.com); pizza night at Tinder Hearth (tinderhearth.com); High Season Market (highseasonmarket.com)

FROM TOP: COURTESY TONY SHIRTMAKERS; MEREDITH BROCKINGTON; DOUGLAS MERRIAM; COURTESY WOODENBOAT SCHOOL; NICOLE WOLF; JENNY McNULTY; WYDE PHOTOGRAPHY; HANNAH HOGGATT





Shiny Summer Hair Starts with UV Protection

YOU ALREADY KNOW THE SUN DAMAGES YOUR SKIN, BUT ITS IMPACT ON YOUR HAIR IS BIGGER THAN YOU THINK.

What do you think causes the most damage to your hair—heat from your hairdryer or straightener? Well, here's an important new hair fact: UV rays cause up to four times more damage than heat styling over time! Every time you step outside, UV rays bombard your hair and break down its structure, leaving it dull, dry, and lifeless. Just like you protect your skin, you need to shield your hair from sun exposure—and not only at the beach.

Dove introduces the UV Repair & Glow system that defends against daily internal UV damage, even on cloudy days, and boosts your HPF (hair protection factor, aka how well or how long your hair is internally protected against everyday sun damage).

Revive your shine with hair that's 10 times brighter* and a gloss that lasts up to five days** with Dove UV Repair & Glow Shampoo. The gentle formula hydrates while repairing internal UV damage, revealing softer, healthier hair. With continued use, it strengthens strands and restores a high-gloss shine. Dove UV Repair & Glow Conditioner detangles and smooths to prevent breakage and seals the cuticle for frizz-resistant shine.

Treat your hair once a week to Dove UV Repair & Glow Radical Recovery Hair Mask. The indulgent, one-minute treatment deeply nourishes, repairs, and protects sun-stressed strands from future damage. And finally, the crowning glory: Dove UV Repair & Glow Bi-Phase Serum + Oil Spray is the first-ever HPF 70, protecting hair from internal UV damage for 70 hours with repeated use. Nourishing coconut and apricot oils melt into strands for maximum smoothness and hydration, while ferulic serum and plant proteins strengthen from within. Spritz Dove UV Repair & Glow Bi-Phase Serum + Oil Spray over your hair every time you head outside to keep your hair protected, vibrant, and healthy with a high-gloss shine.

Take control of your hair's future with Dove UV Repair & Glow and greet the sun with confidence every day. ■

*Instrumental results, difference in shine of Dove system, compared to non-conditioning shampoo vs. untreated hair.

** Instrumental results, vs. non-conditioning shampoo.



Dove UV Repair & Glow System repairs

99%

of internal UV hair damage and unlocks high-gloss shine*

*with repeated use





Switch off internal
UV hair damage,*
switch on **10x**
more shine **



Let's change beauty



*with repeated use

**instrumental results, difference in
shine of Dove system, compared to non-
conditioning shampoo, vs. untreated hair

RALPH LAUREN

PINK PONY



Join Us in the Fight Against Cancer

“When someone we love has cancer,
we are all affected—husbands, wives, mothers
and fathers, sisters, brothers, and friends.
This is our effort in the fight against cancer.”

Ralph Lauren

Globally, at least 25% of the purchase price from the sale of each item in the Pink Pony collection is directed to an international network of cancer charities; within the United States, proceeds benefit the Pink Pony Fund of The Ralph Lauren Corporate Foundation.

Learn more about the foundation at corporate.ralphlauren.com/cancer-care-and-prevention



BEAUTY

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

Bombshell BEAUTY

A hundred years since MARILYN MONROE's birth, her IMAGE, and how she CRAFTED it, remains as relevant as EVER

SAM SHAW, © SHAW FAMILY ARCHIVES/GETTY IMAGES

Makeup artist Erin Parsons notes that Monroe, photographed here by Sam Shaw in 1957, wore Revlon Bachelor's Carnation lipstick and Max Factor's 7-22 lipstick.

Long before TikTok influencers were using *contour* as a verb and teaching followers how to create “siren eyes” and achieve “glazed donut” skin, there was Marilyn Monroe. Add a mole, a swipe of red lipstick, and a blond wig to any white halter or strapless pink dress on Halloween and you’re *her*; Monroe’s beauty has become that signature. You can spot her disciples in pop culture too, from Madonna to Anna Nicole Smith to Lil’ Kim and even Kim Kardashian. But her appeal now, as we commemorate her 100th birthday, has as much to do with the idea she represented as her actual beauty. She is a North Star of reinvention. Monroe’s legacy is the reminder that beauty isn’t just born; it can be made and remade.

“MARILYN showed that you could CONSTRUCT ANYTHING you WANTED. You could BE ANYTHING you wanted,” says makeup artist Lisa Eldridge.

You know the legend: Norma Jeane Mortenson—born in Los Angeles on June 1, 1926—died 36 years later as Marilyn Monroe, a Hollywood icon immortalized as the comedic bombshell in films like *Gentlemen Prefer Blondes*, *The Seven Year Itch*, and *Some Like It Hot*. A century after her birth, her beauty continues to inspire. This summer alone, Monroe is the muse for new makeup launches and a new skincare brand, and she’s the subject of a sprawling and comprehensive exhibit at the Academy Museum of Motion Pictures in Los Angeles.

“Norma Jeane *created* Marilyn,” says Bryan Johns, a Hollywood collector and the cofounder of iS Clinical and the just-launched Icon Skincare, which was directly inspired by Monroe and her facialist, Madame Renna. (More on her later.)

Monroe was the careful architect of her own scene-stealing image, and she couldn’t have done it without a team of image makers, most notably her longtime makeup artist, Allan “Whitey” Snyder. Together, they drew from other screen stars—Greta Garbo’s eyes, Rita Hayworth’s lips, Jean Harlow’s hair—quilting together the icy-blond sex symbol we know as “Marilyn Monroe.”

“What has always interested me is that Marilyn showed that you could construct anything you wanted. You could be anything you wanted, and you could design your own look,” says Lisa Eldridge, a makeup artist, beauty historian, and founder of Lisa Eldridge Beauty, whose YouTube tutorial on Monroe’s makeup sits at nearly six million views. “There was something quite empowering about that.”

Eldridge is paying tribute to Monroe’s milestone birthday with a limited-edition makeup collection, Lisa Eldridge x Marilyn Monroe, featuring new shades of lipsticks, liners, and two skin balms named after lighting techniques used in Monroe’s movies. The collectible exterior packaging includes four images of the star in Amagansett, New York, taken by photographer Sam Shaw in 1957.

Eldridge says the idea for the balm came from Monroe’s reported habit of layering Vaseline on her skin to give it a dewy, camera-ready gleam. “I was so obsessed with this incredible glow that she had on her skin, but I thought, well, I can’t sell Vaseline,”

she notes. The resulting versatile balm is a “really clean formula that gives a subtle but beautiful glow.”

Vaseline was just one of Monroe’s beauty magic tricks. Another was the inverse of today’s dermaplaning trend. “Marilyn knew the power of her skin,” says Johns. “She had fine hair on her face that she refused to let the studio wax off because she knew it would give her an ethereal glow on film.” That glow was also a credit to the prowess of her facialist, Madame Renna; through collecting Hollywood memorabilia, Johns discovered that Renna was an early pioneer of fascia massage and developed skincare formulas, such as one simply called “cream,” with honey, royal jelly, and propolis. His Icon Skincare line, which has nine products, includes Icon Cream—Heritage, a nourishing formula that’s true to about 95 percent of Renna’s original idea.

MONROE’S ENDURING APPEAL is a testament to the image she and Snyder created, one that was notably forged outside of the machinery of the studio system that typically launched stars in that era. (Monroe was also one of the first actresses of her era to cofound her own production company in order to push for better pay and more creative control.)

Fame and beauty weren’t things that just happened for Monroe; she willed them into being. Erin Parsons, a celebrity makeup artist and another collector of Monroe’s ephemera, says Monroe “showed me that you don’t have to be born beautiful.” As a survivor of childhood trauma, Parsons also connected to Monroe’s difficult childhood spent in foster homes and says, “You are capable of creating your own image and your own future.”

To mark Monroe’s centennial birthday, the Academy Museum of Motion Pictures debuted “Marilyn Monroe: Hollywood Icon” on May 31. Sophia Serrano, the exhibition’s curator, says the museum wanted to show Monroe as “a creative genius in constructing this persona,” as well as reveal “the village it took” to bring Marilyn Monroe to life—including the costume designers, photographers, choreographers, and acting coaches. The exhibition pays special attention to Monroe’s makeup artist. “We hope to pay a nice tribute to her and Whitey’s relationship,” Serrano says. “They were so close that Marilyn asked Whitey to promise that if she passed before him, he would do her makeup. And he fulfilled that promise.”

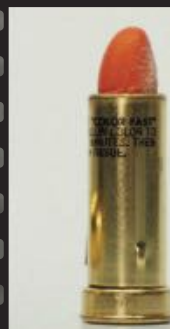
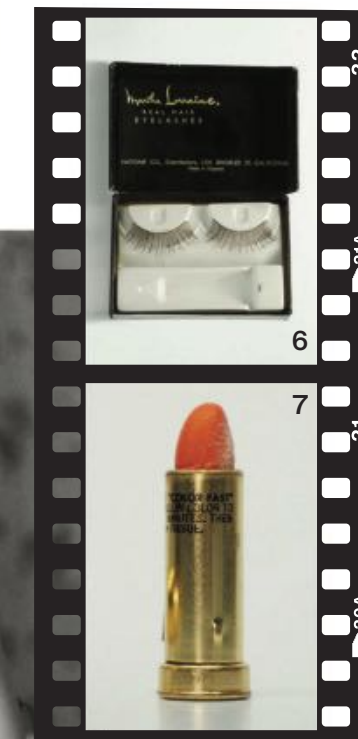
The show, which will run through February of next year, features roughly 230 objects, including the rouge, mascara, false lashes, silver-white eyeshadow, and perfume Monroe frequently wore. You know the one: Chanel No. 5. Monroe is inextricably linked with it in the annals of beauty history. She was photographed in 1955 clutching a bottle of Chanel No. 5 Eau de Cologne (now known as Eau de Toilette), and in 1952, Monroe famously told *Life* magazine, “Once this fellow says, ‘Marilyn, what do you wear to bed?’ So I said I only wear Chanel No. 5.” Fittingly, Chanel is the sponsor of the museum exhibit.

Part of Monroe’s mystique is that she remains suspended in time. As Parsons puts it, “We didn’t see her grow old.”

But in some ways, who she was and the spirit of self-invention she has come to represent resonate differently—and perhaps even more deeply—now than they did in her lifetime. “When my looks start to go,” Monroe reportedly said, “so will most of my fans.”

More than six decades later, she’s still turning heads. **HB**

MONROE PHOTOS, CLOCKWISE FROM CENTER: ED FEINGERSH/MICHAEL OCHS ARCHIVES/GETTY IMAGES; BARON/HULTON ARCHIVE/GETTY IMAGES; RICHARD C. MILLER/DONALDSON COLLECTION/GETTY IMAGES; SUNSET BOULEVARD/CORBIS VIA GETTY IMAGES; DONALDSON COLLECTION/MICHAEL OCHS ARCHIVES/GETTY IMAGES; ARCHIVAL EYELASHES AND LIPSTICK: HOLLY MCGRAW; EYE PENCIL AND HIGHLIGHT STICK: RICHARD MAJCHRAK; ALL OTHER STILL LIFE: COURTESY THE BRANDS



11. Chanel No. 5 Eau de Cologne was reformulated into today's Chanel No. 5 Eau de Toilette Spray (\$227; chanel.com). 12. Monroe used Vaseline to make her skin glow. For a modern twist, try Westman Atelier Lit Up Highlight Stick in Lit (\$48; westman-atelier.com). 13. Icon Skincare the Icon Cream—Heritage (\$65; iconskincare.com). 14. Monroe in *Some Like It Hot*.

BEAUTY

SAVE FACE The latest K-beauty innovation to land stateside is the Sulwhasoo UV Wise On-the-Go Cushion (\$45; us.sulwhasoo.com). Perfect for travel or re-application throughout the day, the cushion compact has a serum-like SPF 50+ broad-spectrum sunscreen that can be applied under or over makeup invisibly, and it even provides a gentle cooling effect.



STROKE OF GENIUS Following the launch of its first-ever lipstick, Louis Vuitton has created the perfect lip complement: a creamy plumping liner that holds its own through fruity drinks, summer heat, and hot dates. The La Beauté Louis Vuitton LV Crayon (\$58; us.louisvuitton.com), which comes in 10 shades—including two reds originally created by makeup artist Dame Pat McGrath for the lipstick collection—glides on like a dream while imparting smudge-proof, peptide-infused color.



AT LONG LAST A lighter take on dry shampoo, La Bonne Brosse Cair L'Eau de Soin Fraîcher & Volume (\$82; labonnebrosse.com) revives greasy hair without leaving behind a gritty residue. The hair mist has two types of rice water and niacinamide to protect and balance the scalp and hair, plus rice powder to keep oil at bay and give flat roots a lift.

EDITORS' FAVORITES



GLEAM ON Get glass skin in one swipe with Dior Backstage Glassy Glow Sticks (\$44 each; dior.com). The no-fuss highlighters come in eight reflective shades and are infused with moisturizing cherry oil for both an immediate and a long-lasting glow. We love applying them to high points, like the top of the cheeks and brow bone, but also on the collarbones and down for radiance from head to toe.



SUN KISSED MSK Labs the Quickie (\$45; msklabs.com), a customizable tanning gel created by celebrity spray tanner Mishel Chernyavskiy, gives a golden glow in as little as 30 minutes or a deep bronze over 12 hours, depending on when it's rinsed off. After self-tanning, apply Joonbyrd Future Romance Longevity Body Glaze (\$80; joonbyrd.com), which is infused with smoothing resveratrol and plumping plant peptides, to lock in the tan and deeply hydrate.

GREEN GODDESS Diptyque's Pinède Classic candle (\$90; diptyqueparis.com) brings a crisp, summery aroma to your living room, no matter the time of year. The green pine scent is both refreshing and comforting (courtesy of thick resinous notes), emulating a humid August breeze through pine trees. The candle is housed in the brand's recently revamped vessel, which is now ever so slightly thinner and will soon be refillable for select scents. HB



CENTER: ANNA DABROWSKA/TRUNK ARCHIVE; HAIR MIST AND CANDLE: COURTESY THE BRANDS; ALL OTHER STILL LIFE: RICHARD MAJCHRAK

DESCRIPTION Clinically proven scar and stretch mark oil. INDICATIONS Scars: Helps improve the appearance of new and old scars. Stretch marks: Helps improve the appearance of stretch marks. Also helps improve skin elasticity, thereby reducing the possibility of stretch marks forming. Uneven skin tone: Helps improve the appearance of uneven skin tone. Aging skin: Helps improve the appearance of aging skin on the face and body. Dehydrated skin: Helps reduce moisture loss and improve the appearance of dehydrated skin. PRESENTATION Orange / pink oil. FORMULATION Specialist oil mixture with vitamins and plant extracts. INGREDIENTS Mineral Oil (Paraffinum Liquidum), Triisononanoin, Cetearyl Ethylhexanoate, Isopropyl Myristate, Helianthus Annuus (Sunflower) Seed Oil, Bisabolol, Tocopheryl Acetate, Anthemis Nobilis Flower Oil, Lavandula Angustifolia (Lavender) Oil, Rosmarinus Officinalis (Rosemary) Leaf Oil, Calendula Officinalis Extract, Glycine Soja (Soybean) Oil, Retinyl Palmitate, Tocopherol, Fragrance (Parfum), Alpha-Isomethyl Ionone, Amyl Cinnamal, Amyl Salicylate, Benzyl Salicylate, Beta-Caryophyllene, Camphor, Citronellol, Citrus Aurantium Peel Oil, Coumarin, Eugenol, Farnesol, Geraniol, Geranyl Acetate, Hexamethylindanopyran, Hydroxycitronellal, Isoeugenyl Acetate, Lavandula Oil/Extract, Limonene, Linalool, Linalyl Acetate, Pinene, Terpeneol, Terpinolene, Red 17 (CI 26100). SCAR CLINICAL TRIAL Trial center: proDERM Institute for Applied Dermatological Research, Hamburg, Germany. Objective: To assess the efficacy of Bio-Oil® Skincare Oil in improving the appearance of scars. Sample: Subjects: 36 female participants of various Fitzpatrick skin types. Scar ages: newly formed to 3 years old. Scar locations: abdomen, leg, arm, neck, knee, trunk, upper body. Age of participants: 18–65. Methodology: Double-blind, randomized and placebo-controlled study. Subjects had matching scars or a scar large enough to allow a half-half scar application and intra-subject comparison. Product applied twice daily for 8 weeks. Assessments conducted at 0, 2, 4, 8 and 12 weeks. Parameters measured on the target area. Application performed under supervision at regular intervals. Assessments conducted at 0, 2, 4, 8 and 12 weeks. Parameters measured as defined in the Patient and Observer Scar Assessment Scale (POSAS) were evaluated. Result: Bio-Oil® Skincare Oil is efficacious in improving the appearance of scars. A statistically significant result was achieved after only 2 weeks (day 15), evident in 95% of the subjects. After 8 weeks, the improvement almost triple that at 2 weeks. ACNE SCAR STUDY Trial center: proDERM Institute for Applied Dermatological Research, Hamburg, Germany. Objective: To assess the efficacy of Bio-Oil® Skincare Oil in improving the appearance of facial acne scars. Sample: Subjects: 38 female participants of various Fitzpatrick skin types. Age of participants: 14–30. Methodology: Randomized, controlled, efficacy grader-blinded study. Product applied twice daily for 10 weeks. Assessments conducted at 0, 4, 8 and 10 weeks. Parameters measured as defined in the Patient and Observer Scar Assessment Scale (POSAS) were evaluated. Application performed under supervision at regular intervals. Assessments conducted at 0, 4, 8 and 10 weeks. Parameters measured as defined in the Patient and Observer Scar Assessment Scale (POSAS) were evaluated. Result: Bio-Oil® Skincare Oil is efficacious in improving the appearance of facial acne scars. A statistically significant result was achieved after only 2 weeks (day 15), evident in 95% of the subjects. After 8 weeks, the improvement almost triple that at 2 weeks. STRETCH MARK CLINICAL TRIAL Trial center: proDERM Institute for Applied Dermatological Research, Hamburg, Germany. Objective: To assess the efficacy of Bio-Oil® Skincare Oil in improving the appearance of stretch marks. Sample: Subjects: 38 female participants of various Fitzpatrick skin types. Stretch mark locations: abdomen, thighs and hips. Age of participants: 18–65. Methodology: Randomized, controlled, efficacy grader-blinded study. Product applied twice daily for 12 weeks. Assessments conducted at 0, 2, 4 and 8 weeks. Parameters measured as defined in the Patient and Observer Scar Assessment Scale (POSAS) were evaluated. Application performed under supervision at regular intervals. Assessments conducted at 0, 2, 4 and 8 weeks. Parameters measured as defined in the Patient and Observer Scar Assessment Scale (POSAS) were evaluated. Result: Bio-Oil® Skincare Oil is efficacious in improving the appearance of stretch marks. A statistically significant result was achieved after only 2 weeks (day 15), evident in 95% of the subjects. After 8 weeks, the improvement almost triple that at 2 weeks. AGING SKIN CLINICAL TRIAL Trial center: proDERM Institute for Applied Dermatological Research, Hamburg, Germany. Objective: To evaluate the efficacy of Bio-Oil® Skincare Oil in improving the appearance of aging skin. Sample: Subjects: 67 female participants of various Fitzpatrick skin types with clinically determined mild to moderate photodamage on the face and neck. Age of participants: 30–70. Methodology: Randomized, controlled, efficacy grader-blinded study. Product applied twice daily for 12 weeks. Assessments conducted at 0, 2, 4, 8 and 12 weeks. Parameters measured as defined in the Patient and Observer Scar Assessment Scale (POSAS) were evaluated. Application performed under supervision at regular intervals. Assessments conducted at 0, 2, 4, 8 and 12 weeks. Parameters measured as defined in the Patient and Observer Scar Assessment Scale (POSAS) were evaluated. Result: Bio-Oil® Skincare Oil is efficacious in improving the appearance of aging skin. A statistically significant result was achieved after only 2 weeks (day 15), evident in 95% of the subjects. After 8 weeks, the improvement almost triple that at 2 weeks. DEHYDRATED SKIN CLINICAL TRIAL Trial center: proDERM Institute for Applied Dermatological Research, Hamburg, Germany. Objective: To assess the efficacy of Bio-Oil® Skincare Oil in improving the appearance of dehydrated skin. Sample: Subjects: 40 female participants of various Fitzpatrick skin types with clinically determined mild to moderate photodamage on the face and neck. Age of participants: 30–70. Methodology: Randomized, controlled, efficacy grader-blinded study. Product applied twice daily for 12 weeks. Assessments conducted at 0, 2, 4, 8 and 12 weeks. Parameters measured as defined in the Patient and Observer Scar Assessment Scale (POSAS) were evaluated. Application performed under supervision at regular intervals. Assessments conducted at 0, 2, 4, 8 and 12 weeks. Parameters measured as defined in the Patient and Observer Scar Assessment Scale (POSAS) were evaluated. Result: Bio-Oil® Skincare Oil is efficacious in improving the appearance of dehydrated skin. A statistically significant result was achieved after only 2 weeks (day 15), evident in 95% of the subjects. After 8 weeks, the improvement almost triple that at 2 weeks.



Bio-Oil® Skincare Oil

Helps improve the appearance
of scars and stretch marks.

SCARS
Helps improve the appearance of
both new and old scars.

STRETCH MARKS

Alex the GREAT

ALEX CONSANI *was a bored TEENAGER in the suburbs during Covid, making TIKTOK VIDEOS to KEEP herself AMUSED. NOW she is ONE of the WORLD'S most FAMOUS SUPERMODELS, trying her hand at ACTING, moving into her BIG-GIRL HOME, and entering her "EXPERIMENTAL ERA."*

Story by LYNETTE NYLANDER
Photographs by JONATHAN FRANTINI
Styling by RAE BOXER

It's a cloudless spring Saturday in Brooklyn, and I am texting Alex Consani to find a spot to meet. We had planned to meet at a restaurant in Fort Greene, her new neighborhood (she just moved into a brownstone there), but she's had a change of heart. She suggests a social-enterprise coffee shop called Peace Cafe, tucked away on an unassuming thoroughfare in Bedford-Stuyvesant, where she is tight with the owner and keen to visit, as she used to live nearby. "It's owned by a really cute woman who turned the space into a coffee shop with community events," Consani says. It's closed, so we pivot again. "I need to drop my bike off to get fixed. Can we meet at Brooklyn Ball Factory?" It's a neighborhood Japanese café, the sort that only the ones who *know* know about, on an otherwise sleepy street where Williamsburg meets Bushwick.

Consani's entrance says a star has arrived. A black Suburban SUV pulls up to the café, and a driver opens the door. She pops out, hair pulled back in a chignon, Gentle Monster sunglasses capping off her supermodel-cum-It-girl air. Her limbs and eyes jostle for attention (incredibly long and piercingly blue, respectively). She offers a warm embrace before apologizing for the change in plans. Gesturing to the car, I ask if this is the usual way things go, now

that she's a supermodel. "I just have him because I had a job," she says. "My bike that I need to get repaired is in the back! Girl, I am not that fancy!"

"Oooooohhhh, you fancy!" says Consani, eyeing my bag (a hard-earned Chanel, afforded only after months of saving) as we walk toward the counter to place our orders. "I tried to get some of Matthieu's shoes. I thought they were on hold in Paris, but they said no," she says, laughing. It's somewhat comforting to know that even the model in the Chanel show can't skip the lines at Rue Cambon.

Consani is wearing a mix of high and low. No, really: Hermès with dirty denim. It's a new Kelly Pochette that she says she dropped into the ocean when she was in Jamaica. "It got taken out to sea, but it's kind of fab. I jumped in after it and got Kate Moss-ified a little bit." She also has a white Givenchy by Sarah Burton shirt that is designed back to front, slip-on Prada mules, and jeans from Icon Denim that she says she has "worn every day for four fucking years. They're nasty. Don't even get near, *bitch!*"

This becomes a through line of our conversation: an insistence on normality in a life that's become increasingly extraordinary. ►

*Top, pants, and hat, JEAN PAUL
GAULTIER. Gloves, CELINE.*



*This page: Dress, ALAÏA.
Stockings and pumps, MAISON
MARGIELA. Opposite page:
Top, shirt, skirt, and sunglasses,
MIU MIU. Slingbacks, CHANEL.*





Beginning on TikTok, Consani exploded with viral videos of impromptu public dance breaks, absurdist antics, and lip syncs to her favorite rap songs. It's behavior that would have been frowned upon in the decorous world of high fashion even a few years ago. But for Consani, those videos have been her meal ticket. She has nine million followers across her early account (@bannedbarbie) and the more current accounts (she toggles between @captincrook and @ms.mawma) and 4.3 million followers on Instagram. She is one of the world's most sought-after models and was named 2024's Model of the Year at the Fashion Awards, making her the first-ever trans woman to win the title. This year alone, Consani is a face of McQueen, Gucci, YSL Beauty, and Tory Burch. She has walked the runway for Chanel, Jean Paul Gaultier, Marc Jacobs, and the supermodel Super Bowl, the Victoria's Secret Fashion Show. She is also adding *actor* to her growing résumé, with roles in the upcoming A24 movie *Peaked*, directed by Molly Gordon, which features Laura Dern, Amy Sedaris, and Connor Storry, and the next season of *American Horror Story*, the most recognizable series in the Ryan Murphy universe. But with every achievement I list off, she delivers a reply with just enough endearing self-deprecation to assure me that her feet are firmly planted on the ground. It's a self-awareness that comes from a deep understanding and respect for the communities that got her there in the first place: her family, her friends, and the trans foremothers and fathers who showed her the way.

According to her mother, Lisa, even when Consani was in the womb, she was making her presence known. "When I found out I was pregnant—she's my first-born, and I had heard people say, 'Oh, it feels like butterflies,' and it was like a disco party every night in my belly," recalls Lisa. "She came out at 4:20 in the morning, four hours into the sign of Leo. And from there, it was just all energy, just *on*."

When I recount this story to Consani at the café, she laughs between sips of yuzu-ginger tea. "She felt me strutting in the womb!"

Consani was born in the quaint Northern California town of Petaluma, in 2003, to mom Lisa and dad Anthony. Her brother, Ted, was born a few years later. Lisa says Consani was always pushing the limits: "She would be flying around the deck on this tricycle, coming within millimeters of falling off and going down the stairs, but she had full control. She would take it right to the edge. She was always that kid who challenged the norm."

"I was so behaviorally challenged when I was a kid," Consani says. She recalls, in detail, her dad dressing her for a German Christmas bazaar called Kringle Fest and her resistance to the traditional German boy costume her parents had chosen for her. "I would wear the hat with the little feather and the overalls, the lederhosen, and there was a time it was a physical fight to get me out of the house. But we would go to Target, where Zendaya had a *Shake It Up* Target collaboration, and, *bitch*, I would run that!"

In middle school, one of Consani's friends got a camera for her birthday and the two fooled around taking photos. "They looked like album covers," Lisa says. "I was like, 'Oh my gosh, this is amazing.' And the mom was encouraging me. She's like, 'Oh, Alex could be a model.' And I was like, 'Yeah, whatever. She's in sixth grade!'"

Figuring out how best to support Consani as a young trans girl took precedence. "I think my dad had a lesbian friend growing up, and my mom didn't really have any queer people in her life at

all. And she went to Catholic school," Consani says. "It definitely took a lot of maybe unlearning, allowing themselves to be more open to the conversation of what that meant, because I've always been a girl. It's never been a question."

Though Lisa and Anthony embraced Consani's identity, Lisa recalls that "puberty was tricky. Everybody's body does weird stuff in puberty. We sort of hunkered down at home, and we were just like, 'Okay, what do you want to do?' And for a long time, she kind of just shelved [the modeling idea]. I remember her doctor saying she's going to be at least 5 foot 11. No matter what, even if she's on these cross hormones, she's going to be tall, so I knew there was a possible future there."

At 12, Consani signed to an agency that pioneered the representation and platforming of trans models called Slay, which also represented actress Dominique Jackson and model Arisce Wanzer. "It was super important and magical. I mean, slightly problematic, but the concept was fab," she reasons. "There were a lot of really beautiful moments and memories that came out of that."

Becoming a model helped Consani affirm her identity. "For someone like me, it was kind of an escape, being hyperfeminine, and exploring what being a woman was to me was really a fashion kind of experience [first]," Consani explains. "I had the luck of coming upon a group of people, like Dominique and people at that agency—there were so many amazing women that really gave me the foundation to be who I am now."

Consani quickly outgrew the local fashion scene in Los Angeles, signed with IMG Models, and made her runway debut for Tom Ford in 2021. For how strong her off-runway persona is, she is a true chameleon on the runway. She is able to embody exactly what is required of her: French coquettishness at Chanel ("I don't know many other shows where every single girl is so excited to do it"), sensual side-to-side sauntering at Tom Ford ("I love Haider Ackermann. I mean, it's sickening!"), or a '90s pump down the runway at Gucci. ("Demna is my sis! He casts his shows like movies. Genius!") Consani can do it all. She takes on her role as model almost as the script of the day, asking: Who am I becoming today?

"I'm having FUN. I'm DOING IT for ALL 50 of the other BITCHES that would LOVE to be in that ROOM."

"There is something immediate about [Alex's] presence. The moment she enters a room, the world seems to lean in and embrace her energy," says Tom Ford creative director Haider Ackermann.

"Alex is a master of her own craft," adds Seán McGirr, the creative director at McQueen. "Aside from being an incredible friend, she commands the space with incredible presence, grace, and humility. She understands the power of empathy, always being authentic."

Adam Selman, EVP and chief creative officer at Victoria's Secret & Co., takes it one step further. "She has built an empire," he says, adding that she makes it all "look fun and carefree, when anyone who has worked in this industry knows it's anything but."

Fashion has no shortage of beautiful faces, but Alex and her ►



*Dress, SAINT LAURENT BY ANTHONY VACCARELLO.
Tights, CALZEDONIA.*



*This page: Cardigan, top, and
pants, SCHIAPARELLI. Opposite
page: Jacket, pullover, skirt, and
slingbacks, CHANEL.*



peers (Anok Yai, Paloma Elsesser, and Mona Tougaard) represent the new generation of *supermodels*—the ones not just walking the runway but cultivating platforms, building communities, and leading with personality. They are regulars at the Oscars, they make music-video cameos, and they are on the Met Gala hosting committee. People don't just want to see them, they want to *know* them. "I'm having fun," says Consani. "I'm doing it for all 50 of the other bitches that would love to be in that room."

"Some models are just a pretty face and hate the work. You could give mystery all you want, but ultimately, there's a powerful sentiment to seeing somebody really enjoy what they do, right?" Consani continues, "Not to shade anybody else, but there are girls who just do not know how to model. They're not enjoying the art of it. I think that to really enjoy and be good at your job means being able to take a step back and appreciate every side of it."

Consani is close friends with many of her peers, but she found a mentor figure in Mariacarla Boscono, who has been modeling for nearly three decades. "I don't have the lessons and the stories of life. I don't know how it works in the same way Mariacarla does," Consani says. "I'm still learning."

**"FASHION is a very fickle
INDUSTRY. But having
FUN is ALWAYS going to
be IN. PERIOD."**

Boscono, though, says Consani is "a never-ending inspiration." "We've talked until the morning. We have so many shared experiences," Boscono says. "To me, having something to say, to talk and being able to listen to others, is one of the greatest human qualities. Alex has it. She has a great heart!"

We are tucked in a corner of the café's outdoor seating area. Our conversation is continually interrupted by Consani's followers. First, a passerby lets her know he's a huge fan. Then a group of friends whispers, heads swinging around as they walk past, upon recognizing her. ("Yes, that's her, dude!") And at a nearby table, Brooklyn locals Siang and Amita interrupt us mid-conversation: "We heard so many people stop, and we thought, 'Wait, should we know who she is? Is she famous?'"

Consani swiftly replies, "I'm on TikTok!"

I am struck by her insistence that she is simply a TikToker. "In Paris, they definitely know me more for modeling, but in America it's definitely TikTok," she says. "It's a privilege that people even care to take a picture with me. That's why when someone asks me for a picture, I'll be like, 'Yeah, but what's your name? Do you live here?' This is my favorite type of interaction. I think for me it only gets stressful when people just come up and just ask for my picture. Because I'm like, 'I am a person.' No shade. I love to talk. I love to chat. I want the tea."

Consani has seen a shift in who is approaching her. Earlier in her career, it was fellow trans men and women; more recently, it's been their parents, concerned for their safety and their diminishing rights in Trump's America. "It's been really affecting me,"

she says. "They say, 'I support my child because of the stories that you've told about your parents supporting their children and how much that has shaped you.'" Her visibility as a trans person with a platform has her asking how she can become more of an active advocate. "It sucks now because the political situation in this country is going against everything that I've had. I had the ability to get medical and gender-affirming care that allowed me to transition, and that, in turn, validates my transness. I'm considered more acceptably trans than someone who just transitioned, even though we're the same type of trans, just because I visibly appear more understandable to people," she says. "The support that I'm giving people is really about letting them do what they want, but you can't even let your children do what they want anymore."

Consani says she's glad there's a growing awareness around "protecting the dolls" but thinks there's a bigger conversation that needs to be had. "I know people that have reached out and they get a suicide help number," she continues. "I'm like, 'Girl, that's not doing shit.' There isn't really an ability to converse positively about experiences. What I will say about the trans community as a whole and what I think is so special is that no matter what privilege you have within it, whether you're Black and trans, white and trans, rich or poor, you're still trans. Ultimately, you're seen as trans people before anything else that you are. And I think, not to diminish anyone else's struggles, that it's a really beautiful connection that [trans] people have."

BROOKLYN BALL FACTORY is an archetypal East Williamsburg scene, full of young, attractive creatives. I ask Consani if she'd ever approach someone. "Yeah. I don't give a fuck," she says. "I'll be like, 'Hey, what's your name?' Whatever. And if they're not into it, then that's fine, girl. I move the fuck on. I have moments to make, baby. I got things to do."

Consani says she's not dating anyone. "I like to fuck more than I like to date," she says. I assume, though, that a supermodel has no problem getting a date. "Girl, nothing," she says. Not even a DM? I challenge her to look, offering to help go through them. Nope, nothing! "Going through them would be a good video," she says. "I do have a Notes list with my types, though." She whips out her phone and talks me through it: "DL [down-low] events planner. European soccer player. Female firefighter. Chef. Son or daughter of a family who owns a hotel chain. Kids of the Rosewood owners... call me!"

Consani would like kids, but right now, between modeling, acting, and ambitions to bring her own stories to life, it's not a priority. "Girl, I got a lot going on," she says. "Definitely by the time I am 35, though."

Consani talks a lot about eras: her sober era (she says she's recently stopped drinking) and her "experimental" era, stylistically (she just splurged on a bunch of Dario Vitale's one-and-done Versace collection) and in her life. It's what's led to her actress era. That begins with *Peaked*, which has just wrapped. She gushes about the experience: "I'm so excited. It's such an amazing cast of people." Unlike modeling, where she's at the top of her game, this role was hard-earned. She sent in her audition tapes and was on hold until she was confirmed. "I love to feel humbled," she says. "I could always learn more."

It's not that she thinks she's learned everything there is to know about fashion. "There's this feeling in fashion where you get to a certain point and it's like everyone's (Continued on page 122)

Overalls, PHOEBE PHILO. Tortue
watch, CARTIER. Boots, HERMÈS.



Dress and scarf, LOEWE.

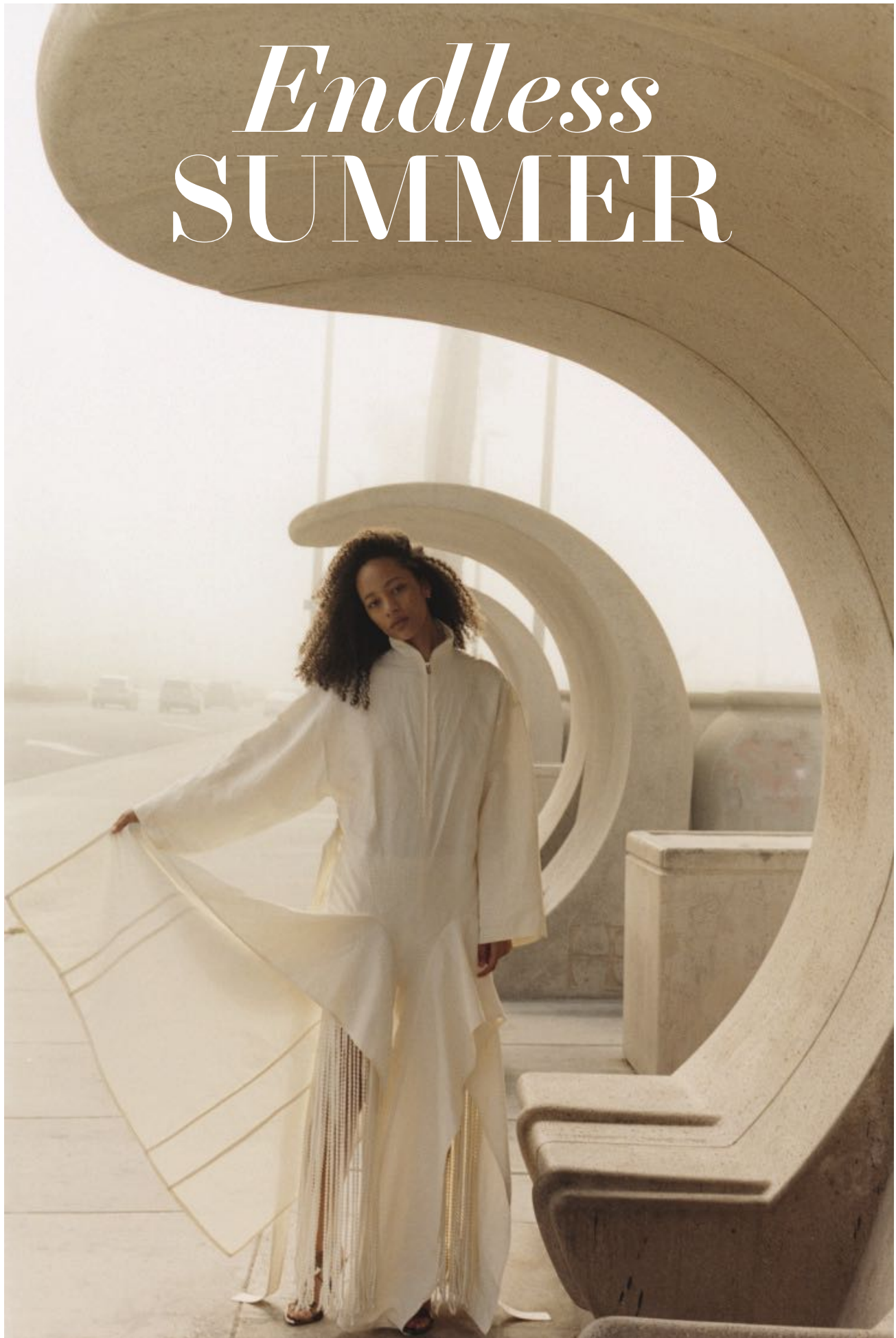


*Jacket and shirt, VERSACE. Skirt,
PRADA. Bolo tie, JESSIE WESTERN.
Tights, CALZEDONIA. Shoes,
JIMMY CHOO.*

HAIR: SHIORI TAKAHASHI FOR ORIBE;
MAKEUP: THOM WALKER; MANICURE:
CHISATO YAMAMOTO FOR ESSIE;
CASTING: ANITA BITTON AT THE
ESTABLISHMENT; PRODUCTION: THE
ARCADE; SET DESIGN: TILLY POWER



Endless SUMMER





*This page: Coat and shirt,
RALPH LAUREN COLLECTION.
Zodiaque medal, VAN CLEEF &
ARPELS. Opposite page: Jumpsuit,
pants, and sandals, ALAÏA.*

In surf-side HUNTINGTON BEACH, CALIFORNIA,
where she was DISCOVERED *as a teen, model*
SELENA FORREST *makes WAVES in a cool MIX*
of FLUID LAYERS *and* RELAXED TAILORING

Photographs by JEREMY EVERETT
Styling by MATT HOLMES

*Jacket and trousers, GIORGIO
ARMANI. Flip-flops, FFORME.*



*This page: Dress, Bermudas, socks, and
sneakerinas, LOUIS VUITTON.*



*This page: Trench coat, MICHAEL
KORS COLLECTION. Opposite page,
top right: Dress, SIMONE ROCHA.
Flip-flops, FFORME. Bottom left:
Coat, shirt, and pants, RALPH
LAUREN COLLECTION.
Sneakers, PIERRE HARDY.*







*On Selena Forrest (with her mother,
Roxanne Forrest): Coat, shirt, hat,
and sunglasses, LOEWE.*



*Jacket and pants, FENDI.
Flip-flops, FFORME.*



Jacket, trousers, and pumps,
PHOEBE PHILO.



*Tops, apron, and pants, THE ROW.
Shoes, YOHJI YAMAMOTO.*





*This page: Tank, pants, and jacket,
MAX MARA. Moderniste necklace,
MESSIKA. Flip-flops, FFORME.
Opposite page, clockwise from top left:
Jacket and pants, FENDI. Flip-flops,
FFORME. Bodysuit and skirt, LIL.
Shoes, ADIDAS. Boots, HERBERT
LEVINE. Dress and skirt, ISSEY
MIYAKE. Flip-flops, ANCIENT
GREEK SANDALS.*





*This page: T-shirt, skirt, and shoes,
JUNYA WATANABE. Opposite page,
clockwise from top left: Dress and jacket,
CALVIN KLEIN COLLECTION.*

*Dress and boots, COMME DES
GARÇONS. Jacket and skirt, SACAI.
Sneakers, POLO RALPH LAUREN.*

MODEL: SELENA FORREST; HAIR:
E WILLIAMS FOR KÉRASTASE;
MAKEUP: HOMA SAFAR FOR ARMANI
BEAUTY; CASTING: ANITA BITTON
AT THE ESTABLISHMENT;
PRODUCTION: FRESH PRODUCE





Njideka Akunyili Crosby in her Los Angeles studio

The ART *of* POSSIBILITY

Filled with original commissioned artwork, the new OBAMA PRESIDENTIAL CENTER in CHICAGO is much more than a monument to PRESIDENT BARACK OBAMA's eight years in office. It's a reminder of what FREEDOM really looks like—and what AMERICA, at its best, can still be.

Story by LAUREN MICHELE JACKSON
Portraits by JOSHUA WOODS

Tradition is not untouchable," Njideka Akunyili Crosby tells me. "We can own it, we can shape it, we can move it the way we need." Akunyili Crosby is talking about the matter of art—literally, the stuff of which her collaged, culturally scenic paintings are made. The 43-year-old Nigerian-born, Los Angeles-based artist's practice is built on a discipline of old, with "very strong rules," down to the way a canvas is pinned. Thus, each choice she makes in terms of materials—paper instead of the customary linen, acrylic paints and colored pencils alongside oils—poses a new question about what is substantive about art.

There is also a metaphorical dimension here, particularly given the occasion of Akunyili Crosby's latest work: the first official portrait of former president Barack Obama and first lady Michelle Obama together, one of 28 original artworks commissioned for the new Obama Presidential Center on the South Side of Chicago, which opens to the public on Juneteenth.

Akunyili Crosby's works are technically complex and resemble conventional figurative paintings at a distance. But they are composed of dense layers of embedded images, in something like a visual archive. They incorporate photo transfers that lend objects a special gravity, the sense of "a physical thing that exists," she says. It is one way her work brings the institutional practice of portraiture into dialogue with contemporary ideas about identity, history, and memory—motifs she has brought to bear in rendering the Obamas.

When Akunyili Crosby and I speak in late April, she is still in the thick of working on the portrait in her L.A. studio. The labor that has gone into it, shared with her small team, has been immense. It began with innumerable hours of research—of poring

over books and transcripts, of watching and listening to speeches and podcasts, and of sifting through thousands upon thousands of images—before she committed her first brushstroke.

How, I wondered, does one approach representing a couple that is among the most photographed and documented in the world, if not history? "It's something I'm still thinking about every day as I work on the piece," Akunyili Crosby says.

References like Peter Paul Rubens's *Rubens and Isabella Brant in the Honeysuckle Bower* (circa 1609-10) and Édouard Manet's *In the Conservatory* (1879) helped her envision how she might adapt old tropes of portraiture, anticipating the aesthetic and political readings the work will inevitably invite. Posture and equality, in pose and proportion, became paramount. "Yes, he was the president," Akunyili Crosby says. "But she is incredible."

In Akunyili Crosby's portrait, both of the Obamas are seated in a manner that communicates their complementary yet individual ease of position: him inclined casually on a desk, her on a chair, legs crossed, in the foreground. She also wanted the Obamas to appear "significantly bigger than life-size" and gave the work a landscape orientation, a decision that left her with "a lot of interior space to invent." She surrounded the Obamas with objects from their respective pasts: a volume of the *Harvard Law Review* published during his tenure as the journal's first Black president; a copy of Stevie Wonder's *Talking Book*, the first album she ever owned.

Akunyili Crosby recalls where she was the night Obama was first elected and how it felt then. But this portrait, she says, is not about nostalgia. Rather, she wants it to capture the "tension" of competing interpretations and competing senses of the past ►

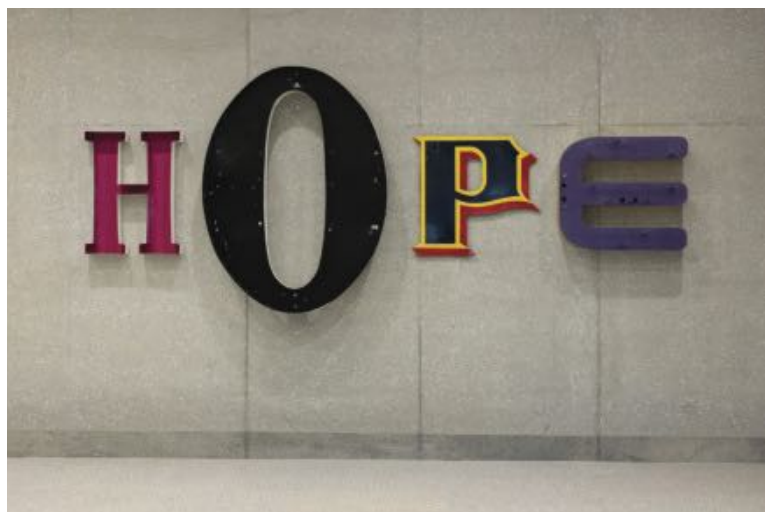


and present. “Nostalgia for the past is always a dicey thing,” she says. “But that does not mean it wasn’t important for me to kind of touch upon the feelings we all had—and the hope.”

THE OBAMA Presidential Center sits on the northern end of Jackson Park in the neighborhood of Hyde Park. Designed by architects Tod Williams and Billie Tsien, the 225-foot-high museum is sheathed mostly in granite, which lends the “Obamalisk,” as it’s been cheekily christened, a certain stone-faced opacity.

Hyde Park radiates its own quiet intellectual magnitude; it’s home to the University of Chicago, as well as the mid-20th-century cultural renaissance catalyzed by writers and artists like Gwendolyn Brooks, Richard Wright, Lorraine Hansberry, Elizabeth Catlett, and Archibald Motley. But the area may have remained beneath the radar of renown were it not for a young community organizer and his future wife, a South Side girl, whose celebrated love story, so it goes, began with a kiss outside the local Baskin-Robbins.

Artworks stretch high and wide across both the exterior and interior spaces of the four-building, 19.3-acre complex. From afar, the most visible one is Julie Mehretu’s *Uprising of the Sun*, an 83-foot glass installation made of 35 panels painted in broad, colorful strokes. The piece, a graphic window facing north, takes inspiration from the former president’s remarks in 2015 on the 50th anniversary of the 1965 Civil Rights marches from Selma to Montgomery, Alabama, organized to demand voting rights for Black Americans. That occasion reverberates throughout the building.



A portion of Obama’s speech, where Obama defines America as the project of “we,” is sculpted into the southwest corner of its facade: “That word is owned by no one,” it reads. “It belongs to everyone.”

That word, in its personal plurality, is also the theme here. The artists commissioned to create works represent a range of backgrounds, identities, and experiences, working across disciplines and exploring a great diversity of subjects. But in their varying palettes, textures, shapes, and symbolisms, the works on view are united in extending the notion of cultural citizenship that the Obamas inaugurated during their time in the White House.

Exhibitions of fine art are uncommon in most presidential ►

Opposite: Idris Khan’s *Sky of Hope*, featuring words taken from Barack Obama’s 2015 speech on the anniversary of the 1965 Civil Rights demonstrations in Selma, Alabama. Above: Jack Pierson’s *HOPE*. Below: Obama at the center in April; an excerpt from the speech sculpted into the museum building’s facade.





Saar's *Torch Song*, modeled on the Statue of Liberty. Visitors from the east might encounter the Ann Dunham Water Terrace, named after Barack Obama's mother, and *Seeing Through the Universe*, a stone sculpture and water feature designed by Maya Lin. From the south, past the Home Court athletic center, there is the Eleanor Roosevelt Fruit & Vegetable Garden, with a tile mosaic by Rashid Johnson, part of his ongoing "Broken Men" series, in the teaching kitchen nearby. The Home Court's NBA-regulation-size basketball court features *Pass It Forward*, a mural by Sam Kirk and Dorian Sylvain that spans its length. Next door to the museum is the

libraries or museums. But the art at the center, in addition to the space allotted for the performing arts, is about much more than adornment. It's the reflection of a worldview: that art, expression, and cultural splendor are constitutive of the ways we live together.

If that philosophy seems pointedly in contrast with the temperature of our current cultural moment, as the country celebrates its 250th birthday in July, then its sincerity is communicated with savvy. "The Obamas were very involved in selecting the artists and the kinds of messages that the artists intended to deliver," says Obama Foundation CEO Valerie Jarrett, who served as an adviser to the president during both terms. "All of that was quite intentional."

When I arrive at the center, the outdoor installations are still very much in progress. The John Lewis Plaza is not yet the site of Martin Puryear's *Bending the Arc*, a stainless-steel beam that will curve over a seating area, its shape and title invoking Martin Luther King Jr.'s well-loved line about justice.

The way one experiences history depends in part on one's point of entry. The same is true of the center. Blowing in from the north, one may cross paths in the Women's Garden with Alison

Forum, a cultural and performance hub. Its atrium, named after Hadiya Pendleton—the 15-year-old South Side majorette who, in 2013, was shot and killed days after performing at the president's second inauguration—is lined with a glinting aluminum-and-vinyl frieze by Theaster Gates of images from *Ebony* and *Jet*, legacies of the Michigan Avenue-based Johnson Publishing Company. (Gates's own studio and Rebuild Foundation are just down the street on Stony Island Avenue.) Other works include *Be the Change!* by Tyanna J. Buie, inspired by an early encounter with a not-yet-senator Obama at Chicago's Bud Billiken Parade, and Nekisha Durrett's *Hem of Heaven*, a ceramic reinvention of Harriet Tubman's shawl.

The center also contains a branch of the Chicago Public Library, with works such as *Book Bird*, a bronze by the late Chicago sculptor Richard Hunt completed before his death in 2023, and *Reading Circles/Weaving Dreams/Seeding Futures*, a zany, colorful mural by Aliza Nisenbaum that stretches across the main reading room.

My tour of the museum is guided by its director, Louise Bernard, and the center's curator of art commissions, Virginia Shore, who, along with imparting information about (Continued on page 122)

Above: Akunyili Crosby sorting through research for her portrait of the Obamas. Below, from left: Barack and Michelle Obama at the ceremonial groundbreaking for the Obama Presidential Center in 2021; Tyanna J. Buie's *Be the Change!* installation. Opposite: Nick Cave and Marie Watt's *This Land, Shared Sky*.





Left BANK



CLASSIC PIECES *with an* EFFORTLESS EDGE
find a LIBERATED *new* RHYTHM *in the streets of* PARIS

Photographs by MAX FARAGO
Styling by ANASTASIA BARBIERI



*This page: Jacket, top, shorts, and necktie (worn as belt), PRADA. Key chain, LOUIS VUITTON MEN'S. Vintage bangle.
Vintage watch, LONGINES. Shoes, REPETTO. Opposite page, on left: Trench and boots, ISABEL MARANT. Scarf, CHARVET.
On right: Jacket, HERMÈS. Shirt and pants, HUSBANDS PARIS. Tie, BALENCIAGA.*



Shirt, trousers, belt, and sneakers, CELINE. Necklace, GOOSSENS. Bracelet, SAINT LAURENT BY ANTHONY VACCARELLO. Vintage watch, LONGINES.

*Jacket, top, and trousers, CHLOÉ. Glasses, JACQUES MARIE MAGE. Quatre rings, BOUCHERON.
Bracelet, SAINT LAURENT BY ANTHONY VACCARELLO. Vintage bangle.*



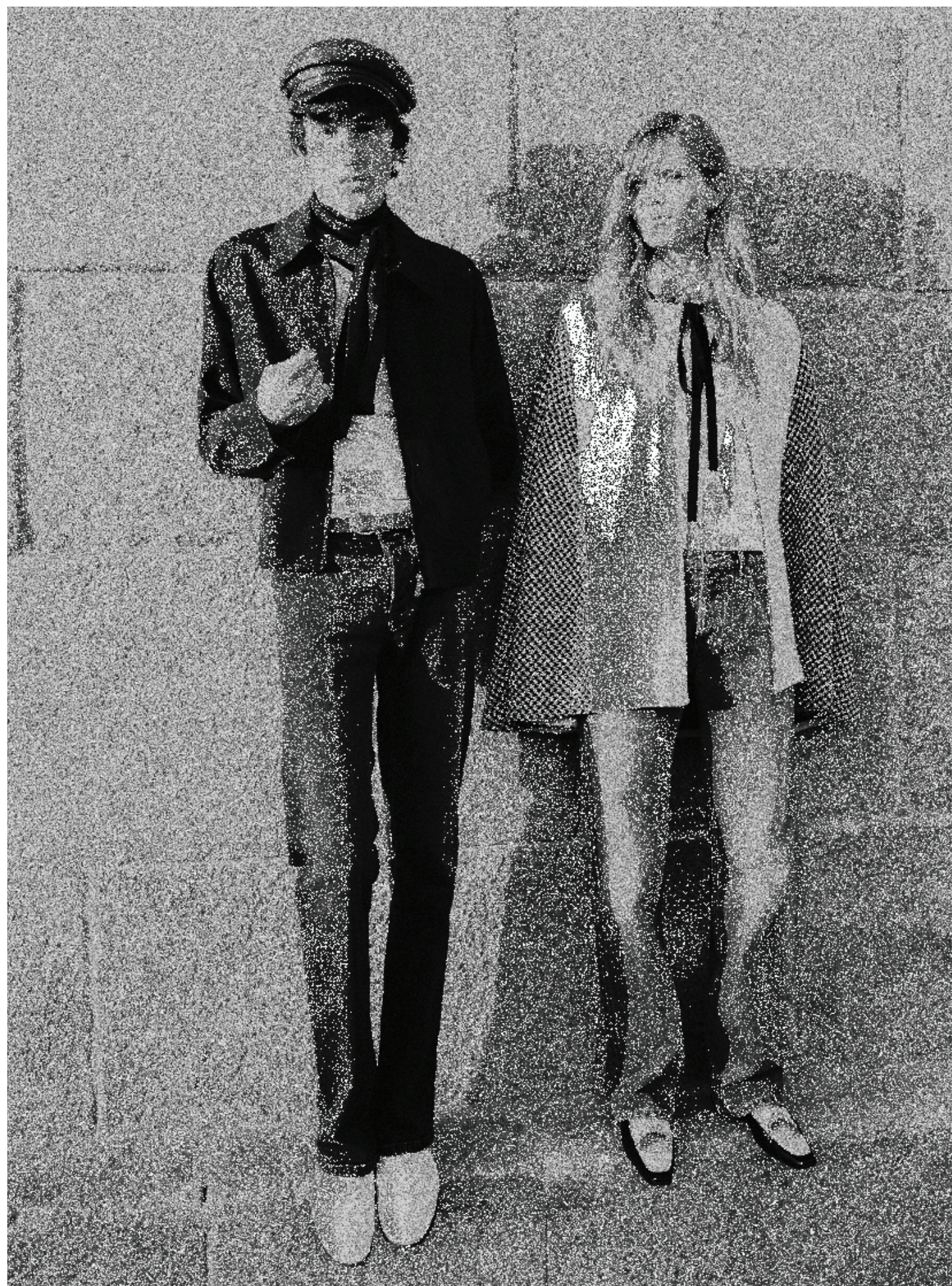




This page: Jacket, bodysuit, jeans, and bag, VALENTINO. Opposite page: Jacket, pullover, skirt, and slingbacks, CHANEL. Vendôme Liseré earrings and Quatre rings, BOUCHERON.



*This page: Shirt and bralette, DOLCE & GABBANA. Necklace, GOOSSENS. Vintage necklace, A.P.C. X ANASTASIA BARBIERI.
Opposite page, on left: Jacket and denim pants, GUCCI. Shirt, META CAMPANIA. Scarf, CHARVET. Vintage belt, KILIWATCH PARIS.
Vintage shoes, A.P.C. X ANASTASIA BARBIERI. On right: Cape, jacket, pants, and loafers, DIOR.*



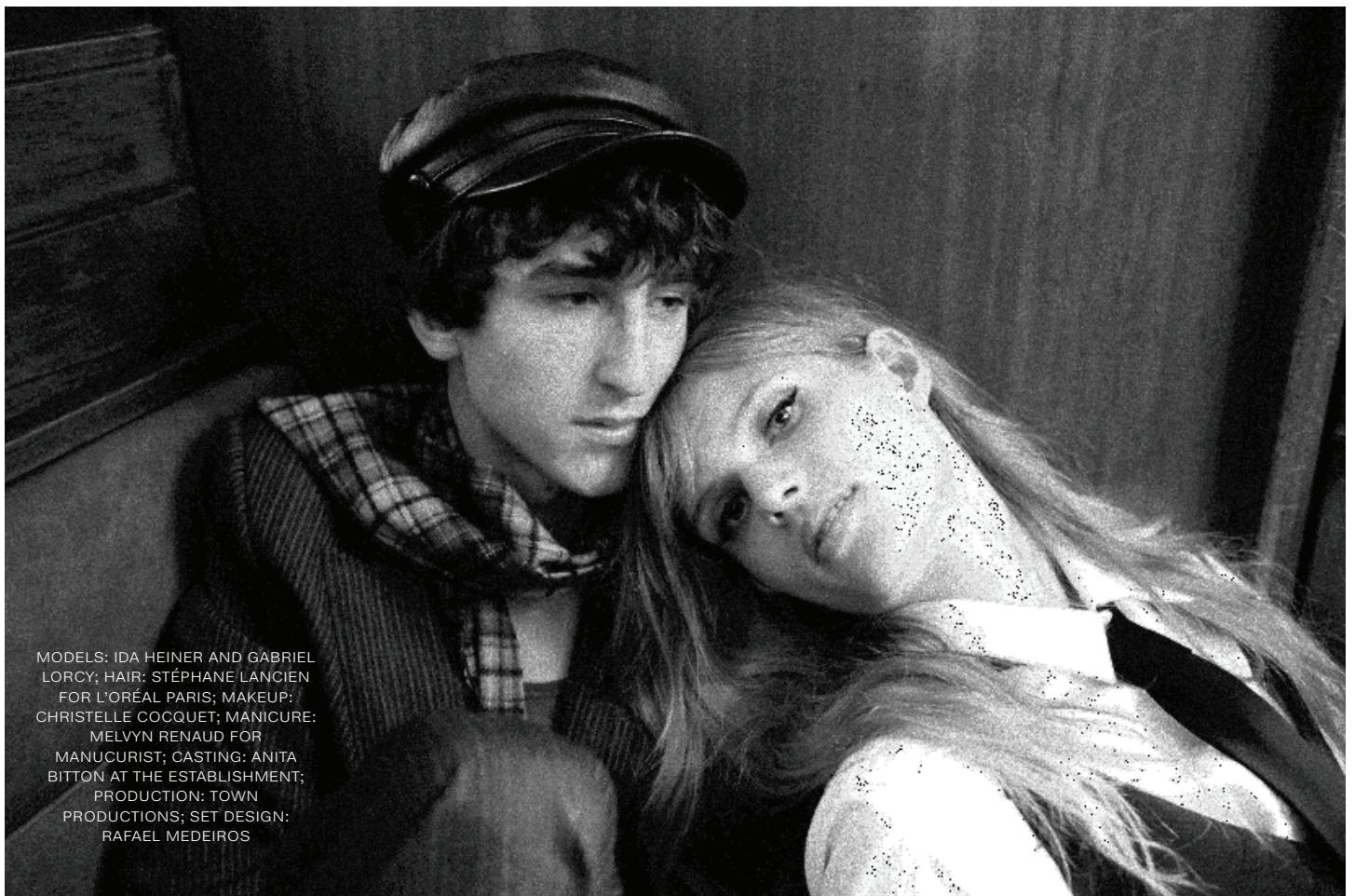


This page: Bustier, trousers, hat, headphones, belt, handbag, and jewelry, HERMÈS. Vintage sneakers, CELINE, from ReSee. Opposite page: Coat, GUCCI. Earrings, HERMÈS.





This page: Coat with bow scarf, GIVENCHY BY SARAH BURTON. Sunglasses, DRIES VAN NOTEN. Shoes, ISABEL MARANT. Opposite page, on left: Jacket and pants, HUSBANDS PARIS. Tank, KILIWATCH PARIS. Scarf, AURALEE. On right: Hybrid shirtdress and tie, BALENCIAGA.



MODELS: IDA HEINER AND GABRIEL
 LORCY; HAIR: STÉPHANE LANCIE
 FOR L'ORÉAL PARIS; MAKEUP:
 CHRISTELLE COCQUET; MANICURE:
 MELVYN RENAUD FOR
 MANUCURIST; CASTING: ANITA
 BITTON AT THE ESTABLISHMENT;
 PRODUCTION: TOWN
 PRODUCTIONS; SET DESIGN:
 RAFAEL MEDEIROS

ALEX CONSANI

CONTINUED FROM PAGE 86

asking you about it," she says. "But I'm still 22. I started working in high fashion in 2021. I'm not Kate Moss or Mariacarla. And I think it's nice to remind myself of that, because you can get all jaded when people around you are always expecting me to be, like ... on."

Consani credits being around so many creative people in fashion as part of the impetus to branch out. "I'm directing, I'm writing, maybe singing, maybe dancing, girl. You never know," she says. "That's the energy I want to be able to create." Right now, she fits acting jobs around her modeling gigs and is being more selective in what she chooses to take on. "Listen," she tells me when I ask how she has the time. "I'm a dedicated-ass bitch. And trust, I'll be going out tonight with the lines in my hand. Don't get that twisted. The only lines I'm doing are the ones on the acting script."

She's excited about *American Horror Story* in particular. "It's big," she says. "Hopefully gives me a little bit of ... range." She adds, "You can either devote your whole pussy to fashion, or you could just take a step back and think about what you want to do. *American Horror Story* is definitely going to be a life-changing experience."

I ask Consani if she will ever stop modeling.

"Never, bitch," she says without hesitation. "Always going to be on a motherfucking runway. It forever has my heart. But I think that it gets to a point where you think, 'I want to do things specifically for me.'"

Influencer Quenlin Blackwell, Consani's close friend, is a fellow Gen Zer finding fame with the same sort of humorous videos that made the model a star. She describes their friendship as one that started online but flourished in real life. "I feel like her growth on the internet is because of her comedy, but her growth in the modeling industry is because of her groundwork, footwork, and hard work," Blackwell says. "She's someone who works relentlessly and is just so professional. Whenever I see her walk, I'm like, 'Bring back the word *super*. She is a supermodel.'"

Part of Consani's appeal is that she's not too cool to be excited about her success. And that, in turn, *makes* her cool.

Fashion is run by gatekeepers who tend to keep the industry overly serious. Consani's continued domination of fashion instead shows how she chooses to enjoy the ride. She'll take the trip, wear the outfit, walk the fashion show, and make a hilarious TikTok about the whole thing, bringing us all along to experience it too.

"I say, why not ask for a bartender on your rider? Why not ask for an ice cream truck to come to the shoot? All these things make it fun, and everyone enjoys it," says Consani. "I feel like I've definitely gotten to a point in my career where I'm more respected because I have fun with it. Because you can be so serious and strategic all you want, but at the end of the day, it's a very fickle industry. Everyone is very like, 'What's in now? What's not in now?' But having fun is always going to be in. Period." HB

THE ART OF POSSIBILITY

CONTINUED FROM PAGE 108

each work's creation, narrate how they all augment the communal vision. In the entrance, one encounters a work made up of four found letters of varying color, size, and style that spell out the word *hope*. I'm told that the artist, Jack Pierson, has been working with the word since the 1990s. But its resignification here is unequivocal.

Around the corner, in the lobby, looms Kiki Smith's *Receive*, a bronze sculpture with the moon and stars: an inverse night sky. The lobby also contains *This Land, Shared Sky*, a shiny, swampy assemblage created by Nick Cave and Marie Watt that is festooned with what resemble metallic teeth. They are in fact conical tin jingles, clustered by Watt in reference to Indigenous history; the work, Shore explains, is acoustic and dampens noise in the high-ceilinged space. Mark Bradford's *City of the Big Shoulders* extends from the museum atrium into the lower-level seating area, a multicolored, multitextural map of the South Side that incorporates rope, striped and coiled to resemble beach and grass. (The work is so big, there's a cutout to accommodate an intersecting balcony.)

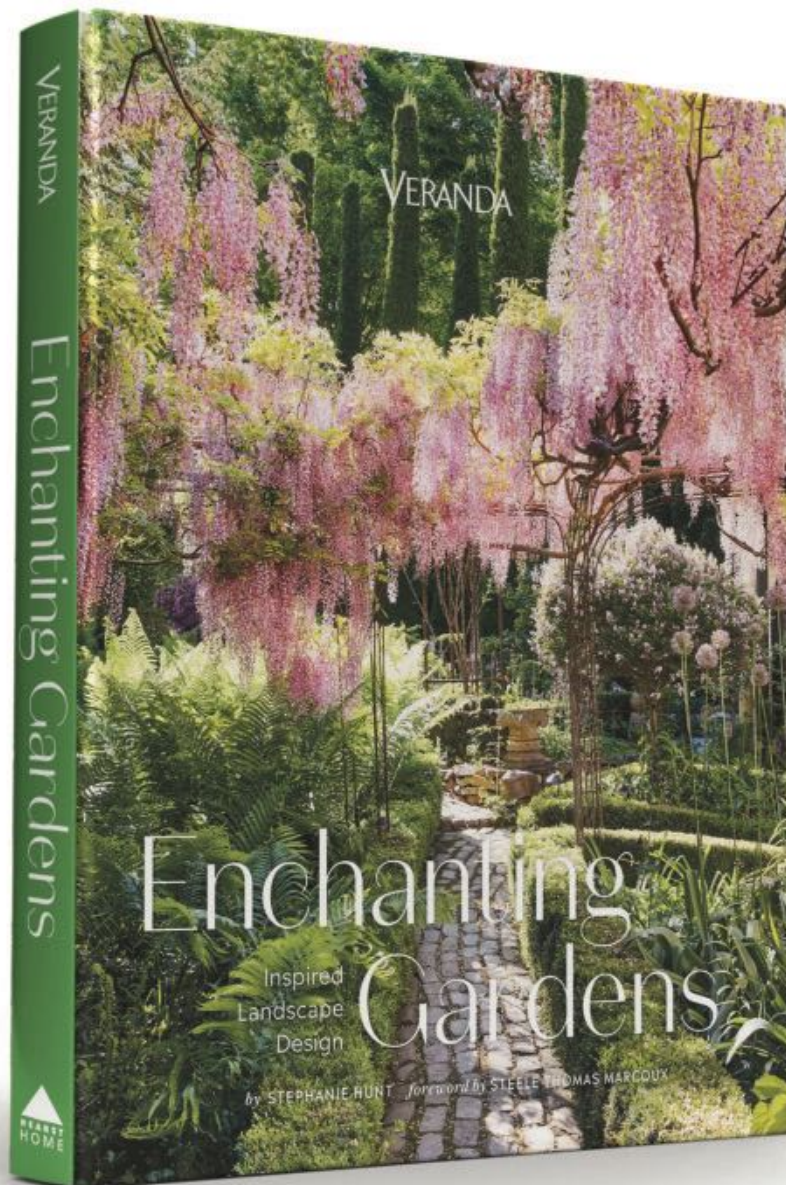
The next four floors are occupied by the presidential museum proper, and the art in these spaces is designed to facilitate its educational mission. *Still Holding the Scent of Flowers*, a mixed-media installation by María Magdalena Campos-Pons featuring roses, tulips, magnolias, and other flowers and vegetables, pays tribute to the no-longer-extant White House Rose Garden. Jeffrey Gibson's *Yet With a Steady Beat* scales up political buttons to the size of Native American hand drums, while Jules Julien's *All Together* wraps around as a pointillist digital mural. The walnut benches were designed by Chicago-based Norman Teague.

On the top floor, in the Sky Room, there are works by Jenny Holzer and Carrie Mae Weems alongside *Sky of Hope*, a site-specific piece by Idris Khan defined by the oculus's soaring, slanted walls, with hand-stamped words, also taken from Obama's Selma speech, cascading down like indigo rain. From the windows, in the distance, I can see the neo-Gothic rise of the University of Chicago, where I once wrote a dissertation about the aesthetics of vertigo in contemporary novels by Black writers. Relatedly, the Obama Presidential Center fills me with awe in the classical sense.

There is a blank space on a south wall in the lobby that's marked off in spirit for Akunyili Crosby's portrait of the Obamas. She has been thinking about her painting as a viewing experience. This is not unlike the way Akunyili Crosby has approached prior works, where elements evoking her childhood in Nigeria, her move to the U.S. as a teen, and her ongoing understanding of American life can be sought and found. She is reminded of looking at an old Italian fresco, still revealing itself centuries later. "It's about them and capturing who they are," she says of the portrait. "But it's still ongoing. They are alive. They are living. They are people who are becoming," she offers. "We are becoming." HB

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ARCHIVE

ALEXEY BRODOVITCH, SEPTEMBER 1, 1939



AMERICAN STYLE has always been less about rules than instincts: ease over ceremony, movement over display, reality over fantasy, individuality over conformity. The cover of the September 1, 1939, issue of *Harper's Bazaar* captured that sensibility as it was taking shape: an image of the Statue of Liberty collaged with red, white, and blue feathers and military-style brass buttons. The concept was credited to *Bazaar's* art director, Alexey Brodovitch; the image itself was created by photographer Leslie Gill and one of Brodovitch's charges in the art department, Irving Penn—who would soon, quite famously, devote himself full-time to photography. Back then, *Bazaar* published two September issues: the first, a fall fashion preview; the second, arriving mid-month, a more comprehensive report from the Paris collections. The couture shows that year, though, occurred against a backdrop of increasing tensions

in Europe. After annexing Austria and parts of Czechoslovakia, Germany was threatening to invade Poland—and on September 1, it did. The continent braced for what would become the Second World War. The machinery of fashion continued to operate, but uncertainty hung thick. In her “Letter From Paris” dated August 28, *Bazaar* editor Carmel Snow described a sense of foreboding as people quietly steeled themselves for what might come next. “I am told, and it is undoubtedly true, that some sort of normality will return to Paris,” she wrote. “If the war lasts a long time, there will be much work to be done there and wheels must begin to revolve again.” The German occupation of France in 1940 would effectively bring the city to a standstill for four years, a period when the U.S., militarily but also culturally, would emerge as a global superpower—one that represented not supremacy but freedom. HB

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