

SEPTEMBER 2018

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ALEXANDER SKARSGÅRD'S DRAMATIC TURN



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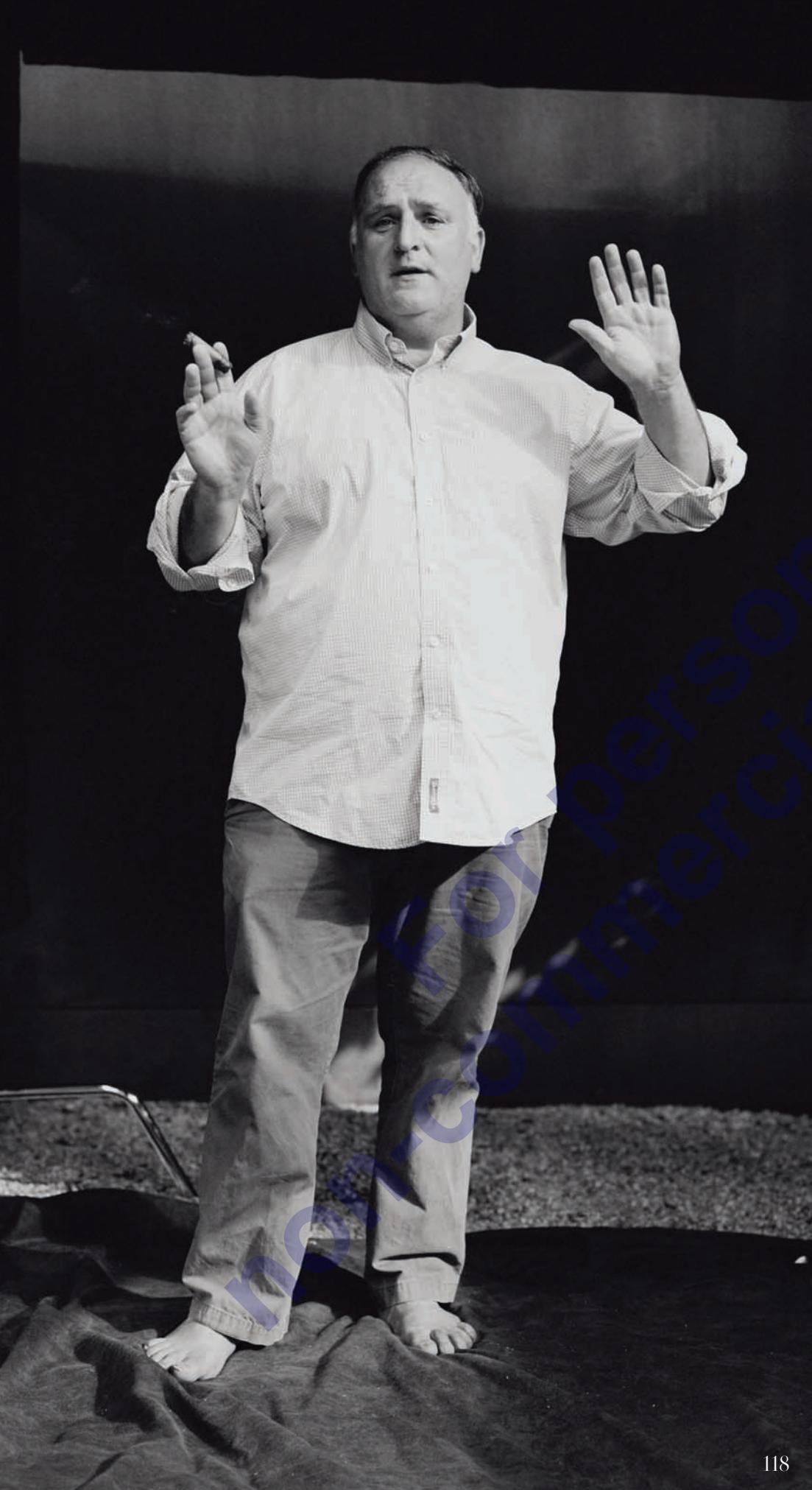
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ON THE COVER Alexander Skarsgård in a vintage top and Rick Owens pants, photographed by Annemarieke van Drimmelen and styled by George Cortina. For details see Sources, page 138.

THIS PAGE Chef José Andrés, photographed by Dan Martensen. Illustration by Alejandro Cardenas.

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“I'M JUST THAT KID FROM AKRON WHO KNOWS WHAT HE KNOWS.”
—MAVERICK CARTER



MARKET REPORT.

THE EXCHANGE.

69 TIGHT KNITS

Sweaters are no longer a preppy uniform—they are key elements of any forward-looking fall wardrobe.
Photography by Dexter Navy
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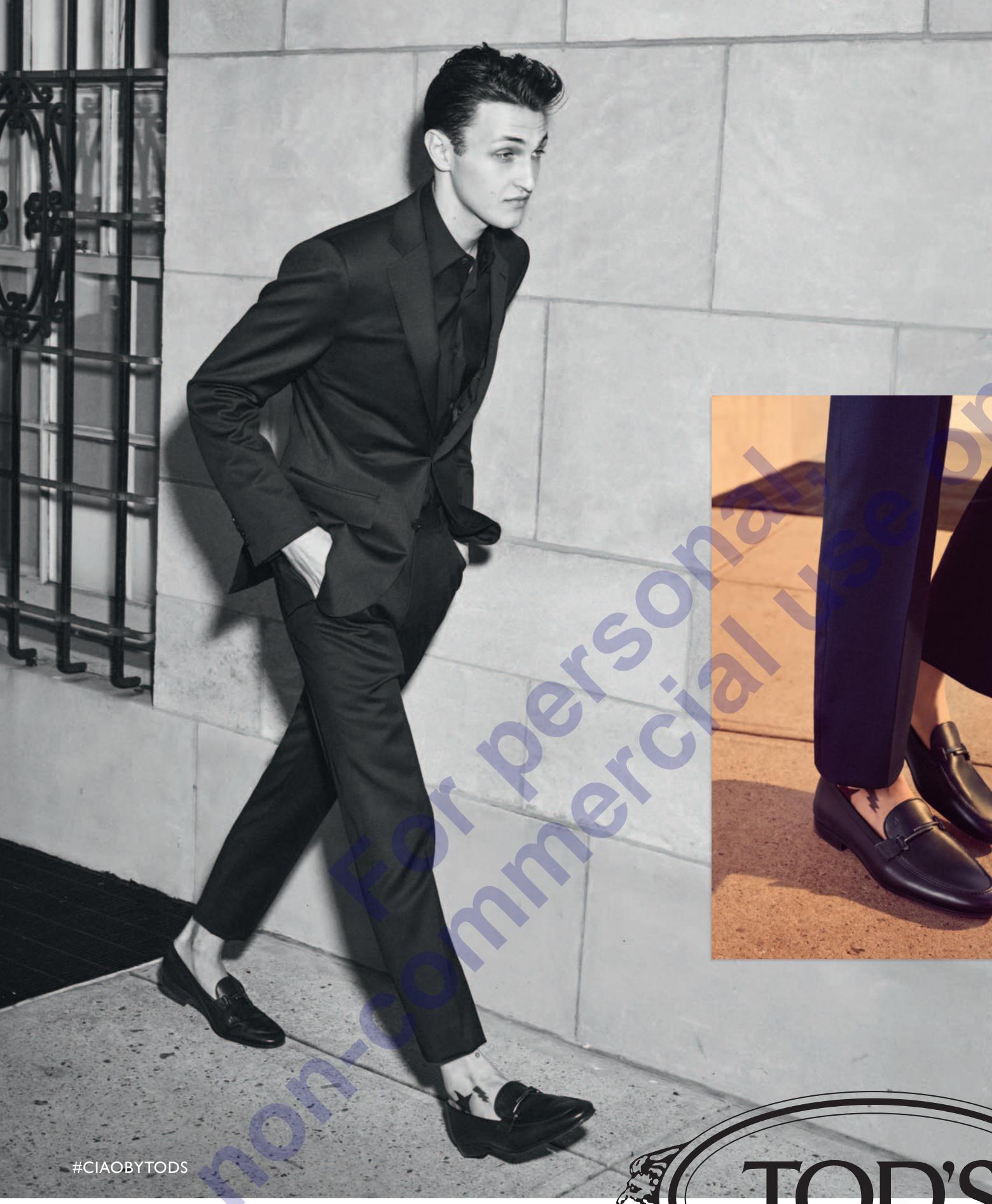
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The sports and entertainment executive has become a quietly influential force in Hollywood.
By Alex Bhattacharji
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The Brooklyn-based artist Jordan Nassar is transforming the centuries-old Palestinian folk art of *tatreez* into poetic depictions of some of the most deeply contested land in the world.
By Rebecca Bengal
Photography by Clément Pascal

Clockwise from left, on her: Dior suit, Wolford bodysuit and Annina Vogel necklace; on him: Saint Laurent by Anthony Vaccarello shirt, Dior pants and Annina Vogel necklace, photographed by Dario Catellani and styled by George Cortina; for details see Sources, page 138. Sports and entertainment executive Maverick Carter, photographed by Michael Schmelling. Industrial designer Dieter Rams at home in Kronberg, Germany, photographed by Dham Sruifung.



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"AS LONG AS
I'M BUSY I
MANAGE
TO STAY OUT
OF JAIL."

—MILTON GLASER

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MEN'S STYLE ISSUE.

84 THE DARK PRINCE

Alexander Skarsgård's roles have recently taken him in a more dramatic direction, but his outlook is as positive as ever.

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Take romance to the streets with a pared-down vision of fall's most tailored fashions.

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When hurricanes devastated Puerto Rico, chef José Andrés leapt into action. With a new memoir, he's just getting started.

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124 SOFT TOUCH

Layer an eclectic mix of textures, patterns and colors for an unconventional take on relaxed weekend style.

Photography by Thomas Lohr

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134 THE GODFATHER OF DESIGN

Over five decades, Dieter Rams defined good design. This fall his timeless vision is the focus of a new documentary and an exhibition.

By Jay Cheshire
Photography by Dham Srijuengfung



Clockwise from top left: Graphic designer Milton Glaser at his Manhattan studio, photographed by Daniel Dorsa. Artist Jordan Nassar in front of a selection of his works at his Brooklyn studio, photographed by Clément Pascal. Balenciaga strap wallet, shirt and pants, photographed by Andrew Jacobs and styled by Isaiah Freeman-Schub; for details see Sources, page 138.



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TAKING THE LEAD

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CATCH OF THE DAY Bast and Anubis (both in Ferragamo) explore Utö, an island in the Stockholm archipelago, where this month's cover story was photographed.

OUR SEPTEMBER Men's issue explores what it means to be a leading man today. In person, cover star Alexander Skarsgård is a witty and warm conversationalist. But in his most recent dramatic roles—as the manipulative villain of HBO's acclaimed *Big Little Lies* or the vengeful hunter in Netflix's *Hold the Dark*—he's playing the sort of guy restraining orders were invented for. While his statuesque physique and good looks led some casting directors to pigeonhole him as an action hero, recently he's shown formidable range with challenging, emotionally burdened characters—work, as our profile explains, he seems well-suited for.

From the 1960s to the '80s, Dieter Rams oversaw a golden era at Braun as the mastermind behind household items that achieved timelessness and

mass appeal through functional minimalism. Living in relative isolation today without a computer or a smartphone, the 86-year-old design legend has placed himself outside the cultural mainstream. But a new documentary, *Rams*, from Gary Hustwit (*Helvetica*, *Objectified*), reveals that his influence is alive and never more relevant. Designers like Yves Béhar, Marc Newson and Jasper Morrison have applied his concept of user-friendly simplicity in new ways while adhering to Rams's famous dictum: "Less, but better."

The unlikely pair behind a new menswear line—twins Mary-Kate and Ashley Olsen, actresses-turned-designers who run the cult brand The Row—are now presenting guys with a version of what the fashion house has always offered to sophisticated women: low-key elegance with impeccable tailoring.

José Andrés has always been a person with enormous creative appetites, from his early days cooking at Ferran Adrià's El Bulli and now at the helm of ThinkFoodGroup, which operates 31 restaurants in the U.S. and abroad. Lately he's been on a mission to support disaster relief in Puerto Rico through his non-profit organization, World Central Kitchen—an effort he documents in a new memoir, *We Fed an Island*. In his desire to feed entire villages hit by catastrophe, Andrés is just following his calling. "What José is doing is part of being a chef," notes Tom Colicchio. "You look to take care of people with food."

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MICHAEL KORS

SEPTEMBER 2018

CONTRIBUTORS



COAST GUARD
Cover star Alexander Skarsgård on set in Sweden with photographer Annemarieke van Drimmelen.

THE DARK PRINCE P. 84

In the cover photograph for this issue, Swedish actor Alexander Skarsgård stands on a stony beach on the island of Utö, south of Stockholm.

"I wanted a location that felt specific and uniquely Swedish," says *WSJ. Magazine* creative director and fellow Swede Magnus Berger. "The beach at Utö felt very much like an Ingmar Bergman set." At the shoot, photographer Annemarieke van Drimmelen found Skarsgård, who wore fall fashions and vintage pieces curated by stylist George Cortina, to be a game subject. "When we told Alex it would be great if he was standing in water for the last shot, he walked right in without any hesitation and came out completely drenched," van Drimmelen recalls. Writer

Alex Bhattacharji, who penned the profile of Skarsgård, noted the weight of their conversations about the violent, abusive characters the actor has played, such as Perry Wright in *Big Little Lies*. "When he went silent, I seriously thought he might want to leave the interview,"

Bhattacharji says. "He's profoundly affected by that material." —*Sara Morosi*



DEXTER NAVY

Photographer

MARKET REPORT P. 69



CAROL VOGEL

Writer

STROKES OF GENIUS P. 106



DHAM SRIFUENGFUNG

Photographer

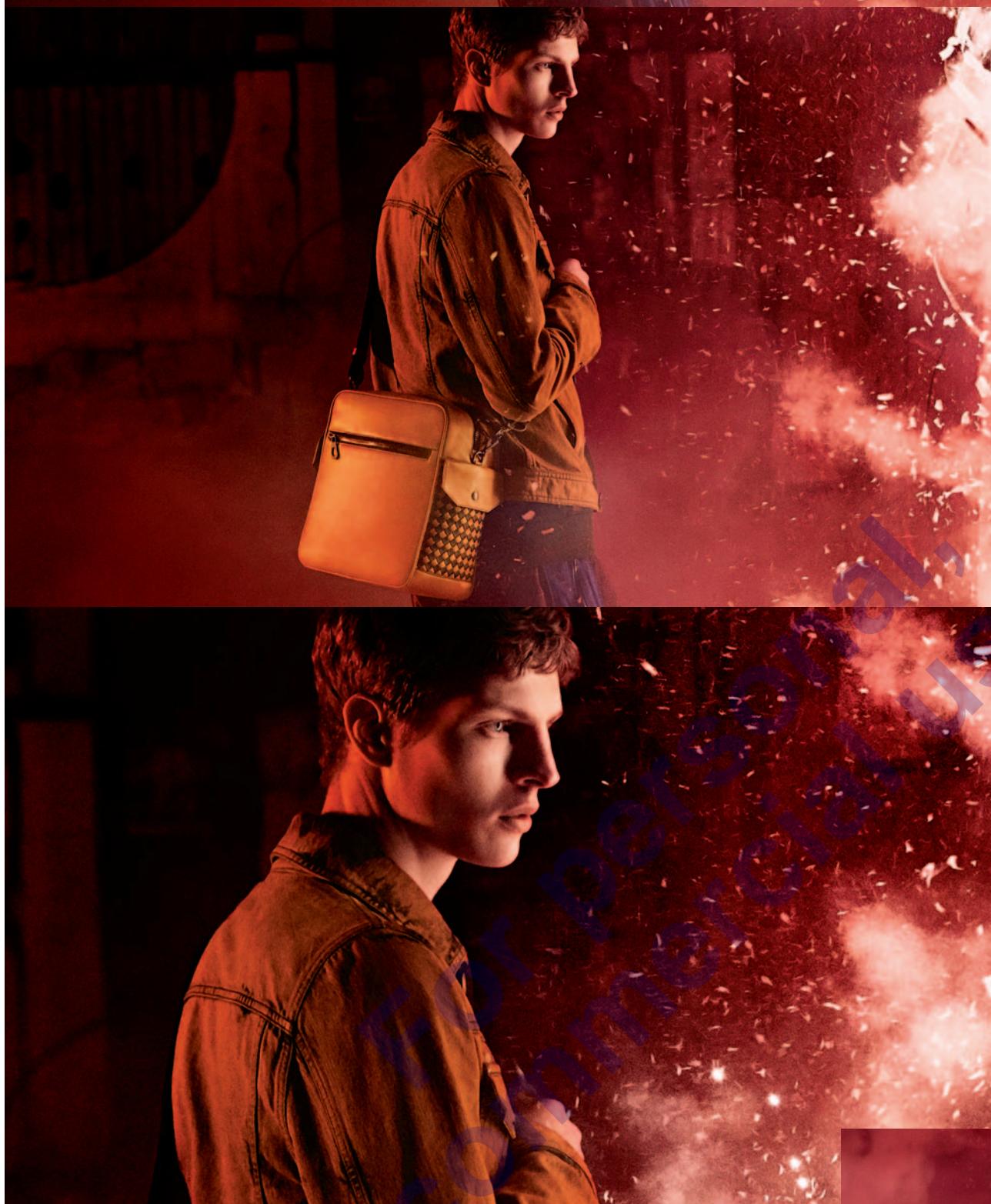
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REBECCA BENGAL

Writer

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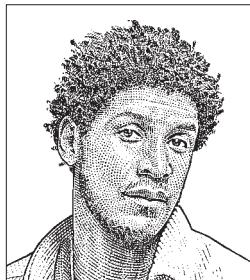
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THE COLUMNISTS

WSJ. asks six luminaries to weigh in on a single topic. This month: Fulfillment.



LABRINTH

"When Stevie Wonder made *Innervisions* it was a moment of fulfillment. He had been eager to make a conceptual album that would change his sound, but he had to fight Motown Records and Berry Gordy to be creatively free—he wanted to create these weird and wonderful soul records. It's inspiring to hear that music, to see that he got to a place where he fulfilled himself. I think a lot of artists out there are looking for that, even if it means that you won't achieve the highest level of success. I came into the music industry not knowing how it worked. There was a lot of pressure to belong. You start thinking, 'Let me make a smash record' instead of 'Let me make a record that feels right to me.' Letting go of that was the next stage. I feel most fulfilled creatively when I don't fear what I'm doing, when there are no restrictions on my ideas or inspirations. The possibilities are endless when you feel that free."

Labrinth is a musician and a co-founder of the music supergroup LSD, whose debut album is out this fall.



STOCKARD CHANNING

"There is something self-satisfied and smug about self-fulfillment. To be fulfilled means you're not empty, but rather filled up—you're done. But in life we're never done, because life is full of obligations. Fulfilling a promise, an obligation or a dream yields a very sweet sensation of self-fulfillment, but it goes, and then you have to be ready for the next challenge. It's a very healthy thing; that's how we sort of navigate through life. Fulfilling tasks and obligations makes up the daily rhythm of life—it's a necessity for us to have that activity. You can't sit back on your heels and be satisfied, because the next thing to be worked out is going to pop up whether you like it or not. We clean off the windowsills of our life on a daily basis, but that's what moving forward is about. And sometimes we do things that we're dreading doing, and they turn out to be—pardon the expression—fulfilling!"

*Channing is an actress. She stars in the play *Apologia*, which opens in New York City next month.*



NICHOLAS STEFANELLI

"Fulfillment has varying degrees of meaning. As a chef, you want to ensure that every diner enjoys his or her night. You want to live up to an expectation. Fulfillment, for me, is feeling that I've accomplished that. There have been times professionally where I've felt a little empty, as though I'm stuck in a box. I've struggled when I haven't achieved what I've set out to do. You don't realize it until you're on the other side—only then do you see where things have fallen short. That sense of emptiness can fester into negative energy, pushing you in a bad direction. But it's one of those things where you learn from your mistakes, you understand maybe that you need to put in that extra work, whether it's waking up 10 minutes earlier in the morning or spending an extra hour working on a project. You have to learn how to allocate resources into getting things done."

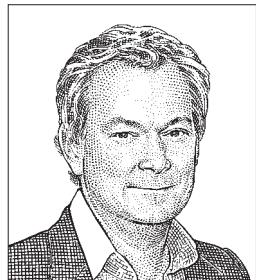
Stefanelli is chef-owner of Masseria in Washington, D.C. His new restaurant, Officina, opens this month.



MICKALENE THOMAS

"I'm most fulfilled whenever I'm able to have space to think and don't feel rushed to make my work. I'm very protective of that space. I have a small studio that I use to work out my ideas. They don't always come to fruition, but it's a process of cleaning out the quagmire. Art fuels inspiration; it can be impactful and transformative. It transcends the viewer and generates a safe space for people to have a discourse or a shift in understanding without having to worry about being politically correct. That's fulfilling. That's why it's important for artists to create what they believe in, what they want to make, and for viewers to buy what they love and to seek that out for themselves. The muses I work with in my art also fulfill me. They've allowed me to see myself in them and to see my own beauty through them. They allow me to be a better woman and to own my own prowess and my own beauty."

Thomas is an artist. An exhibition of her work opens this month at the Wexner Center for the Arts in Columbus, Ohio.



JAMES CRUMP

"I did a lot of work on Robert Mapplethorpe for many years, and I actually met him at the very end of his life. He was watching people from his wheelchair at his retrospective at the Whitney Museum. I know that he was regretful that he had worked so hard for so long to reach this moment but wasn't going to get to enjoy the rewards that come with that kind of success. Perhaps there was a sense of unfulfillment. He wanted to live longer, to outrun AIDS. He had ideas for the future. Regret opens up the possibility of unfulfilled dreams, unfulfilled vision, unfulfilled experience. As a young person I wanted to have a much bigger life than what seemed to be presented to me growing up in the rural part of Indiana—I had unfulfilled dreams and wishes. I wanted to be a person in the world who could connect with the people I was dreaming about. And I've been fortunate."

*Crump is a director. His film *Antonio Lopez 1970: Sex Fashion & Disco* is out this month.*



ESI EDUGYAN

"The tricky thing about fulfillment is that it's difficult to recognize when it's played out in your life. Writers get a lot of pleasure in the idea of completing the novel. But I've realized that I get a lot of fulfillment out of just writing and doing research, going through the steps. The journey is fulfilling. I like slipping inside somebody else's skin, particularly when the person is so different from me. I get to act out these other lives on the page. I was just at a performance this weekend, a combination of flamenco dance, guitar and poetry, and you could really feel this need in the audience; they really wanted to feel a connection with the artist on the stage. That's the fundamental reason we're on the earth, to try and forge a connection and to try and get a sense of meaning out of life. Art helps us do this, by allowing us to connect to others and seeing other viewpoints and other lives."

*Edugyan is an author. Her novel *Washington Black* is out now.*



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2. THE BAGS

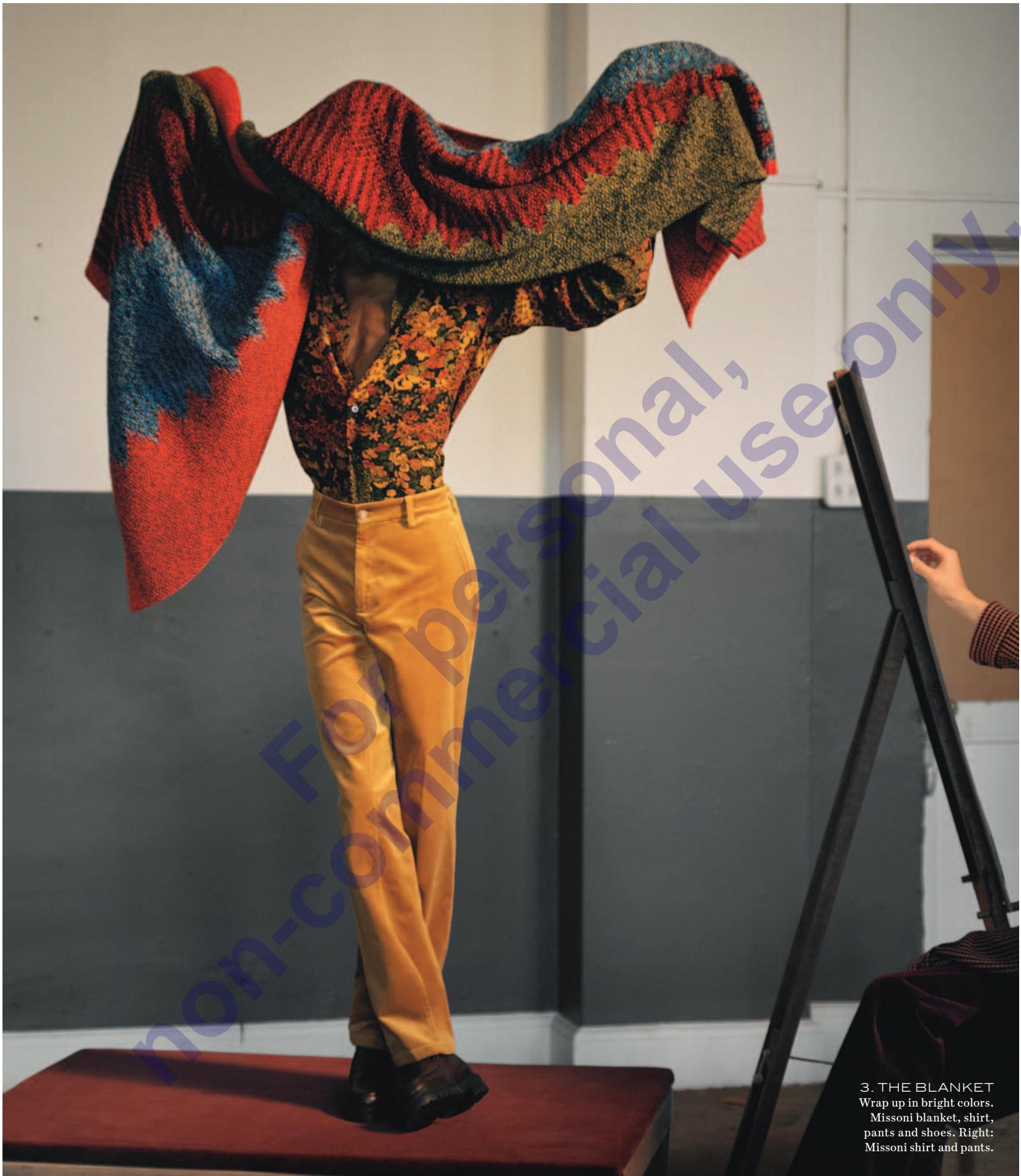
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Missoni shirt and pants.

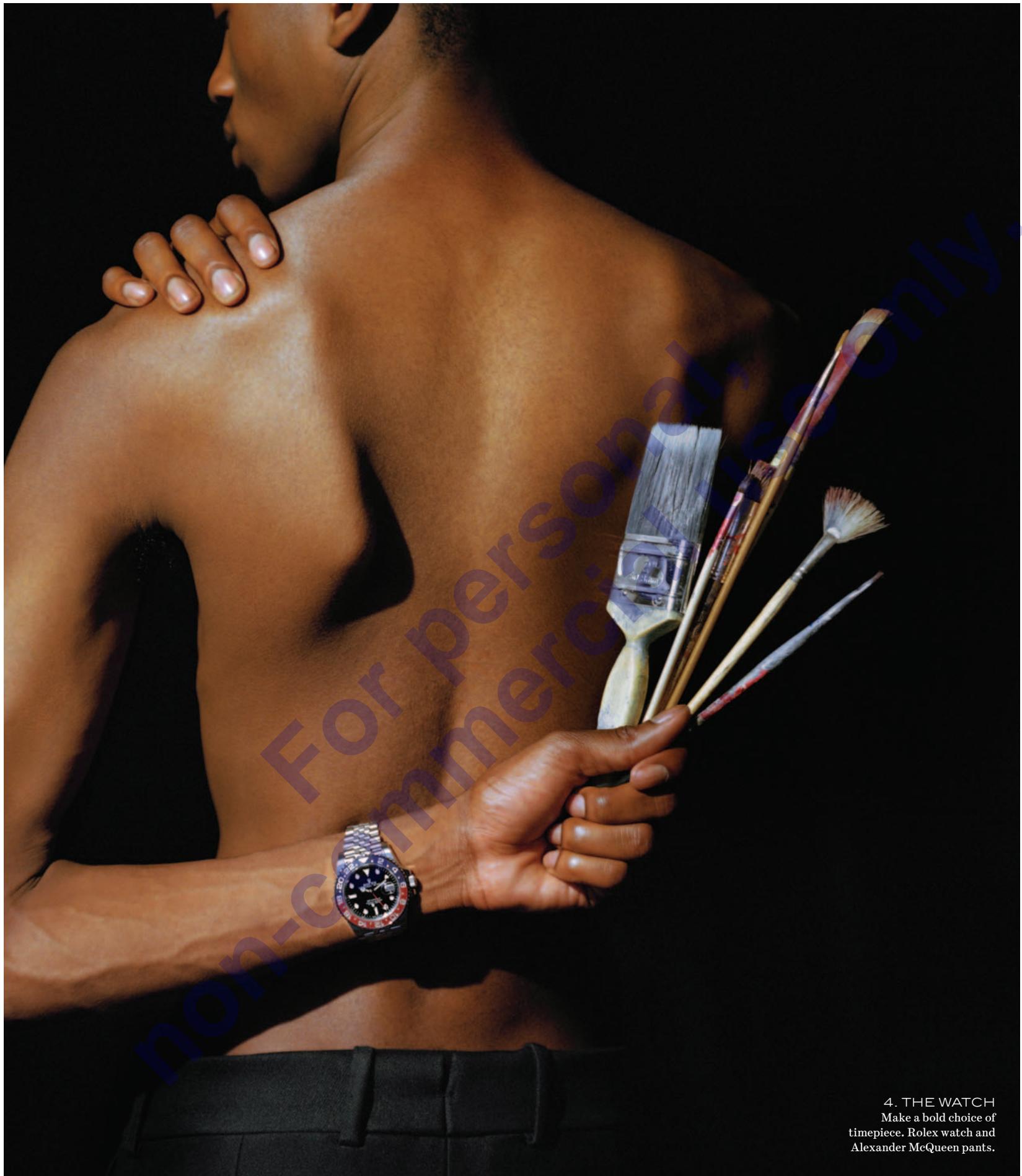
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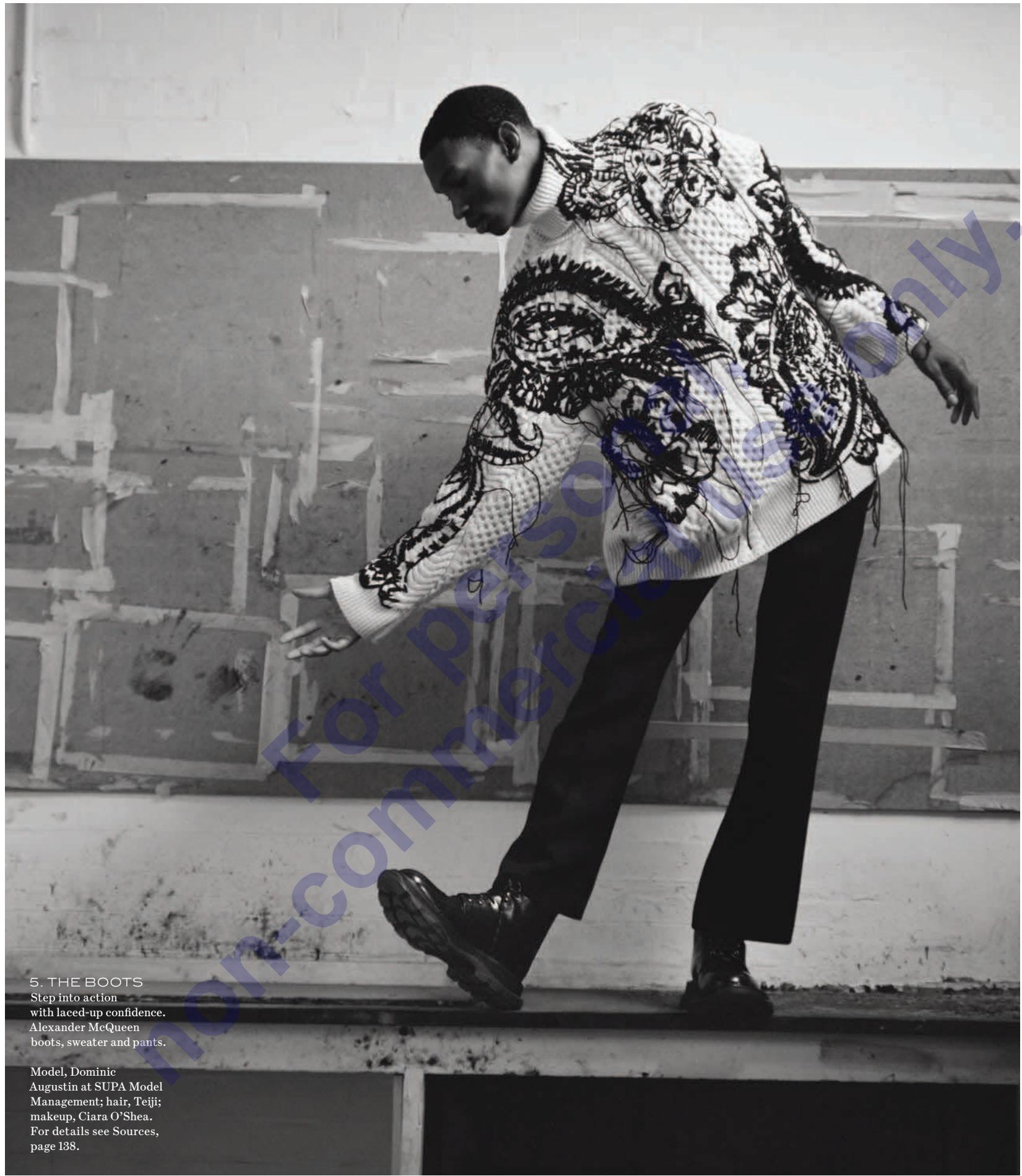


4. THE WATCH
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timepiece. Rolex watch and
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A black and white photograph of a young man with dark hair and bangs, looking directly at the camera with a neutral expression. He is wearing a light-colored, button-down shirt. A faint watermark reading "non-commercial personal use only." is diagonally across the image.

1895

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5. THE BOOTS

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boots, sweater and pants.

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makeup, Ciara O'Shea.
For details see Sources,
page 138.

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SEPTEMBER 2018

WHAT'S NEWS.



HOLLYWOOD SEQUEL

Gallerist Jeffrey Deitch returns to L.A. with a vast Frank Gehry–designed space.

BY STEPHEN WALLIS
PHOTOGRAPHY BY
MARCELO GOMES

IT'S NOT QUITE the next installment of *Star Wars*, but Jeffrey Deitch's return to Los Angeles is, in art world terms, a blockbuster event. Five years ago, Deitch stepped down as director of the city's Museum of Contemporary Art (MOCA), amid a swirl of negative press and board resignations, and returned to New York to revive his career as an art dealer. Now he's back, this time at the helm of the new 15,000-square-foot Jeffrey Deitch Gallery in Hollywood. Renovated by architect Frank Gehry, the space officially opens on September 29 with an exhibition of works by Ai Weiwei—highlighted by a sprawling installation of 6,000 traditional Chinese wooden stools.



"I ALWAYS SAW JEFFREY AS SORT OF A PIED PIPER."

—MARIA BELL

"It was important to me to start with a great international artist, someone with whom I have a personal connection," says Deitch, who notes that, along with concurrent exhibitions at the Marciano Art Foundation and the UTA Artist Space, this show marks the first major presentation of Ai's work in L.A. "And I wanted to stage something truly spectacular that would just knock people out." It's a characteristically high-impact gesture for Deitch, 66, who's had a remarkably varied career—from curator and writer to co-founder of Citibank's art advisory (he has an M.B.A. from Harvard) to private dealer and gallerist to director of MOCA and, finally, back to being a gallerist.

At Deitch Projects, the New York gallery he ran from 1996 to 2010, the program mixed together up-and-coming talents, neglected establishment figures, graffiti artists, fashion designers, experimental filmmakers and all manner of performance acts. In his pinstripe suits and round-frame buffalo-horn glasses, Deitch himself was easy to spot at show openings.

"I always saw Jeffrey as sort of a pied piper, an impresario who brought people to contemporary art," says Maria Bell, a writer, producer and lifetime MOCA board member. Bell has long been a strong Deitch supporter, even after he ran afoul of more conservative sensibilities with populist shows of street art and Dennis Hopper photographs. She argues that Deitch's tenure at MOCA—which recently named MoMA curator and PS1 director Klaus Biesenbach its latest director—was actually "a superdynamic time that people in L.A. look back on a bit wistfully."

Deitch, who plans for now to keep his New York galleries, insists his return to L.A. is not about redemption. Nor is it, he says, even a return. He still has his art-packed Los Feliz home, once owned by Cary Grant and Randolph Scott. His relationships with L.A. artists, collectors and museums go back to the '70s and '80s. He even considered opening a Melrose Avenue gallery a decade ago, but the space just wasn't right.

This time around, Deitch says, he found "the exact right kind of building in the exact right location," a former lighting-rental warehouse on North Orange Drive. Not far from the Los Angeles County Museum of Art and the Marciano, it's also close to galleries such as Regen Projects, Kohn, Gavlak and the recently opened outpost of Tanya Bonakdar, the latest New York gallery to get in on L.A.'s humming contemporary art scene.

Then he landed his ideal architect, Gehry, whom he calls "arguably the most significant person in visual culture in Los Angeles of the past 50 years." Deitch recounts how, 20 years earlier, Gehry turned down his request to do his Wooster Street gallery in New York.

"I volunteered this time," says the architect. "I knew that given the right kind of space, Jeffrey was going to soar with it. And I really wanted to do that, because I like him. I like his spirit. He goes to street art and places other dealers don't."

The most significant architectural work involved removing a mezzanine level, inserting additional skylights and putting in a level concrete floor. "We created a wide-open space where you can build partitions quickly," says Gehry. "Nothing is precious, so if you have to knock a hole in a wall, you can."

The program will be geared toward museum-quality exhibitions and solo presentations of major artists who don't often show in L.A. "While sometimes his infatuation with the new gets the better of him, Jeffrey understands the laying on of hands, of art as a continuity," says artist David Salle, who has known Deitch since the '70s. "Few people make such interesting connections between works of art, past and present."

For Deitch, the new gallery marks a return to the spotlight in a city he loves. "I've always wanted to provide platforms where you can have a discourse between artists, intellectuals, writers," he says. "That's what we hope to do here in Los Angeles."



TOUGH LUCK

Fall's lug-sole boots put their best foot forward.

From top: Tod's, Marni, Hermès, Emporio Armani, Prada, Jil Sander. For details see Sources, page 138.



DEFY EL PRIMERO 21

ZENITH, THE FUTURE OF SWISS WATCHMAKING

Cellini
New York

ECJ Luxe by Diamonds Direct
Charlotte

Luxury of Time
Orlando

Horologio
Las Vegas

CH Premier
Santa Clara

Swiss FineTiming
Chicago

Westime
Miami

Borsheims
Omaha

Feldmar
Los Angeles

Shreve, Crump and Low
Boston



BUY THE BOOK

FOREVER YOUNG

"We were very private," recalls photographer Mario Sorrenti of his relationship in the early '90s with Kate Moss. "We tried to hold onto our lives." Out this month, *Kate*, a collection of 50 never-before-published portraits of Moss, captures their years together. Sorrenti's unguarded images inspired Calvin Klein to commission the duo for the iconic 1993 Obsession campaign, which launched both their careers. "Even back then we were trying to create art pictures," says Sorrenti. "We weren't just taking snapshots." —Emma Elwick-Bates

UP TO PAR

Ralph Lauren continues its partnership with the PGA of America, outfitting the U.S. team for the Ryder Cup, to be held at Le Golf National in Paris, September 25 to 30.

The collection, including the polo shirt (\$99), is available as part of the RLX Golf line. ralphlauren.com.

—Isaiah Freeman-Schub



TIME MACHINES

The 1950s were a fruitful decade for design, and watchmaking was no exception. To celebrate its iconic 1956 watch known as reference 6073, Vacheron Constantin is introducing the new FiftySix style, an update that nods to the past with its distinctive shape and lugs.

For details see Sources, page 138.



NEXT IN TECH

Master & Dynamic has come up with a chic version of the popular Bluetooth-connected earbuds. The new MW07 True Wireless Earphones feature Italian-made acetate in tortoise (above), terrazzo and ocean blue.

\$299; masterdynamic.com.



SHEAR DELIGHT

DUTCH TEXTILE ARTIST CLAUDY JONGSTRA'S WORKS IN FELTED WOOL SHOW THE BEAUTY OF BIODIVERSITY.

FELT MAY BE one of the world's oldest fabrics, but in Claudio Jongstra's hands, it couldn't be more up to date. The Dutch textile artist, 55, has costumed Jedi warriors for the Star Wars franchise and worked on projects with John Galliano and Rem Koolhaas. Now, from her farm in the Netherlands, with its biodynamic "dye garden" and 250 Drenthe Heath sheep—Europe's oldest breed—Jongstra is using felt to promote biodiversity. She and her team create wool "hides" (shown) and wall hangings reminiscent of abstract expressionist art, each piece a challenge to local farming practices that place little value on native wildlife. Later this month, Jongstra brings her installation *Woven Skin* to A/D/O in Brooklyn as well as the Stone Barns Center for Food and Agriculture in Pocantico Hills, New York, where she'll run craft workshops. She's also relaunching her range of wool hides for Maharam, titled Drenthe Heath, in four new colors. "Calling the sheep by their name brings attention to this ancient breed and their endangered landscape," says Jongstra. "This is advocacy." a-d-o.com; stonebarnscenter.org; maharam.com. —Sarah Medford

Salvatore Ferragamo

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THE DOWNLOAD

BILLY EICHNER

The comedian and actor, who appears in the latest season of *American Horror Story*, shares what's on his phone.

First app checked in the morning
Gmail, if that counts, or NPR.

Favorite podcasts
A tie between *The Daily* and *Pod Save America*.

App you wish someone would invent
One to tell me exactly what I should be focusing on at any given moment.

Most recent Uber trip
I only use Lyft. My last ride was from a Starbucks on one end of West Hollywood to my apartment on the other end. My God, the glamour!

Most unusual app you depend on
I couldn't survive without Postmates at this point. Don't blame me—you created this world!

Favorite ringtone
I use whatever the default ringtone is because I am an *adult* and a *pro*.

Your most-liked Instagram photo
Recently it might be my repost of the *Billy on the Street/Captain America* mashup that a fan made, a picture of me with Michelle Obama or the official cast announcement for the remake of *The Lion King* that I'm in.

Most-watched entertainment app
I've been using the FX app a lot to watch *Pose*. And *American Horror Story*, of course.

Game you wish you could delete
I don't play games. Unless you count Grindr.

Favorite Instagram feeds
@bygonebroadway, @maredal61 and @theaidsmemorial, which is profoundly sad but essential.

Person you FaceTime most
I never FaceTime. Deeply unflattering. You deserve me at my best.

Most-listened-to track or album
I can't say for sure, but cumulatively over the years I can only assume it's Madonna.

Craziest place you ever lost your phone
I don't think I've lost it anywhere exotic, but my phone once died at the Golden Globes, and I almost had a nervous breakdown.

Funniest text message of the week
When my friend Robin reminded me that in my favorite play/movie, *Six Degrees of Separation*, they make a joke about Sir Ian McKellen starring in a movie version of *Cats*, and now that's actually happening.

LINE OF DUTY

Utility dressing is in full force this season with rugged pieces featuring all manner of pockets, buckles and straps.



LOUIS VUITTON



HIGHLY FUNCTIONAL

Clockwise from top right: Tod's backpack; Prada hat; Moncler x Craig Green vest; Rag & Bone boot; Hublot watch; Dior key chain; Z Zegna pants; Herno coat. For details see Sources, page 138.

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TIMEPIECES



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ALL THE MOVES

Men's fashion has recently been playing a game of musical chairs, with top designers shifting houses and joining forces with talents from the worlds of streetwear, contemporary art, technology and more. Here's a rundown of the shake-ups. —I.F.-S.



STUDY IN DESIGN

Midcentury Danish furniture wasn't all Shaker-inspired teak and rosewood. Beginning in the 1950s, Verner Panton (1926–1998) began experimenting with synthetic materials and pop art colors, creating, most famously, the plastic S-shape chair bearing his name. A new book catalogs the wealth of bright, futuristic designs that Panton envisioned, from seating and lighting to interiors and architecture.

\$95; phaidon.com



CLEAN SLATE

FOR JASMINE SCALESCIANI-HAWKEN, THE LAUNCH OF HER FIRST SKIN-CARE LINE IS A NATURAL NEXT STEP.

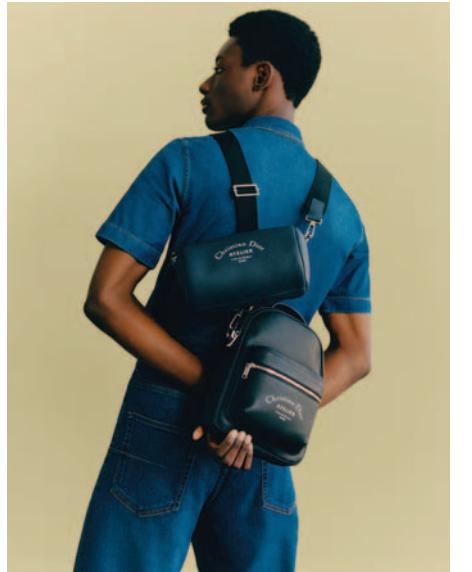
JASMINE SCALESCIANI-HAWKEN, 45, is best known as the co-founder of Hairprint, a nontoxic, plant-based hair-care line whose hero product restores gray strands to their original hue naturally—no chemical-laden dyes necessary. This fall, she is entering the skin-care world with Olio Maestro, a high-performance anticellulite system. Launching September 15, Olio Maestro comprises two complementary all-natural oils, plus a detoxifying tea and a suction cup used to apply the product. "It's really effective and completely clean," says Scalesciani-Hawken of the at-home treatment.

Scalesciani-Hawken's beauty innovations don't stop there. She's also working with her father, Euroresearch scientist Juan Scalesciani, to launch NUA, a product line featuring a patented micro-pulverized collagen, later this year. And she's collaborating with her husband, Paul Hawken—environmentalist, author and Erewhon founder—to start Products for Humanity, a series of new skin- and hair-care brands devoted to whole-plant-based,

wild-grown and sustainable ingredients. As Hawken explains, "Products for Humanity makes the connection between people, the environment, science and health in a way that's credible, science-based, affordable and increases human understanding." olio-maestro.com. —Christine Whitney





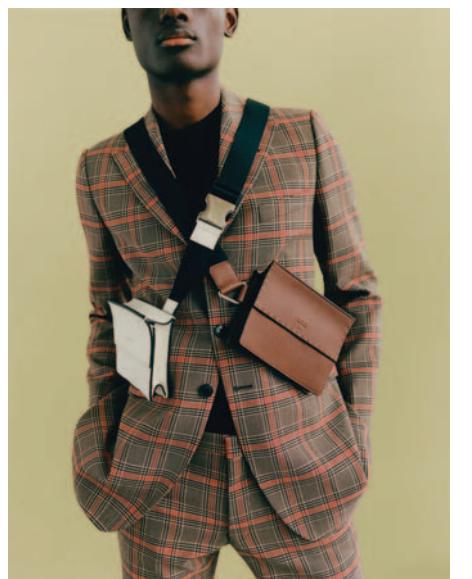
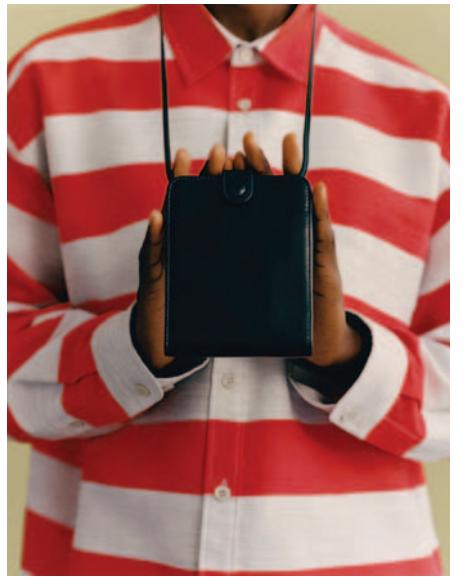


COMPACT STARS
From far left:
Ermegildo Zegna
bag, Ami sweater and
coat and Salvatore
Ferragamo pants; Dior
bags, shirt and pants.
Middle, from left:
Balenciaga strap wallet
and shirt; Louis Vuitton
messenger bag, sweater
and coat and Salvatore
Ferragamo pants.

TREND REPORT

LITTLE WONDERS

Worn across, in front or behind, this fall's downsized bags hold the essentials—nothing more, nothing less.



GREAT AND SMALL
Left: Fendi messenger
bags, Dries Van Noten
suit and Lanvin T-shirt.
Right: Prada ID tag,
cases and coat. Model,
Youssouf Bamba at Red
Model Management;
grooming, Ren Huelster.
For details see Sources,
page 138.

PHOTOGRAPHY BY
ANDREW JACOBS
FASHION EDITOR
ISAIAH FREEMAN-SCHUB



THE ART OF ESSENCE



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SCREEN TIME

DISCO INFERNO

A new documentary about the rise and fall of New York's iconic nightclub Studio 54 takes viewers past the velvet rope.

BY MARK YARM

THOUGH THE ORIGINAL incarnation was open for only a short time—a total of 33 months—New York nightclub Studio 54 still looms large in the popular imagination. And four decades after the discothèque debuted, in April 1977, there are still many misconceptions about the legendary nightlife spot. “People think that it was just one big party that lasted a decade,” says Matt Tyrnauer, the director of the new documentary *Studio 54* (in theaters October 5). “That it was nonstop cavorting between Liza Minnelli, Andy Warhol, Mick Jagger and Diana Ross, and no one else was allowed in.” Tyrnauer concedes that these things are “partly true” but says the actual story, as captured in the film, is far more nuanced and compelling.

There have been other retellings of Studio 54’s history, but this one stands out due to the never-before-seen footage from inside the club (plus the scene outside) and the on-camera participation of Ian Schrager. The now 72-year-old, who founded Studio 54 with his best friend, Steve Rubell, had long been hesitant to speak at length about the club because of the way it came to an end, with both Schrager and Rubell going to jail

“I HAVE BITTER-SWEET MEMORIES OF STUDIO 54.”
—IAN SCHRAGER

for federal tax evasion. “I have bittersweet memories of Studio 54 because it almost destroyed us,” Schrager says. (He and Rubell had a successful second act, as co-creators of the boutique hotel concept, with establishments like the Morgans Hotel in New York. Schrager has since opened numerous properties, including New York’s Public Hotel last year.)

It was Schrager who initially brought the idea for the film to Tyrnauer, the director of a number of documentaries, including 2008’s *Valentino: The Last Emperor*. Tyrnauer was interested but had some conditions. “I told him I didn’t want the movie to be a puff piece or something that didn’t tell the full story,” Tyrnauer says. “During the preliminary discussions, [Ian] asked me, ‘Well, what about jail?’ And I said, ‘If there’s no jail, there’s no movie.’” Schrager placed his trust in Tyrnauer and spoke frankly for the film. “Even though there were things in there that were embarrassing,” Schrager says, “at the end of the day what was most important to me was to be involved in a good film that had an integrity about it.”

Schrager and Tyrnauer agree that Studio 54 stood for a rare kind of liberation. “For people who were there,” says Tyrnauer, “it was about sexual freedom, freedom to be themselves, freedom to mix and cavort with whomever they wanted.” The subsequent HIV/AIDS crisis—which would claim Rubell’s life, in 1989—put an end to all that. This film’s narrative is “much more interesting than ‘There was a disco and people took drugs there and it was a really wild time,’” Tyrnauer says. “Put in the context of the times, Studio 54 becomes a much more potent story.”



LET THE GOOD TIMES ROLL
Left: A reveler on roller skates at Studio 54; below, Truman Capote, outside the nightclub, circa 1978.



GOLDEN TICKET
Above: Studio 54 patrons, 1978. “For people who were there, it was about freedom,” says Matt Tyrnauer.



THE “IN” CROWD
From above: Studio 54 regulars Liza Minnelli, Bianca Jagger, Andy Warhol and Halston, 1978; performers.



DANCE FEVER
Below, from far left:
A guest at Studio 54’s first anniversary party, 1978; founders Steve Rubell and Ian Schrager outside the establishment.



CLOCKWISE FROM TOP LEFT: LENNY MEISTORM; RUSSELL TURLAK; RON GALLETA; ADAM SCHULL; ALLAN TANNENBAUM (2); ADAM SCULL; ALAN TANNENBAUM (2); A FILM BY MATT TYRNAUER. A ZEITGEIST FILMS RELEASE IN ASSOCIATION WITH KINO LORBER.

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JEWELRY BOX

AHEAD OF THE CURVE

Patek Philippe's Golden Ellipse watch turns 50 with a sleek new look.

The design of Patek Philippe's Golden Ellipse, first introduced in 1968, was inspired by the golden section, the naturally occurring ratio discovered by ancient Greek mathematicians and often employed by artists and architects alike. For the timepiece's 50th anniversary, the watchmaker has introduced a new model in rose gold with an ebony-black sunburst dial and a hand-stitched alligator strap. Inside the slender case ticks an ultrathin self-winding movement—elegant proportions for a dress watch. *For details see Sources, page 138.*

—Isaiah Freeman-Schub

PHOTOGRAPHY BY RYAN JENQ
PROP STYLING BY BETIM BALAMAN

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Q&A

WITH WSJ.

Three professional surfers from across the globe share their essential gear, their favorite meals, the songs they keep listening to, their top spots for catching waves and more.

—Christopher Ross



MAYA GABEIRA

The daughter of a fashion designer and a co-founder of Brazil's Green Party, Maya Gabeira, 31, had any number of life routes open to her, many of them comfortable. Instead she chose the dangerous realm of big-wave surfing, joining an elite group that has historically been a boy's club. Gabeira has gone on to win five Billabong XXL Global Big Wave awards and ESPN's 2009 ESPY for outstanding female action sports athlete. In 2013 she went after the big one in Nazaré, Portugal, a place where waves reach towering heights. Wiping out on an attempt, she broke her fibula, got pinned underwater for two consecutive waves and nearly drowned. She was resuscitated on the beach by her tow partner, Carlos Burle. In January, she returned to the spot where she nearly died, and this time she caught an 80-foot-high wave. This summer she's been petitioning the World Surf League to certify the measurement of that wave, which would put it in the Guinness World Records book as the biggest wave surfed by a woman. >



1. What's the best place for shopping?
That's hard. Maybe Barneys in Los Angeles?

2. Who is your surf idol?
I don't have one. But I admire many surfers. Let's say Mick Fanning would be at the top of a long list.

3. What tools are essential to your profession?
A surfboard and a wetsuit. Tokoro surfboards are my favorites, and I wear JANGA wetsuits. I ride any size surfboards, between 5'8" and 10'6", depending on the size of the waves and the conditions.

4. What music do you have on repeat?
The Carters' new album.

5. Who are your favorite artists?
Banksy, Osgemeos [shown], Rita Wainer.

6. What's your current TV show obsession?
Peaky Blinders was my last one.

7. What's your favorite restaurant?
Sugarfish in L.A. I love their sushi. The rice is warm, and the menu is simple and set by the chef.

8. What travel spot has the best surfing?
I love the Mentawai in Indonesia.

9. What are your three travel essentials?
My computer, surfboards and a fanny pack. I have a Gucci one that I love and an Adidas one for sports.

A close-up photograph of a man from the chest up. He has a beard and is wearing a dark blue suit jacket over a light blue plaid shirt and a red patterned tie. He is looking off to the side with a slight smile. The background is blurred, showing what appears to be a city street.

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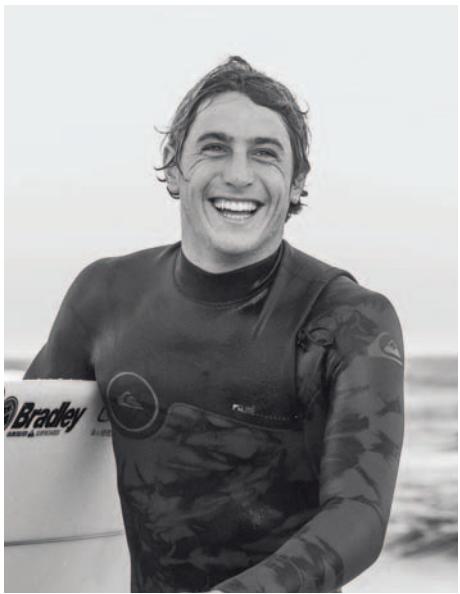


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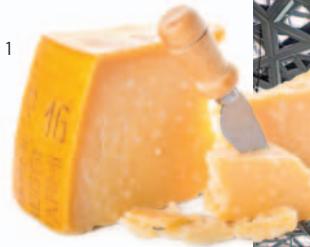


LEONARDO FIORAVANTI

In 2015, Leonardo Fioravanti was a fast-rising surf-world star: a European Junior Champion winner and Italy's first professional surfer. At a contest that year at Hawaii's treacherous Banzai Pipeline, he wiped out and fractured his L1 vertebra against a jagged reef. The injury came just inches away from paralyzing him and ending his surfing career. Six months later, after an intensive rehab regimen and with steel plates and screws in his back, he returned to the water. Though he had been surfing since childhood, catching waves with his older brother at Oceansurf beach near Rome, the incident made him think hard about the rigorous physical training and conditioning the sport now requires at the professional level. "Everyone keeps pushing each other's limits," the 20-year-old says. "Twenty years ago, it wasn't as serious as today."

Now it's a very professional lifestyle." Last year, Fioravanti was the first Italian to qualify for the World Surf League Championship Tour, and he has become Italy's face of surfing in more ways than one: He's now an ambassador for Gucci.

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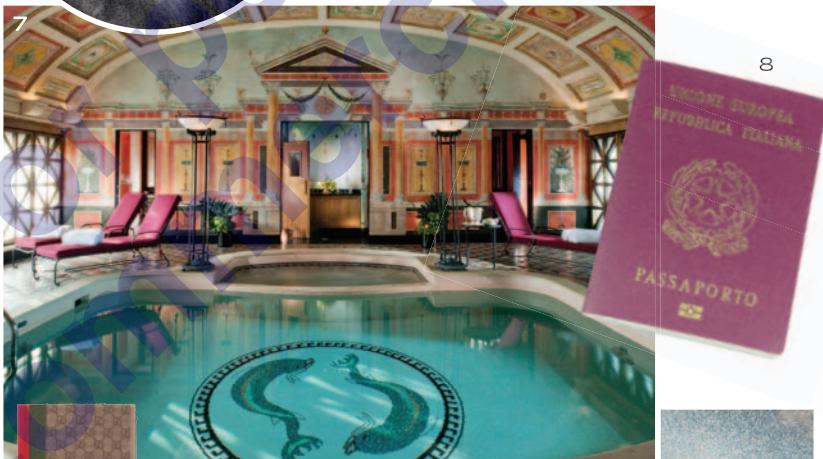


3

SHISEIDO
Essential Energy
Moisturizing Cream
Crème Hydratante



6



1. What's your favorite ingredient?
Parmigiano-Reggiano. From Italy, of course.

2. What's your favorite museum?

I went to the Louvre museum in Abu Dhabi. It was a really cool experience. I've been to the one in Paris as well, but the one in Abu Dhabi is a modern but ancient museum. It's huge, this crazy-shaped building on top of the water.

3. What music do you have on repeat?

Everything from Drake to AC/DC [shown, below] to Dua Lipa [shown, above].

4. What is your grooming essential?

Hydrating cream from Shiseido. It's something my mom got me into. She would always say: "Put your hydrating cream on after the shower." I'm so used to it now that it feels weird not to put it on.

5. Who's your favorite artist?

Leonardo da Vinci.

6. What's your favorite surfing spot?

Cloudbreak in Fiji.

7. What's your favorite hotel?

Hotel Principe di Savoia [in Milan]. It's an incredible five-star hotel; they really take care of us.

8. What tool is key for your profession?

My passport. Without that, I'm not going anywhere.

9. What are your three travel essentials?

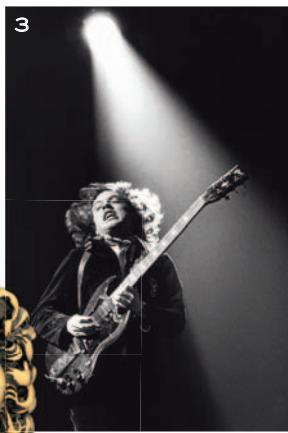
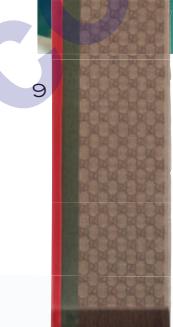
I never travel without a book, a silk scarf and a battery pack for my phone.

10. What's your signature accessory?

My Gucci lion ring. Sometimes when I'm feeling down I look at it and think, A lion wouldn't be like this. Get up!

11. Who's your surf idol?

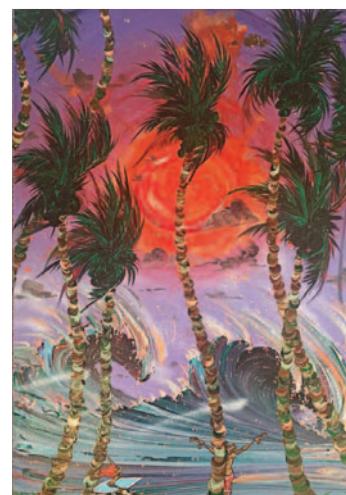
Kelly Slater. When I was younger I was lucky enough to do some surf trips with him, and it was incredible.



11

1. Who's your favorite artist?

Steven Valiere. He does these crazy dreamscape surf scenes, as if you're on acid. I have a couple of them hanging in my house.



2. What's your favorite surfing spot?

Skeleton Bay [in Namibia; shown] and Pipeline [in Hawaii]. I can't pick between the two.

3. What are your three travel essentials?

The first thing is a good neck pillow. I get the Cabeau brand [shown, below]. Second, a sarong or scarf you can wrap around your head while sleeping. Third, some sort of good meal. For a while I was really into sardines, and I'd bring them on the plane and just crack open a can.

4. What music do you have on repeat?

"What's in Your Heart?" by Rae Sremmurd. I put it on, and my whole brain tingles.

5. What's your favorite museum?

I recently went to the American Museum of Natural History in New York. Seeing the skeleton of the megalodon shark just blew my mind.

6. Where did you learn to surf?

On Kauai, where I grew up.

7. What tool is essential to your profession?

If you don't have a fin key, you can't put fins in on your board, and you're just shot.

8. What is your top grooming product?

Dr. Bronner's soap. I use it to clean my cuts.

9. What's your current TV show obsession?

Rapture on Netflix. It profiles music artists who have made it. It's really inspiring.

10. What's your favorite restaurant?

True Food Kitchen in California. The ancient grains bowl has quinoa, roasted veggies, avocado, chicken—my dream meal.



5



7



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9



10



KOA SMITH

Surfers are known to jet across the world at a moment's notice in search of the perfect wave. In 2014, Koa Smith was in Tahiti when he got a Facebook message about a swell developing in Namibia. Landing at Skeleton Bay after flights through Hawaii, California, London and Johannesburg, he caught a 27-second barrel ride and filmed it POV-style with a GoPro. The clip made him an instant sensation. This June, he returned to Skeleton Bay and repeated the feat with an even better wave, taking an eight-barrel, roughly mile-long ride that was captured in a mesmerizing drone video. There's speculation that it may have been the greatest wave ever caught. "I'm more comfortable in the water than I am on land sometimes," says Smith, 23, who grew up on the Hawaiian island of Kauai and has surfed since the age of 3. On solid ground, he runs two beachside cafes (both called the Sunrise Shack Hawaii) with his brothers and a friend. After winning a V Man model contest, he also signed a contract with Ford Models and appeared in an Alexander Wang campaign shot by Steven Klein. "For now I'm still just trying to fill my tank with happiness by finding good waves," he says. ■

NEW YORK CITY BALLET



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OPENS SEPT 18

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MARKET REPORT.

TRUE STRIPES

A few bright details add a pop of excitement.

Dolce & Gabbana sweaters and pants, Chrome Hearts and Tiffany & Co. necklaces (from top, worn throughout), Tiffany & Co. bracelet and rings and Jaeger-LeCoultre watch (jewelry and watch worn throughout).

TIGHT KNITS

Sweaters are no longer a preppy uniform—they are key elements of any forward-looking fall wardrobe.

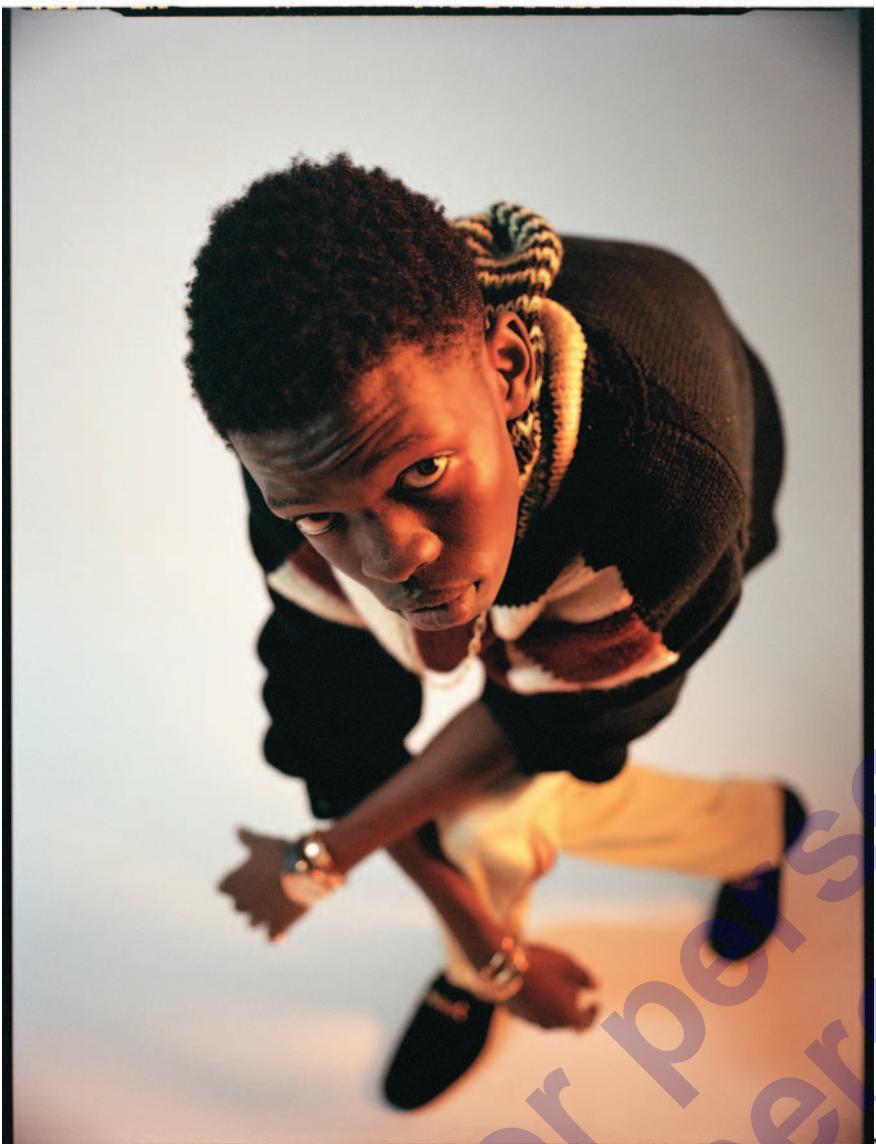
PHOTOGRAPHY BY
DEXTER NAVY
STYLING BY
ANDREW MUKAMAL





MOTO CITY

Pair a turtleneck with a timeless take on the leather jacket. Brioni jacket, turtleneck, cardigan and pants, Stubbs & Wootton shoes (worn throughout), Chrome Hearts necklace, bracelets, rings and belt and Rolex watch (jewelry and watch worn throughout).



NEW CREW

Color blocking and strong hues make classic combinations feel fresh. Above: Calvin Klein 205W39NYC sweater, pants and headpiece (worn around neck), Tom Ford shoes (worn throughout) and Cartier necklace, bracelets, rings and watch (jewelry and watch worn throughout). Far right: Brunello Cucinelli turtleneck, sweater and pants, Brooks Brothers shoes (worn throughout), Chrome Hearts sunglasses, Alexander McQueen rings and Cartier belt, bracelet and watch (jewelry and watch worn throughout). Near right, from left: Hugo Boss sweater and pants, Pierre Hardy shoes and Tiffany & Co. bracelets and rings (on his right hand); Ermenegildo Zegna sweater and suit, Gucci shoes (worn throughout), Patek Philippe watch, Cartier belt and Chrome Hearts necklaces, wallet chain, bracelets and rings (jewelry and watch worn throughout).





LAYERS CLUB

Pile on pieces to warm things up. From left: Lanvin shirt and sweater and Tiffany & Co. necklace; John Varvatos sweater and Fendi coat; Michael Kors Collection sweater, pants and scarf.

**CHILL FACTOR**

Layer bold patterns with gold jewelry for a laid-back look. From left: Prada shirt, polo sweater, pants and hat and Herno cardigan; Moncler sweaters and pants, Stubbs & Wootton shoes (worn throughout), Chrome Hearts necklaces and wallet chain, Chrome Hearts and Bulgari bracelets and Bulgari ring (on his right hand, from top), Bulgari watch, Chrome Hearts bracelets and rings (on his left hand, jewelry and watch worn throughout).



SUIT LIFE

Update business-ready styles with gilded embellishments. Tod's suit and sweater and Alexander Wang top.



SMOOTH MOVES
Cardigans, pullovers and cableknits all look right, right now. Counter-clockwise from left: Bally sweater and pants; Gucci sweater and ring; Rag & Bone sweater, Dolce & Gabbana pants and Versace belt; Loro Piana sweaters and Stella McCartney pants. Models, Alex Yafez, Malle Gueye, Michael Martin, Sage Caesar, Taaj Gantt and Tamel Lee; hair, Tamas Tuzes. For details see Sources, page 138.



WSJ.noted | EVENTS

PEOPLE, PLACES & THINGS WORTH NOTING

BREGUET CLASSIC TOUR NEW YORK | 7.12.2018

Men and women of influence toasted the Swiss watch brand's Classic Tour Collection on the rooftop of Carnegie Hall, enjoying unparalleled views of Central Park and Manhattan. Guests celebrated the best in style and design while indulging in bespoke cocktails by Gates Otsuji, custom tailoring by Duca Sartoria and fine craftsmanship from Breguet's expert watchmakers.

Photos Aria Isadora



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Ahmad Shahriar, Anthony Cennane, Ian Bohen, Max Girombelli



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THE EXCHANGE.



EARNING HIS STRIPES
Maverick Carter, who negotiated a \$1 billion-plus deal with Nike for LeBron James, at Ca' Del Sole in Los Angeles.

TRACKED

MAVERICK CARTER

The sports and entertainment executive has become a quietly influential force in Hollywood.

BY ALEX BHATTACHARJI PHOTOGRAPHY BY MICHAEL SCHMELLING

ON A WARM SUMMER DAY in late June, Maverick Carter is sitting in the back-seat of his Maybach sedan listening to an early copy of Drake's new album, *Scorpion*, when he hears himself name checked: "They don't have enough to satisfy a real one. / Maverick Carter couldn't even get the deal done." Carter chuckles, shaking his head. Once mocked for riding the coattails of his childhood friend LeBron James, he has become legendary for his negotiating prowess, which secured James a record-breaking \$1 billion-plus lifetime deal with Nike in 2015.

The recognition is nice, but it's old news for the 36-year-old Carter. Although he is still the business manager for one of the biggest sports stars in the world, his day-to-day work involves acting as the CEO of three companies he and James founded through the holding company LRMR Ventures: SpringHill Entertainment, which produces TV, documentary and feature films; Uninterrupted, the fast-growing multimedia platform for athletes; and the Robot Company, an integrated marketing agency. Still, he says, "I'm just that kid from Akron who knows what he knows. I have that feeling every day—stay humble."

Born and raised in Ohio, Carter relocated to Los Angeles in 2015, three years ahead of James, who, Carter says, was "like a little brother" to him growing up. Taking his name from his paternal grandmother, who ran an after-hours gambling parlor, Carter dropped out of Western Michigan University following his freshman year to intern in Nike's basketball sports marketing department. After several years in a full-time position, he was poached by James in 2004. Despite their successes, there were bumps in the road. Carter was responsible for *The Decision*, a much-derided 2010 TV special announcing James's departure from Cleveland for the Miami Heat. "I didn't understand production then," Carter says.

Three years later, he understood it well enough to start SpringHill, and a year after that he launched Uninterrupted. Getting funding has not been a problem for Carter, who made a series of prescient investments through LRMR, including an early stake in Beats by Dre that reportedly netted tens of millions of dollars. "We were always focused on 'How do we build long-term value?'" Carter says. "Fifteen years later, here we are."

Now, on a given day, Carter may meet with an AT&T executive in Cannes about a brand sponsorship, pitch the Uninterrupted talk show *The Shop* as a series for HBO or huddle with his SpringHill team about budgets for *Madam C.J. Walker*, a limited series for Netflix about the African-American beauty entrepreneur, starring Octavia Spencer.

Even when marketing sneakers, Carter realized he was a storyteller with important things to say. "We're poor black kids from Akron, Ohio," he says. "When you tell stories about people like us, sometimes it's going to be considered a social-impact story. But it's really about telling stories about where we come from." >



8:30 a.m.
Carter begins his day with a workout at his home gym, where a signed Kobe Bryant jersey hangs on the wall.



10:41 a.m.
Carter after an all-staff meeting at the Uninterrupted offices to discuss upcoming projects.



11:52 a.m.

NBA player Nick Young (left) and his business manager Doug Sanders, pitch Carter a variety show.

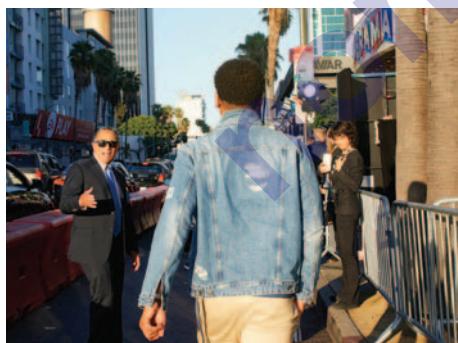


5:13 p.m.

Carter meets with writer-director David E. Talbert for drinks at Ca' Del Sole.

7:31 p.m.

Carter attends the premiere of *Sharp Objects* at the ArcLight Hollywood (below) where he chats with HBO CEO Richard Plepler (far right).



8

years old

Age at which Carter befriended LeBron James.

11
clients

Served by the Robot Company, including Beats, JP Morgan and Uber.

\$23 million

Total investment secured by Uninterrupted, led by Warner Bros. Entertainment and Turner Sports.

19
productions

The number of film and television projects completed or currently in development by SpringHill Entertainment.

\$1.3 million

The amount of cash hand-delivered by Carter and James to the first winners of their game show *The Wall*.

250

The number of professional athletes creating content exclusively with Uninterrupted, including Serena Williams, Odell Beckham Jr., and Draymond Green.

\$1 million

Carter's financial gift toward the establishment of the National Museum of African American History and Culture in Washington, D.C.

10
countries

Visited by Carter in the first seven months of 2018, including Ukraine and China.

1,200

The estimated number of NBA games Carter has attended. •

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ART TALK

COMMON THREAD

The Brooklyn-based artist Jordan Nassar is transforming the centuries-old Palestinian folk art of *tatreez* into poetic depictions of some of the most deeply contested land in the world.

BY REBECCA BENGAL PHOTOGRAPHY BY CLÉMENT PASCAL



STAND FIRM
Jordan Nassar at his apartment and studio in Gowanus, Brooklyn, alongside his hand-embroidered artworks.

THIS MAY, the artist Jordan Nassar reworked a nondescript booth at Frieze New York on Randall's Island into an inviting, relaxed exhibition space, adding embroidered pillows and books to recall an Arab-style *majlis*, or seating area. Hung on the museum-white walls were framed panels of the Palestinian-Polish-American's intricately embroidered works, including some made in collaboration with Palestinian women whose craft is the folk art of *tatreez* embroidery—the heart of his own practice.

The panels featured embroideries of geometric shapes that resembled desert-hued skies and multicolored mountains. "For me they've come to be pictures of an imaginary utopian homeland, a place that exists only in the minds of the diaspora," Nassar says on a sweltering July afternoon in the Gowanus, Brooklyn, studio where he meticulously hand-stitches his pieces. His work, while distinct in its concerns, has drawn comparisons to other pioneering textile artists, like Anni Albers and Sheila Hicks, but formally, what's most remarkable is the way they appear less like textiles than paintings. By the end of the Frieze VIP preview, Nassar's works on view, as well as several others not included in the exhibition, had nearly sold out to a diverse range of buyers, going for \$6,000 to \$10,000.

Since his first solo American show at Los Angeles gallery Anat Ebgi last year, Nassar has been embraced by collectors and curators on both sides of the Middle East divide and globally. He's currently making work for upcoming exhibitions at the Center for Contemporary Art in Tel Aviv and the Third Line in Dubai, and he has just been announced as one of 16 finalists for the Museum of Arts and Design's inaugural Burke Prize for contemporary craft (the finalists' work will go on view next month at MAD in New York before the winner is announced in November). "He's taking this grandmotherly craft and turning [it] into these very sophisticated, very contemporary things," says Nassar's gallerist, Anat Ebgi. "How do you make art about the Middle East without making it didactic?"

Tall, handsome and charming, 33-year-old Nassar is dressed in a T-shirt and shorts that reveal countless monochromatic tattoos, many of them stick-and-poke illustrations by artist friends. He steers his bulldog, Kasha, elsewhere in the apartment he shares with his husband, the Israeli artist Amir Guberstein. "Otherwise, trust me, she won't stop talking," he says.

A sample shirt from Adish, the streetwear brand for which Nassar recently became art director—collaborating with and commissioning some of the same Palestinian women embroiderers whose pieces inspire his own—is draped over a chair. (The T-shirts and sweatshirts he designs as Jordan Nassar Outfit are becoming more connected to the look of his artwork but, unlike Adish, are not hand-embroidered.) He points out the Palestinian cypress tree motifs he's embellished in a framed work on the wall, and the triangles—which he says function like evil-eye protection—sewn on an antique midnight-blue dress that he picked up on a recent trip to Jerusalem with Guberstein. Elsewhere there are stacks of the

ARTWORK FROM TOP: JORDAN NASSAR, *RTMAN*, 2018; JORDAN NASSAR, *TOMORROW IS TODAY'S DREAM*, 2018; JORDAN NASSAR, *CLOCKWISE FROM TOP LEFT: COLOR MOUNTAIN*, 2018; *TOMORROW IS TODAY'S DREAM*, 2018; *STUDY VASE WITH FLOWERS*, 2018; BOTTOM RIGHT: JORDAN NASSAR, *WORK IN PROGRESS*; WHO ARE YOU THINKING OF? 2018



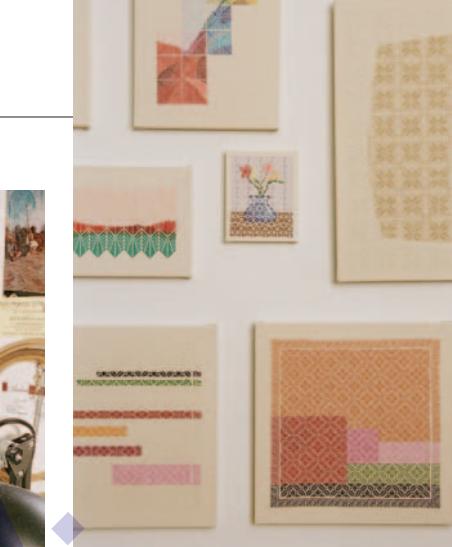
ALL IN THE DETAILS Clockwise from above: A corner of Nassar's studio; a selection of works completed by Nassar this year; Nassar hand-embroiders a new piece.

cotton fabric he sources from a shop in Tel Aviv for his canvases.

In conversation, Nassar easily darts between bodies of work and parts of the world. But the lines of his cross-cultural heritage were blurred and confusing growing up on the Upper West Side, surrounded by a Polish-American mother who cooked Arab dishes and practiced Polish folk dance, a Palestinian-American lawyer father who loved the Grateful Dead and a glamorous older cousin who worked for Donna Karan and introduced him to both American soap operas and Arab music. Nassar studied Arabic with a tutor, and images of the homeland were prevalent in family photos and textiles around the apartment that featured decorative patterns like the ones inspiring his designs now. But he didn't visit Palestine until he was a teenager, and his Jewish best friends were reluctant to believe his accounts of the devastation and displacement there. "I was just telling them what I saw," he says. "And then I mostly stopped talking about it, for years."

"I like to say those years at Printed Matter were my art school," says Nassar, who never pursued an M.F.A. but began making his own work on weekends. Alongside Cane, with whom he formed a strong creative bond, he was exposed constantly to new artists. "We were great together," Nassar says. "He was my best friend." After Cane committed suicide last November, Nassar got the letters CANE tattooed on the insides of his fingers—identical to a tattoo Cane had on his stomach. "Really only I will see it, but I'll see it every day and think about him," Nassar says.

During the Printed Matter years, Nassar's first forays into artistically exploring his Palestinian heritage, he says, "came partly from the guilt over dating someone from Israel." Soon he became fascinated by the codes he discovered within *tatreez*. "I started realizing that each of the patterns is recognizable, and some even have a name, and some represent specific



"HOW DO YOU MAKE ART ABOUT THE MIDDLE EAST WITHOUT MAKING IT DIDACTIC?"
—ANAT EBGI

villages; they contain social meaning," he says. Nassar didn't feel comfortable replicating patterns representing Palestinian places where he'd never lived, so instead he began allowing himself to modify the motifs, designing them on Adobe Illustrator and altering them as he stitched them on canvas. He might freestyle—a stitch could shift in direction or a shade plotted out in one color in a design might become another hue. "That's where it begins to feel like painting," he says.

For Nassar, another turning point arrived via a crucial influence, the lesbian Beirut-born poet-painter-essayist Etel Adnan, whose work is often on view at art fairs. Still prolific at 93, Adnan is also Arab but grew up speaking Greek and Turkish and tends to write in French and English. Nassar found resonance in the way she existed on the edges of multiple cultures and especially in her mystical painted landscapes and geometric fields of color. "Early on, I did a piece inspired by her compositions, and right after that I said to myself, 'No more looking at Etel!'" he says. It was a freeing experience, allowing him to turn traditional motifs into recognizable elements centered on place—"a horizon, a slope, maybe even a sun, a place for the viewer to locate themselves," Nassar says. "It's Palestine but the way you are told about it by your grandparents. It's ironic, because you leave and then you constantly talk about this magical place, and you yearn for it."

As his subject matter has increasingly become focused on the disputed land itself, he leaves a point of entry within each image. "If I sewed something that said 'Free Palestine,' you'd lose half the people right away," he says. The embroidered landscapes he creates echo the actual discussions he has with family members on all sides, who, he says, are supportive of what he does. "I don't hate on Israel, and I also don't betray Palestine, and so that forces people to stay with me, and it causes them to maybe accept a shred of the other side that they probably wouldn't have before," he says. The landscapes were what initially drew Ebgi to Nassar's work. Last fall *Dunya*, his first solo show at the gallery, received favorable reviews and sold out. "There's essentially a waiting list for Jordan," Ebgi says.

For a diaspora artist who spent much of his life navigating his place between cultures, Nassar has found a way to simultaneously inhabit all of them without losing himself in the process. He responds to his recent success with a refreshingly liberated sense of energy aimed at his next round of exhibitions. "I feel like I have the freedom now to really execute what I want to," Nassar says. "I feel kind of badass making delicate, intricate work that's pretty and political at the same time." •

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THE WALL STREET JOURNAL MAGAZINE

IN HIS ELEMENT

Alexander Skarsgård, photographed on the rocky beaches of Utö, Sweden. Valentino sweater and vintage pants, belt and scarf.

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THE DARK PRINCE

Alexander Skarsgård's roles have recently taken him in a more dramatic direction, including his pivotal part in *Big Little Lies*, but his outlook is as positive as ever.

BY ALEX BHATTACHARJI

PHOTOGRAPHY BY ANNEMARIEKE VAN DRIMMELLEN STYLING BY GEORGE CORTINA

SHARP CONTRAST
"He's a super gentle, nice guy, who somehow mixes that with real menace," says Jeffrey Wright, Skarsgård's co-star in *Hold the Dark*.
Rick Owens coat.

AT EASE

"I learned early on if I can't switch off and clock out, if I carry it with me when I come home," says Skarsgård of acting, "it's gonna destroy me and my relationships." Craig Green top and vintage pants, belt, boots (worn throughout) and hat.

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AT LUNCHTIME in Los Angeles, the slate-gray sky has an ominous, end-of-days feel. Alexander Skarsgård enters Eveleigh, a quiet restaurant tucked away on the Sunset Strip, beaming amid the June Gloom, the annual atmospheric aberration that makes Hollywood resemble the Hebrides. "It's great," he says. "There's been so much darkness in my life."

After all, the 42-year-old Swedish actor has spent the past several days in Monterey shooting the second season of the Emmy Award-winning HBO series *Big Little Lies*. That meant revisiting the role of the chillingly manipulative Perry, who, in Skarsgård's hands, fused sex appeal and sexual violence, leading man and monster. Still reeling from the first season of the acclaimed drama, Skarsgård has embarked on a bender of ever-bleaker projects: *The Aftermath*, with Keira Knightley, a romantic drama set in the ruins of 1946 Hamburg, Germany; *The Kill Team*, based on the real-life story of American soldiers who murdered unarmed Afghan civilians; and *Hold the Dark*, the Jeremy Saulnier-directed dramatic thriller (in select theaters and on Netflix this month), which opens as wolves have begun to feed on the children of an Alaska town and gets more desolate from there. Skarsgård, as Vernon Sloane, learns his son is dead and his wife (played by Riley Keough) is missing, then sets off on a vengeful rampage. Skarsgård pauses, does a mental recap and raises his eyebrows. "So," he says with a chuckle, "a lot of f—ing darkness last year, man."

Wearing a short-sleeve blue shirt with a camp collar, olive khakis and white Jack Purcell Converse sneakers, Skarsgård looks like a '50s matinee idol. And at 6-foot-4, he has the towering physique of an action hero. Perhaps therein lies the confusion. While many in the celebrity-industrial complex cling to the notion that Skarsgård is

best suited for big summer blockbusters, like *Battleship* and *Tarzan*, Skarsgård has shifted gears to pursue a run of smaller, more serious projects. "He's just exploring the full range of his versatility," says Jeffrey Wright, who stars opposite Skarsgård in *Hold the Dark*. "What is really interesting about Alex's presence is he's a super gentle, nice guy, who somehow mixes that with real menace—a really disarming and dangerous mix." Skarsgård quickly makes clear this extended run of projects is not an indication of his demeanor. In person, he's quick to laugh, speak off-color and poke fun, most notably at himself. He is unabashed about the fact that he likes a drink and carousing with his friends. And he works to ensure that doesn't change, even after a painful performance.

"I learned early on if I can't switch off and clock out, if I carry it with me when I come home, it's gonna destroy me and my relationships," Skarsgård says. During production of *Hold the Dark*, which was shot in rural parts of Alberta, Canada, he would host cast parties with Wright. But the depictions of domestic abuse and sexual violence in *Big Little Lies* proved harder to shake. The scenes with Nicole Kidman, who plays his wife, Celeste, were perhaps the hardest of his career—on par with the one in *Straw Dogs*, in which his character rapes Kate Bosworth, whom Skarsgård later dated. While that was one harrowing scene, *Big Little Lies* was made up of seven unremitting episodes, with Skarsgård acting out abuse on a person he cares about day after day. "I was staying with my friends, and they have two kids, 8 and 10. It meant so much to have that lightness, to go home to a lovely family life and hang out and play with the kids just so I didn't spend five months in that darkness," he says, adding: "They saved me."

Kidman wasn't surprised her co-star needed the reprieve. "The toxicity of the relationship is compelling and also really uncomfortable,"

WILD AT HEART

"I really enjoy the adventure of traveling, meeting new people and working a lot," Skarsgård says. "Hopefully one day I'll settle down." Rick Owens pants.

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LEADING MAN

"He has always had a lot of freedom and used that freedom," says Stellan Skarsgård. Haider Ackermann coat and vintage longjohns and pants. Opposite: Vintage top and Rick Owens pants.

she says. "When you deem yourself a character actor, that is saying, 'I'm willing to go anywhere and explore anything if the story and performance warrant it.' And that's what Alex did."

SINCE HE WAS a child, Skarsgård has followed a pattern of striking out on his own, blazing a trail but always returning to the people and places he cares about. "He would run ahead and keep on running as far as he was allowed, then run back," says his father, Stellan, who has appeared in nearly 100 movies, from *Breaking the Waves* to *The Avengers*. "He has always had a lot of freedom and used that freedom."

The eldest of eight, Skarsgård has four brothers and a sister and two half brothers from Stellan's second marriage. Three of his brothers have followed him into their father's trade. Gustav, aka Gus, stars in *Vikings* and *Westworld*; Bill played Pennywise in *It* and stars in Hulu's *Castle Rock*; and Valter is just starting to appear in projects outside Sweden. The family's seven-bedroom flat, in the then-gritty, artsy Södermalm section of Stockholm, was also home to uncles and family friends and frequent social gatherings. "It was very lively, crazy, bohemian and intense," Skarsgård says. "I was studious, I was into sports, I was into listening to music. I just wanted to be normal." His father, a longtime repertory theater actor before he gained international renown, would roam the house in the nude regularly enough that Skarsgård was hesitant to bring girls home. "My biggest wish when I was 14," Skarsgård says, "was that Dad would become an accountant, drive a gray Saab and wear a suit to work instead of cooking these weird dishes naked and drinking wine on a Tuesday with artists—stuff that I love and appreciate about my father now."

As a child, Skarsgård was approached for TV and film parts by his father's friends. "It was never a decision, it just happened. I never thought of it as, 'This is what I want to do for life,'" he recalls. "I was just like, 'It's great, it's fun, and I get free Cinnabons and shit.'" When he was 13, his lauded performance as a coming-of-age teen in *Hunden som log (The Dog That Smiled)* got him something entirely unwanted—fame, which only deepened his ambivalence about acting. Skarsgård was uncomfortable with the attention, in particular from members of the opposite sex. "I wanted to be like everyone else, to blend in," he says. "If I thought a girl was cute, I wanted her to talk to me because she thought I was interesting or nice. Not, like, 'I saw that movie.' I thought people only wanted to hang out with me because they liked this movie. So I quit."

With acting behind him, Skarsgård struck out in opposition to his pacifist parents. He enlisted in the Swedish Royal Navy, joining an elite anti-terrorism unit, akin to the SEALs in the U.S., assigned to patrol the Stockholm archipelago. After completing an 18-month tour of duty, Skarsgård studied for a semester at Leeds Metropolitan University in England; he then went to the theater program at Marymount Manhattan College in New York City for a term, giving acting another shot following a seven-year hiatus. "My fear was that I'd wake up a bitter, old man and say, 'I should've f—ing gone for it. Why didn't I?'"

On vacation, visiting his father who was shooting a movie in L.A., Skarsgård auditioned for *Zoolander* on a lark. He landed the small but memorable role in the 2001 comedy as Meekus, a male model who perishes in a comical gasoline fight. "It was a good death," Skarsgård says, with a laugh. He thought everything in Hollywood would come that easily. But for several years after, he didn't get another part. "I questioned being out here," Skarsgård says. "Why am I thousands of miles away from my family waiting for an audition?"

With just days left on his visa, Skarsgård got a call from his agent. He had a chance to read for the HBO miniseries *Generation Kill*, created by *The Wire*'s David Simon and Ed Burns, about a Marine reconnaissance battalion during the 2003 invasion of Iraq. Skarsgård landed the part anchoring the ensemble cast and spent seven months filming in South Africa, Namibia and Mozambique. Soon after, Alan Ball, the creator of *Six Feet Under*, offered Skarsgård the part of Eric Northman,

a 1,000-year-old vampire of Viking descent, in *True Blood*. Skarsgård, still shooting overseas, almost had to pass, but the Hollywood writers' strike delayed the start of *True Blood*'s production. For seven seasons, Skarsgård avoided the sun to attain Eric's vampiric pallor and romped among werewolves, shape-shifters and other supernatural species on the show. His part was quickly expanded from a marginal role to a central figure, and he eventually became the show's breakout star.

Between seasons, Skarsgård squeezed in feature films. Presented with the chance to work with both his father and famed Danish director Lars von Trier for the first time, Skarsgård signed onto 2011's *Melancholia* "without having read a single word," he says. "Lars called, and I was like, 'I will come, and I'll do whatever the f— you want me to do.'" His decision-making process was strikingly similar for the big-budget 2012 summer spectacle *Battleship*. Skarsgård was drawn to director Peter Berg. "He just blew me away—his energy, his enthusiasm, his excitement," Skarsgård recalls. He didn't read the script, because there wasn't one to speak of. There was a board game and a feeling, and that was enough.

Following the final season of *True Blood* in 2014, Skarsgård won acclaim in the indie film *Diary of a Teenage Girl* and in 2016 played the lead in the \$180 million *The Legend of Tarzan*. He enjoyed running shirtless through the jungle well enough, and the film was a qualified success at the box office, but Skarsgård had smaller fish to fry: a series of dramatic roles that would keep him on the road for two years.

After *True Blood* wrapped, Skarsgård downsized to an apartment in New York and sold his house in L.A. But, in 2016, he decided to give up that apartment and nearly all of his possessions as well, living for the next two years out of a suitcase. "All I needed fit in that suitcase. A giant blow-dryer. And a framed picture of myself," he says.

Although Skarsgård was accustomed to adventure—trekking, climbing, sailing across the Atlantic—this was a different type of exploration: a two-year odyssey immersing himself in each project and place, including Monterey, L.A., Hamburg, Prague, London, Calgary, Montreal, Athens and Madrid. Although his nomadic ways came to an end—he recently moved into an apartment in New York's East Village, and then, after one particularly boozy brunch in Stockholm, he bought another in his old neighborhood ("I was tipsy," he admits)—Skarsgård has no regrets about his peripatetic period.

"I think he needed confirmation he actually was someone as an actor," Stellan says. "He worked so hard for years in L.A., without nabbing anything. Then he got more loved for his looks than anything else—which is a problem I've never had—so he very smartly started to take smaller, challenging projects."

Eventually, Skarsgård was craving lighter fare. He went to Montreal in late 2017 to film *The Hummingbird Project*, with Salma Hayek and Jesse Eisenberg. It follows a pair of Wall Streeters who concoct a scheme to dig a tunnel from Kansas to New Jersey to lay fiber-optic cable so their clients' trades can beat the market by milliseconds. But during shooting, he was approached by Seth Rogen and Charlize Theron to appear in their comedy *Flarsky*, which was also being shot in town. Skarsgård readily agreed, filming his scenes on nights and weekends, calling it "the cathartic experience I really needed. I had such a blast."

Skarsgård's presence on set got the gossip-sphere abuzz with reports—unconfirmed—that he and Theron were romantically involved. "It doesn't affect me. People can think whatever they want," he says, adding that, although he's not active on social media, he still hears such rumors. "It's impossible to live in a vacuum—you hear, 'Oh, I heard you're dating so-and-so.' Sometimes you're like, 'Yeah, I did.' Sometimes it's, 'Never met the person but give her my number.'" Besides, Skarsgård, who has never been married, is savoring life sans commitment: "I really enjoy the adventure of traveling, meeting new people and working a lot. Hopefully one day I'll settle down."

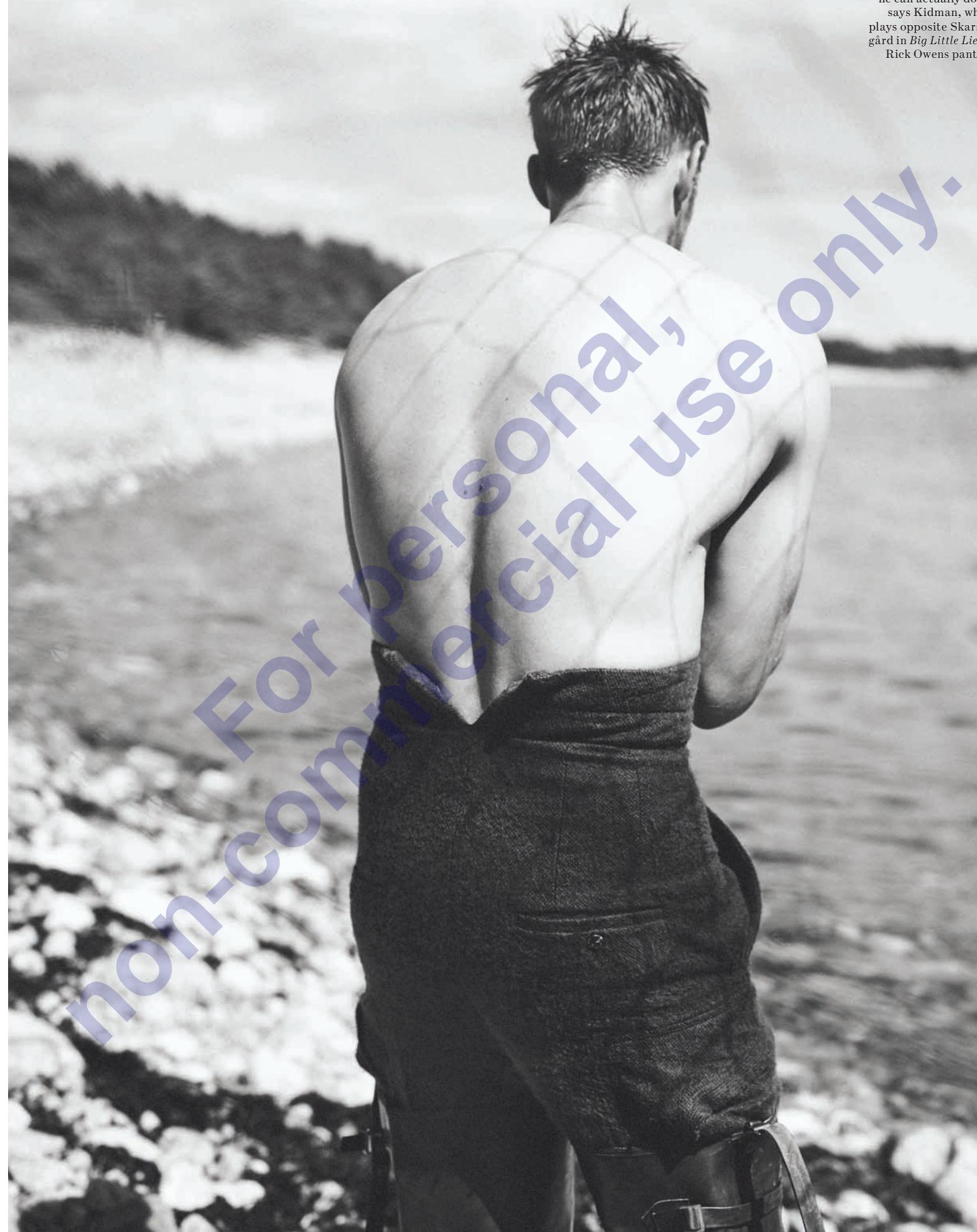
After *Flarsky*, Skarsgård flew to Europe and threw himself into *The Little Drummer Girl*, the adaptation of the John le Carré espionage novel by director Park Chan-wook (*Old Boy*, *The Handmaiden*). In the

I THOUGHT
GOING INTO
IT I'D FEEL
REALLY SAFE
WITH HIM—
AND I DID."

—NICOLE KIDMAN

**BACK TO THE
FUTURE**

"He's only scratched the surface as to what he can actually do," says Kidman, who plays opposite Skarsgård in *Big Little Lies*. Rick Owens pants.





AMC miniseries (which airs in November), Skarsgård plays a Mossad agent who meets a young actress in Greece and draws her into a byzantine plot to undermine a Palestinian terror network. “The conflict in the Middle East—another light subject.”

From there, Skarsgård returned to Monterey and to *Big Little Lies*, the show that started his journey, in multiple senses, showcasing his theretofore untapped dramatic depth. “I think the world is his oyster in terms of an actor. He’s only scratched the surface as to what he can actually do,” says Kidman. Before filming the first season, she spent time with Skarsgård so they could build a rapport and trust. “I thought going into it I’d feel really safe with him,” she says, “and I did.”

Both Kidman and Skarsgård were rewarded with individual Emmys, Critics’ Choice Awards, Golden Globes and SAG Awards for their performances. “When your partner gets acknowledged it’s almost more important than you, because I know what he did and how brave that was,” Kidman says. “You delve in and explore things that are really dangerous and uncomfortable, and it can connect with audiences in a truthful way even though it’s ugly at times to watch.”

Skarsgård, who was all but incomunicado while filming *Hold the Dark* in Alberta, was unaware how the show was being received. “It wasn’t until I got back to the States that I realized how much attention *Big Little Lies* got,” he recalls. “The good part was the attention—that’s always lovely when you work on something that people actually embrace and see and care about. The bad was they hated me.”

Skarsgård’s return to *Big Little Lies* was hardly a foregone conclusion. After all, his character’s demise is the denouement of the first season. He will presumably appear in flashbacks, or maybe as “a secret twin or evil zombie,” he jokes. “We’re taking it a slightly different direction this season.” In addition to reuniting with the close-knit cast,

which includes Kidman, Reese Witherspoon, Laura Dern, Shailene Woodley and Zoë Kravitz, Skarsgård will finally get to act alongside Meryl Streep, who portrays Perry’s mother. He was supposed to share a scene with the three-time Oscar winner in the 2014 film *The Giver* but arrived on set to learn Streep was not even in the country—her character would appear as a hologram, and she would be shot against a green screen later. “I haven’t worked with her yet, but I’m excited,” he says, noting that he will soon return to L.A. to shoot the rest of his scenes. “If she’s a hologram again, I’ll throw a fit.”

More immediately, Skarsgård is looking forward to a return to Sweden for *Midsommar* (or Midsummer)—his favorite holiday, though one he’s missed for the past five years due to work obligations. “For someone who hasn’t experienced it, it’s f—ing surreal,” he says of the pagan fertility celebration. Swedes head to the woods, set out lavish smorgasbords with pickled herring and schnapps and erect a modified maypole to commemorate the summer solstice. “You celebrate by sticking a 20-foot pole covered in leaves and flowers into the ground,” Skarsgård explains. “A phallic pole in a hole—the symbolism is very clear. So, after you fertilize Mother Earth, you get shitfaced and then you dance around the pole and sing.”

Excitedly, he explains the song, “Små Grodorna,” or “Little Frogs.” “You pretend to be a little frog as you jump around the pole,” he says as he stands halfway to avoid calling attention to himself. He hops in place, flapping his hands as he sings—“Little frogs, little frogs / They’re funny to look at / They have no tails / They have no ears”—then slumps back into his seat, laughing.

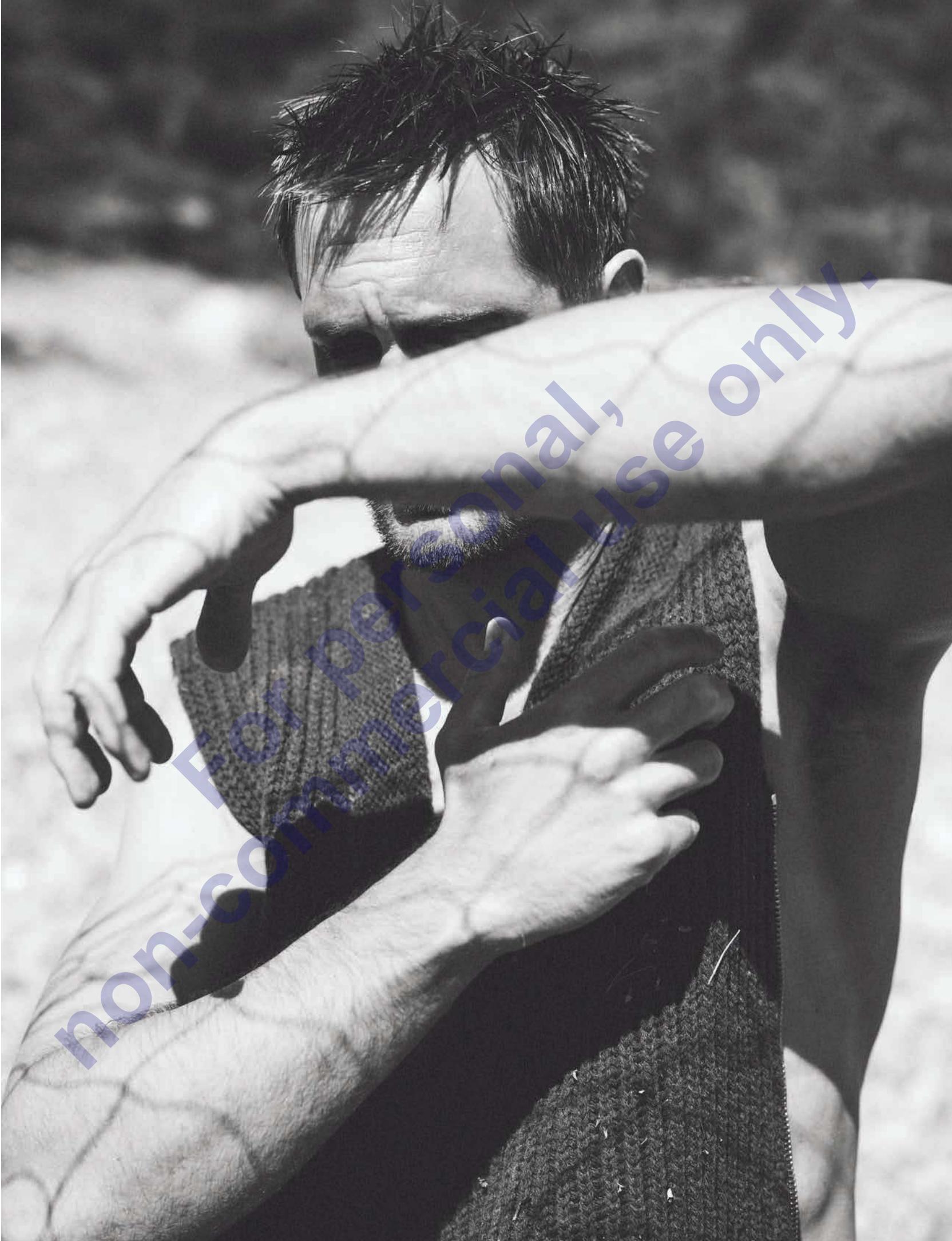
“And you do that all night,” Skarsgård says, smacking both his palms on the table in satisfaction. “It’s the longest day of the year. It basically never gets dark.” •

PATH FORWARD

“He very smartly started to take smaller, challenging projects,” says Skarsgård’s father, Stellan. Vintage tank top and overalls.

Opposite: Calvin Klein 205W39NYC sweater. Hair, Rudi

Lewis; makeup, Regina Törnwall. For details see Sources, page 138.



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BALENCIAGA





CROSSING OVER
Pieces with intriguing details like gloves or sharp shoulders are sure to stop traffic. On him: Balenciaga coat and pants and Berluti boots (worn throughout). On her: Balenciaga turtleneck with gloves and pants, Havaianas sandals (worn throughout) and Tiffany & Co., Cartier and Annina Vogel necklaces (from top, worn throughout unless otherwise noted).

Check Mates

Take romance to the streets with a pared-down vision of fall's most tailored fashions, which offer a strictly monochromatic approach to his-and-hers ensembles.

PHOTOGRAPHY BY DARIO CATELLANI
STYLING BY GEORGE CORTINA





PARK PLACE

Not all sunny days call for frilly florals—stake a claim on buttoned-up whites and gold chains. On her: Zimmerli tank top and Prada pants and belt. On him: Prada coat, shirt and pants and Cartier and Annina Vogel necklaces (from top, worn throughout). Opposite, on her: Alexander McQueen tank top and pants, J. Press suspenders and model's own earring. On him: Alexander McQueen suit and The Row T-shirt.



MOVABLE FEAST

Head-to-toe black is a reliably glamorous uniform for any destination. On her: Dior suit and Wolford bodysuit.
On him: Saint Laurent by Anthony Vaccarello shirt and Dior pants. Opposite, on her: Louis Vuitton suit and shirt.
On him: Valentino cape and pants and James Perse tank top.



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LIFE'S A PICNIC

Deftly structured menswear pieces are a great match. On him: Ralph Lauren Collection coat, shirt and pants. On her: Zimmerli tank top, Dior pants and Annina Vogel and Cartier necklaces (from top). Opposite, on him: Dolce & Gabbana shirt, vest and pants. On her: Zimmerli tank top, Dior pants and Tiffany & Co. and Annina Vogel necklaces (from top).



GINGHAM STYLE

Play with proportions—a skinny jacket or an oversize cape—to make a sartorial statement. On him: Saint Laurent by Anthony Vaccarello suit and Rick Owens tank top. On her: Zimmerli tank top, Saint Laurent by Anthony Vaccarello cape and Tiffany & Co. and Annina Vogel necklaces. Opposite, on her: Raf Simons suit. On him: Dries Van Noten blazer and Dior pants. Models, Selena Forrest at Next Management, William De Courcy at Fusion Models NYC; hair, Didier Malige; makeup, Dick Page; manicure, Eri Handa; set design, Kadu Lennox. For details see Sources, page 138.



STROKES OF GENIUS

A major new exhibition at the Fondation Louis Vuitton, in Paris, explores the enduring appeal and contemporary relevance of Jean-Michel Basquiat's work.

BY CAROL VOGEL
PHOTOGRAPHY BY JAMIE HAWKESWORTH

IF YOU FREQUENTED Manhattan's Lower East Side or SoHo in the late 1970s you could see the letters SAMO (short for "Same Old") scrawled across building facades, often accompanied by mysterious messages like "SAMO© as an end to mindwash religion, nowhere politics and bogus philosophy." If you hung around long enough you might even have glimpsed the creators: a pair of rebellious teenagers named Al Diaz and Jean-Michel Basquiat. Of the two, it was Basquiat, with his singular features and head full of dreadlocks, who stood out.

He still does. Over the years, Basquiat's mythic life has become the subject of books; documentaries, including the new *Basquiat: Rage to Riches*; and a feature film. Born in 1960 into a middle class family, he grew up in Brooklyn, dropped out of high school, lived on the streets for a time, collaborated with Andy Warhol and died of a drug overdose in

1988, when he was 27. While it was his graffiti that first got attention, Basquiat was a prolific artist who created about 1,000 paintings, 2,000 drawings and, together with Warhol, 150 works. His dense compositions, often filled with scribbled words and doodles of faces, stick figures, birds, crowns or body parts, have become as familiar a symbol of American art as Warhol's *Marilyn Monroe* or Jasper Johns's *Flag*. So passionate is Basquiat's following that collectors fight to own a prime example of his work. Last year the Japanese billionaire Yusaku Maezawa paid \$110.5 million at a Sotheby's auction for an untitled 1982 painting of a black skull with deep-set eyes and

a scowling mouth. It will soon be on view as part of a major exhibition of Basquiat's work opening next month at the Fondation Louis Vuitton in Paris.

The artist was in his early 20s when he made the skull painting, and though at the time Basquiat was already on his way to becoming a celebrity, his paintings were selling for more like \$5,000. Among those whose attention they attracted was Bernard Arnault, now the chairman and CEO of LVMH (Louis Vuitton Moët Hennessy), who was then living in New York, working in real estate development. Like many budding collectors of his generation, Arnault, now 69, spent much of his free time wandering around SoHo, the epicenter of the art world in the early 1980s. "Basquiat was unknown, but I saw his work in some galleries," Arnault says. "I thought he was really an astute painter. His work is very strong and colorful and different from anything else." It was also relatively reasonably priced, which was an added

PRIME TIME
Opposite: Bernard Arnault, CEO of LVMH, at the company's Paris headquarters, with Jean-Michel Basquiat's 1983 work *Napoleonic Stereotype Circa 44*, owned by the Fondation Louis Vuitton.



JEAN-MICHEL BASQUIAT, NAPOLEONIC STEREOTYPE CIRCA 44, 1983, ACRYLIC, OIL AND CRAYON ON CANVAS 167.6 X 152.4 CM, FONDATION LOUIS VUITTON, © ESTATE OF JEAN-MICHEL BASQUIAT, LICENSED BY ARTESTAR, NEW YORK



JEAN-MICHEL BASQUIAT, UNTITLED, 1982, INK AND OILSTICK ON PAPER, 76.2 X 55.8 CM, © ESTATE OF JEAN-MICHEL BASQUIAT, LICENSED BY ARTESTAR, NEW YORK

“BASQUIAT WAS UNKNOWN, BUT I SAW HIS WORK IN SOME GALLERIES. I THOUGHT HE WAS REALLY AN ASTUTE PAINTER. HIS WORK IS VERY STRONG AND COLORFUL AND DIFFERENT FROM ANYTHING ELSE.”

—BERNARD ARNAULT

attraction because, as Arnault explains, “I couldn’t afford to buy expensive art back then.”

He remembers the first Basquiat painting he purchased, a work done on wood. “It has writing on it. I still have it in my house,” he says. “Basquiat was a street painter. He didn’t just paint on canvas but also on wood, not like Bruegel on wood panel, but on a piece of wood he found somewhere, in a flea market or on the street.” The more Arnault has lived with Basquiat’s work, he says, the more it has grown on him and the more he has bought. Over the past 30 years he has amassed a world-class Basquiat collection. Asked just how big his holdings are, he would only admit that they total more than a dozen works and hang in all his homes, including his apartment in Paris, his house in the south of France and another place in the French countryside.

Arnault is lending a number of his paintings and drawings to the upcoming show at the Fondation Louis Vuitton, although neither he nor anyone involved in the show’s creation will say which ones. Contemporary art experts familiar with Basquiat’s work believe that among the loans from Arnault’s personal collection is the 1982 painting *Portrait of the Artist as a Young Derelict*. He is said to be lending a number of drawings as well. Arnault was so committed to making this show different from any preceding Basquiat exhibition that he wrote personal notes to collectors asking for loans and allowed the curators free rein to select from his own holdings. “My collection is at the disposal of the foundation,” he says. (When the Basquiats leave for the exhibition, the foundation is lending him some of its holdings to go in their place. “I think I will have a [Gerhard] Richter. Not too bad,” he says.)

On a cloudless June afternoon, Arnault sits in a conference room at the LVMH headquarters in Paris where art by masters like Rothko, Picasso, Dubuffet, Murakami, Warhol and Richard Prince fill the building’s walls. Arnault masterminded the creation of the Frank Gehry-designed Fondation Louis Vuitton, which opened in October 2014 on the northern edge of Paris’s Bois de Boulogne. Even before the building was designed, he says, he imagined that one day it would present a major Basquiat exhibition.

That vision is now being realized. Opening on October 3 and occupying four floors of the building’s galleries, it will include about 120 works—paintings,

drawings, collage. Suzanne Pagé, the foundation’s artistic director, and Dieter Buchhart, the Austrian art historian and Basquiat scholar, have spent more than three years putting together the show, which is running simultaneously with a smaller exhibition of Egon Schiele works. Pagé and Buchhart are bringing together many of Basquiat’s greatest hits, including three paintings of heads that will be shown together for the first time in the opening gallery. According to Buchhart, the heads are “the existential line of Basquiat’s inimitable line, the incarnation of the human existence and its endangerment due to outside forces such as racism and police brutality.”

Also on view will be some of the artist’s most popular works, paintings that are not simply grand in size but also rich with the signature images his fans have come to love: *Charles the First* (1982), an homage to the musician Charlie Parker, who was one of his heroes; *Boy and Dog in a Johnnypump* (1982), a monumental canvas of a boy playing with his dog; and *Grillo* (1984), which features four wooden panels depicting two figures, one wearing a crown and the other a halo. There will also be many little-known works that have either rarely or never been exhibited until now, as well as a significant number of drawings. “Drawing has always been the basis of Basquiat’s work,” says Buchhart. “It is at the core of everything he did.”

Among the high-profile collectors lending their treasured Basquiats is Peter M. Brant, who has been collecting the artist’s paintings and drawings since 1986. Fifteen works from his holdings will be in the show, making him its biggest lender. Others contributing works include the philanthropists Lenore and Herbert Schorr, who were some of Basquiat’s earliest collectors; the Los Angeles philanthropists Eli S. and Edythe L. Broad; the Mugrabi family, who are New York-based dealers; the fashion designer Valentino Garavani and his longtime partner, Giancarlo Giammetti; and the Marieluise Hessel Collection at the Center for Curatorial Studies at Bard, Annandale-on-Hudson, New York. Many labels in the show will read “private collection,” but according to several

contemporary art experts, two of these mystery lenders are the Greek shipping magnate Philip Niarchos and Lorenzo Fertitta, the Las Vegas casino owner. As for Maezawa, he says by email, “I am very honored to lend the [1982 skull painting] to the Fondation Louis Vuitton show so that it can be shared and enjoyed with people in France—a country I very much admire.”

When the foundation opened, getting museums and collectors to contribute to shows was a challenge. “We are a young institution, and in the beginning it was hard to get loans,” says Jean-Paul Claverie, a special adviser to Arnault who had worked with the former French minister of culture Jack Lang. “We had to prove ourselves, but now we have,” he adds, referring to shows like the 2015 exhibition *Keys to a Passion*, which included loans from 35 museums and presented iconic examples of works by Matisse, Monet, Mondrian, Munch and Giacometti, as well as a Picasso bust of Marie-Thérèse Walter from Arnault’s personal collection. Topping that was *Icons of Modern Art: The Shchukin Collection*, a blockbuster 2016-17 presentation that was reportedly the most successful art show in France for 50 years, attracting 1.2 million visitors in its four-and-a-half-month run. On view were about 130 paintings by masters including Monet, Matisse, Picasso, Braque and Gauguin—lent by the Hermitage Museum, the Pushkin State Museum of Fine Arts, the Tretyakov Gallery and others—almost all from the collection of the Russian textile magnate Sergei Shchukin.

Keeping close tabs on every aspect of the foundation’s Basquiat exhibition are the artist’s younger sisters, Jeanine, 51, and Lisane, 54, who with their stepmother, Nora Fitzpatrick, have overseen their brother’s estate since the death of their father, Gerard, five years ago. (Their mother, Matilde, died in 2008.) The sisters see their role “as protecting and ensuring [Basquiat’s] interests and providing some guidance,” says Lisane. “It’s the same support we have given other exhibitions,” she adds. These shows include *Basquiat: Boom for Real*, which was on view at the Barbican in London last year and then traveled to the Schirn Kunsthalle Frankfurt. The estate is also lending several important works to the Paris show, such as the 1983 painting *Hollywood Africans in Front of the Chinese Theater With Footprints of Movie Stars* and *Jawbone of an Ass*, a 1982 acrylic, oil stick and paper collage.

FACE FORWARD

Opposite: *Untitled (Head)*, a 1982 Basquiat work on loan from Alexandre Carel, part of the upcoming show at the Fondation Louis Vuitton in Paris.

"IT'S PRETTY AMAZING THAT [BASQUIAT] PASSED AWAY 30 YEARS AGO AND STILL IMPACTS A GENERATION THAT WASN'T EVEN ALIVE THEN."

—JEANINE BASQUIAT

"That the show's in Paris is a big deal," says Lisane. Basquiat's work has long had a Parisian fan base. In 2010, to mark the 50th anniversary of the artist's birth, the Musée d'Art Moderne de la Ville de Paris held a Basquiat exhibition (Buchhart was one of the curators), and in 2014 a public square in the 13th arrondissement was named after him. "Paris has always treated him well," Lisane adds.

BASQUIAT BECAME a fixture of the downtown Manhattan scene of the late '70s and early '80s, where he formed an art-rock band and made paintings, often incorporating objects he picked up off the streets of the Lower East Side, including old doors, windows, boxes, even football helmets. He got noticed by art world figures like Warhol, poet Rene Ricard and dealer Annina Nosei. But he always maintained a peripatetic existence. "He was the perfect Van Gogh character," says Brant, who met Basquiat through Warhol around 1984 and recalls having dinner with him on a few occasions. "Basquiat not only believed in what he wanted to do, but he was a rebel, something every kid wants to be," Brant adds. (There is the famous story, for example, of how on a dare, Basquiat sprayed the contents of a can of shaving cream on his high school principal's head during a graduation ceremony, a tale his sisters confirm really happened.) Basquiat also had a special kind of "playfulness," honoring "his heroes like Amos and Andy, Sugar Ray Leonard, Jesse Owens, Charlie Parker," says Brant, whose Greenwich, Connecticut-based Brant Foundation will stage a New York iteration of the Paris show in March 2019 to inaugurate its Lower East Side outpost.

Basquiat's interests were broad—everything from hip-hop to baseball to Leonardo da Vinci, points out Pagé. "Basquiat's mother would take him to museums when he was very young," she says. When he was 7, he was hit by a car, and his mother gave him a copy of *Gray's Anatomy* so that he would know the parts of his body that were injured. This inspired his frequent representations of body parts.

Lisane Basquiat says it was very clear from her brother's early childhood that "he was exceptionally creative and had a tremendous amount of talent," explaining that "of course, we didn't know how talented he was, but we knew there was something."

Right from the start, adds Jeanine, "he had this unwavering determination to do what he wanted to do. He wanted to be an artist by any means necessary—leaving home when he did and choosing to live the way he did. Art was how he expressed his thoughts."

Lisane recalls visits to Basquiat's studio, where "music was always playing; the TV was always going; people were talking all at the same time," she says. "There were times when you'd be talking to Jean-Michel, and suddenly he'd get an inspiration, walk across to the other side of the room, paint something and come back and continue the conversation as though he never left."

"He worked the way we do today—always multitasking, always absorbing everything around him," says Buchhart, who has organized more than a dozen Basquiat exhibitions over the past decade. He says that the more he studies the artist's work, the more he realizes how prescient Basquiat was. "Our times have changed, our communications have radically changed, and he sensed that back in the '80s."

It was Basquiat's intuitive nature—about art and life—that always astonished megadealer Larry Gagosian, who is also a lender to the Paris show. "People would often look at one of his paintings and ask him why he did something, and Jean-Michel could never actually explain it. He just knew," says Gagosian, who met Basquiat in 1981, when the artist Barbara Kruger invited him to a group show she was in, with Basquiat, at Nosei's gallery. Gagosian was so taken with Basquiat's work that he immediately bought the three remaining unsold pieces from the show. They were priced between \$3,000 and \$3,500 each. "Annina asked me if I wanted to meet the artist," Gagosian recalls. "There he was painting in the basement of her gallery, smoking a joint; hair straight up; paint-splattered overalls. I was so excited I convinced Annina and him to do a show with me in L.A." At the time, Gagosian owned a house on Market Street in Venice, California, where Basquiat ended up living for about a year. "He painted in this skylit room I had; it was right off the boardwalk," Gagosian recalls.

"One day he called me and asked if it was all right if his girlfriend came to live with him. I thought to myself, Oh, no. When I asked him who she was, he said, 'Her name's Madonna, and she's going to be the biggest pop star ever.'"

As prophetic as Basquiat was, Gagosian recalls quite the opposite about many of his peers, explaining that other well-known artists of the time "really didn't get [Basquiat]. It was a bit of racism. He was this attractive, sexy black guy, and they were threatened. It was palpable."

What other artists thought didn't seem to matter. By the time of Basquiat's death in 1988, his place in the art pantheon was cemented. Three months after Basquiat died, the critic Robert Hughes—who famously called the artist's work "absurdly overrated"—wrote about an art teacher at Cooper Union who showed Hughes "the results of a survey designed to establish which artists the incoming class of freshmen had heard of. They did not have to describe a work, let alone discuss it; only to name names," he explained. "Picasso, as one might expect, topped the list with 61 mentions." But what Hughes found particularly remarkable was that "Basquiat, not much older than the freshmen themselves, was recognized by as many of them as Tintoretto and Giacometti; by five times more than Nicolas Poussin or William Blake."

If that survey were conducted today, the numbers would likely be even higher. "It's pretty amazing that he passed away 30 years ago and still impacts a generation that wasn't even alive then," says Jeanine. "At the same time, it saddens me that we're still having the same conversations—about police brutality and racial discrimination and isolation. It seems we have stepped back in time when it comes to our struggles and our place in the world. It's amazing to think that these issues are still recurring in 2018."

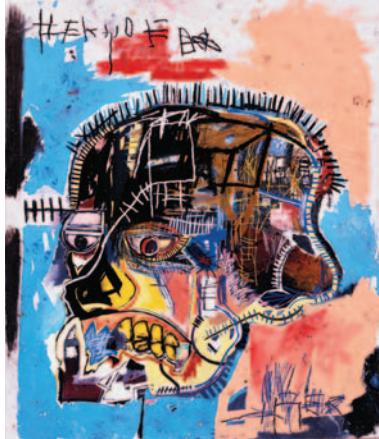
In everything he did, Basquiat made reference to important issues, including themes of blackness and abuse, violence and vulnerability. "His voice was electric," Lisane adds. "It resonated then, and it resonates now. His social narrative is this powerful, raw expression of what's going on—of what he saw and what he felt."

Arnault echoes the artist's sisters, believing that Basquiat's message is still as relevant today as it was when he first encountered the artist's work in SoHo in the early 1980s. "He has become a symbol of the 20th century, of U.S. creativity," Arnault says. "He has also become more and more contemporary. Basquiat is really of our time." •

CLOCKWISE FROM TOP LEFT: JEAN-MICHEL BASQUIAT, UNTITLED, 1981, ACRYLIC AND OILSTICK ON CANVAS, 205.7 X 175.0 CM, THE ELIAN AND EDYTHE L. BROAD COLLECTION, © ESTATE OF JEAN-MICHEL BASQUIAT, LICENSED BY ARTESTAR, NEW YORK; JEAN-MICHEL BASQUIAT, BAPTISMAL, 1982, ACRYLIC, OILSTICK AND PAPER COLLAGE ON CANVAS, 243.8 X 244.2 CM, © ESTATE OF JEAN-MICHEL BASQUIAT, LICENSED BY ARTESTAR, NEW YORK; COLLECTION OF VALENTINO GARAVANI; LA HARA, 1981, ACRYLIC AND OILSTICK ON WOOD PANEL, 182.9 X 121.3 X 2.5 CM/212.9 X 146 CM, © ESTATE OF JEAN-MICHEL BASQUIAT, LICENSED BY ARTESTAR, NEW YORK; AURORA COLLECTION; JEAN-MICHEL BASQUIAT, GOLD GRIOT, 1984, ACRYLIC, OILSTICK, COLLAGE AND NAILS ON WOOD 243.8 X 537.2 X 47 CM, FONDATION LOUIS VUITTON, © ESTATE OF JEAN-MICHEL BASQUIAT, LICENSED BY ARTESTAR, NEW YORK; JEAN-MICHEL BASQUIAT, GRILLO, 1984, ACRYLIC AND OILSTICK ON PAPER MOUNTED ON CANVAS 100 X 70CM, © ESTATE OF JEAN-MICHEL BASQUIAT, LICENSED BY ARTESTAR, NEW YORK; COLLECTION OF YOAV HARLAP; JEAN-MICHEL BASQUIAT, LA HARA, 1984, ACRYLIC AND OILSTICK ON WOOD 297.2 X 185.4 CM, THE BROAD ART FOUNDATION, © ESTATE OF JEAN-MICHEL BASQUIAT, LICENSED BY ARTESTAR, NEW YORK

BOLD SCHOOL

Below: An untitled 1981 painting from the collection of Broad Museum founders Eli and Edythe L. Broad. Right: *Baptismal*, 1982, a collage on canvas from the collection of designer Valentino Garavani.



BRIGHT STAR

Above: *La Hara*, a 1981 work on wood, on loan from the Arora Collection. Below: Jean-Michel Basquiat in the late '80s.



SINGULAR VISION

Clockwise from above: *Self Portrait*, 1984, a painting from the collection of Yoav Harlap; *Gold Griot*, a 1984 work on wood from the Broad Art Foundation; *Grillo*, another work on wood from 1984, owned by the Fondation Louis Vuitton.



SAVVY ROW

WELL SUITED

Ashley and Mary-Kate Olsen (opposite), the twin sisters behind The Row, began researching and perfecting their new offerings in 2016. Says Ashley, “We spent a year really figuring out the fit of the suit.”

The Row super 180s cashmere and wool mohair gabardine suits.



Twelve years after Ashley and Mary-Kate Olsen launched the fashion line The Row, they are finally adding a full-fledged menswear collection.

"WE NEVER STARTED THE COMPANY WITH THE INTENTION OF IT BEING A FASHION BRAND."

—ASHLEY OLSEN



A SHLEY OLSEN shrugs on a navy-blue cashmere men's jacket over her black sweatshirt and sinks her hands into its pockets. Her delicate frame is dwarfed by six hanging racks of men's suits, shirts and jeans in the loftlike Manhattan showroom of The Row, the fashion brand Ashley co-founded with her sister Mary-Kate. Mary-Kate points to the jacket and says firmly, "When you put this on, you know that it's not from Italy. It's not from France. It's very, very clean." Ashley nods vigorously.

The jacket was made in Japan, a nation whose strong tailoring tradition is little known in the U.S. This new men's collection is The Row's latest initiative, and the subdued tones subtly exude ease. There is no bold Gucci-inspired embroidery, Thom Browne-esque shrunken sizing or low-slung streetwear styling.

Ashley has been wearing the jacket as part of the meticulous system that she and her sister formulated since founding The Row in 2006. It is the result of a two-year project in which they and their small team traveled the globe, inspected seams, counted stitches and pitted factories against one another. Taking a page from industrial manufacturing, they employed performance trials that they call "wear-testing": trying the clothes themselves or asking friends and associates to borrow samples and report back. This is not new—this is how The Row works: slowly.

Back to the jacket. Its cut is infinitesimally shorter than that of traditional blazers, and it features a style of lining the sisters discovered in Japan in which a layer of the suiting fabric is sewn inside nearly to the armpit. Into this is cut the interior pocket, which Ashley calls, with precision, a besom—the tailoring term for a flapless pocket with reinforced trim. A signature of The Row's new suiting, this lining gives blazers a polished look while eliminating layers of horsehair or other structural materials that shape many European and American suit jackets.

"When a garment is made like that, it has a look and you can just tell," says James Gilchrist, general manager of Dover Street Market in the U.S., which carries The Row's womenswear and has ordered the men's.

The Row is primarily a luxury womenswear label with a following among mature fashion lovers who won't blink at a \$1,350 cashmere hoodie or a \$6,790 lambskin skirt. The brand has dabbled in selling a few men's pieces—"just putting little things out there," says Mary-Kate—such as a shoe collaboration with the Italian footwear artisan Enzo Bonafè. This is the first time they are debuting a full men's collection, which includes several denim pieces and knitwear but revolves around tailored separates and suits, ranging in price from \$3,950 to \$5,795. The highest-priced item in the fall 2018 collection—a chinchilla overcoat—is \$7,850.

If there is a reason to question The Row's move into menswear, it would be the timing. Subtle tailoring is not the latest trend. Slogan tees and hoodies are today's obsession. James Jebbia of skate brand Supreme was awarded the Menswear Designer of the Year by the Council of Fashion Designers of America (CFDA) in June. A few weeks later, street-style guru Virgil Abloh showed his first menswear collection for Louis Vuitton in Paris—and it was a color wheel of floral hoodies, a silvery Space Age cape and bright athletic wear.



ALL TIED UP
Right: Branding for The Row is kept to a minimum, with only small embroidery on the men's ties.
Opposite: The denim is manufactured in the U.S. The Row denim pants.

Mention of the streetwear trend causes the sisters to raise their eyebrows in unison. "I don't think people are taking big risks in menswear," says Ashley.

"It's funny, because this is more of a risk than putting words on a T-shirt," Mary-Kate says. "Who knew that black, gorgeous, perfectly fitted suits would be a risk?"

The Row's president, David Schulte, suggests the industry is lacking the male equivalent of the sophisticated ease that the label has offered women. "There's plenty of hoodies out there, but there's not a lot of places to go buy a beautiful suit," he says.

The decision to expand into menswear was prompted by customers, friends and family who frequently asked, "When are you starting it? Where can I find it?" Ashley says. The concept was to create something "for the husband" of The Row's female clients, adds Mary-Kate, noting that her own husband, Olivier Sarkozy, is a habitual suit wearer. In 2016, the sisters began the development process in earnest. "We spent a year really figuring out the fit of the suit," says Ashley. "Single-breasted, double-breasted, tuxedo," says Mary-Kate.

They labored over and then lengthened the pants' rise at the waist. "I think a men's rise has gotten short and small," says Ashley. "There's something about a slightly higher rise that is quite sexy."

"We're talking millimeters," says Mary-Kate.

They sent identical instructions and materials to different factories, evaluating what came back. Some factories improved on the designs by perfecting the stitching around a buttonhole or collar, or making a subtly better curve on a cuff. "People have their strengths. We like to utilize them," Mary-Kate says.

Ultimately, they selected factories in France for

shirts, Japan for suiting, Italy for knits and the U.S. for denim and T-shirts. The Row's linings are hand-stitched. A single piece of felted melton fabric under the jacket collars is hand-molded for a precise curve. There is only a hint of branding: On the underside of ties, tiny hand-stitched threads spell out THE ROW.

The brand's retailers say they see a market for an alternative to the busier style of brands like Kiton, traditional suit makers like Zegna or even made-to-measure suits from The Row's British namesake, Savile Row. The Row's direction is "a very reductive, minimalist approach to tailoring," says Bruce Pask, men's fashion director at Bergdorf Goodman and Neiman Marcus. "It's not highly sartorial and yet it's tailored.... This reminds me of what Helmut Lang was doing in his day."

And designing for men has inspired the sisters to consider new tailoring for their women's collections. Ashley says, "Menswear has shifted our eye."

THE ROW HAS BEEN defying expectations since it was launched. The brand presented collections during New York and Paris fashion weeks but eschewed splashy runway shows for intimate breakfasts at locations like the Carlyle Hotel, where models maneuvered among the tables and guests were asked not to take photos (a request many ignored).

In the early days, the label struggled to overcome the public image of its founders as paparazzi-chased child actresses who had developed a boho-chic look more reminiscent of L.A. vintage stores than Bergdorf Goodman. Most Americans knew the Olsens, who are fraternal twins, for playing tot Michelle Tanner on the ABC sitcom *Full House* from 1987 to 1995 and for their later *Mary-Kate and Ashley* videos.

Now 32, the Olsens are still sensitive about references to their childhood career, and also to suggestions that as twins they are interchangeable. While they work together closely, their adult lives are emphatically independent. Ashley, who once expected to become an architect, is considering a move back to Los Angeles from New York. Mary-Kate, who in 2015 married Sarkozy, a French banker and the half-brother of former French president Nicolas Sarkozy, says she is firmly ensconced in New York.

Still, the sisters, who have two siblings and two half-siblings, often appear to think in unison, completing each other's sentences. "It's been 32 years of learning how to communicate," says Ashley, who says their relationship is "a marriage and a partnership. We have had ups and downs."

The Olsens say their early experiences with costumes as actors helped to spur their obsession with clothing details. "Our whole lives we spent most of our time in fittings," says Mary-Kate. "Because we're so petite, we had to cut clothes to our size."

With zero formal training, they began their fashion careers in 2005 in pursuit of the perfect T-shirt, which they sold at Barneys New York a year later. They researched local factories in Los Angeles and made their first pieces at a lingerie factory where the workers, accustomed to fragile materials, were able to execute tiny seams on their ultralight cotton. They later launched Elizabeth and James, a midprice fashion line that still sells today.

The Row is a sophisticated evolution of that original tee, one they say has a calculated appeal to the tastes and shapes of women over age 40, an unusual strategy for a label with young designers. And it turned out to be a sleeper hit, picking up retailers including Barneys, Saks Fifth Avenue, Net-a-Porter and Bergdorf Goodman, as well as opening its own

boutiques on East 71st Street in New York and on L.A.'s Melrose Place. Fashion editors who had anticipated another Hollywood star branding effort found instead well-designed and deeply luxurious collections, one after another. Awards followed, including the CFDA's prestigious Womenswear Designer of the Year in 2012. This past June, the evening before they were arranging the new menswear in their Greenwich Street showroom, the Olsens accepted the CFDA Accessory Designer of the Year Award.

The brand is privately owned by the sisters and is largely self-financed. "We have a very small investor, but it's not a fashion investor," says Ashley. The brand won't reveal its annual revenues, but one industry insider estimates they are respectable but relatively small.

Decisions in the Olsen universe are parsed and discussed until agreement is reached. "We do everything together," Ashley says. "We came out of the womb doing that," says Mary-Kate.

For six months they debated where to place the two handles of the roomy unisex Margaux bag. Should the handles be attached inside, for a more classic look, or outside, for a minimalist, modern take? The office was polled. The results came in 50-50. So the Margaux was produced both ways. For men, they are also introducing a small number of thin wallets, card carriers and belts, as well as leather-soled shoes.

Criticism of The Row almost universally revolves around its prices, which rival luxe European brands such as Céline and Bottega Veneta. "We have clients that understand it and then other clients that think that our product is more expensive than it is," says Mary-Kate. "People focus on the hype. But actually—"

"We are competitively priced," Ashley says.

Retailers say the prices aren't deterring clients, and the evidence backs them up. It's unusual for a

21st-century fashion brand to make its revenues primarily from a large assortment of clothes, rather than from leather goods and accessories, yet the brand does, putting it in rare company.

Jennifer Sunwoo, chief merchandising officer for Barneys New York, counts The Row among Barneys' three top-selling ready-to-wear brands. "The performance has been incredibly strong, delivering consistent growth with extremely high sell-throughs," says Sunwoo, who expects similar performance eventually from the brand's menswear, saying that it stands out from "today's prevailing influence of fast-fashion."

This has come without the social-media and influence marketing that is now standard. The label's Instagram account, with one million followers, rarely posts photos of its own products. Instead there are the designers' inspirations—an art piece by Georges Jouve, a flatware service by Pierre Legrain or a photo of Jean Cocteau. "I think the clothes speak for themselves, and so to put a face or a name with the product doesn't ever feel right," says Mary-Kate.

"We're not product pushers," Ashley says, adding, "I don't know if it's because of the way we grew up—we just don't like talking about ourselves or talking about what we're doing.... It's not really our approach."

The Row's own stores break with tradition by selling furnishings, artwork and even vintage jewelry. Some of the furniture is discovered for the brand by the Paris-based dealer Patrick Seguin. The label debuted its menswear in Seguin's 11th arrondissement gallery along with an exhibit of furniture by Jean Prouvé, Le Corbusier and Charlotte Perriand. "The Row exudes real appreciation for an overall aesthetic, ranging from clothing to art to design," Seguin wrote by email. "They have a minimalist approach that prioritizes quality materials."

The Olsens can be hard to persuade using pure profit potential as a motive. Pete Nordstrom, co-president of Nordstrom, says he has been trying to bring the brand to his family's stores for several years but the Olsens haven't been swayed by the revenue potential of a large store chain. "They don't approach the business like others do, caring about growth," Nordstrom says.

The Olsens are also proud tech skeptics. The Row's website currently directs potential shoppers to the brand's two stores, offering no prices and no online sales. But Ashley says, to Mary-Kate's consternation, that they are hoping to launch digital sales in 2019.

The Olsens agree that growth, in itself, isn't the goal. "We never started the company with the intention of it being a fashion brand," says Ashley. "It really was a passion project," says Mary-Kate.

They say they are considering a launch of skincare products, small leather goods such as wallets for women and more than one store in Europe.

In the meantime, they prefer to continue as they began, taking time to ponder ideas, make a few samples, test factories and ponder some more before launching anything new. "It's not like one day we wake up and say, We're going to grow this business, and we're going to have a menswear collection," says Mary-Kate. "That's not the way we look at it."

"Let's not put a deadline on it," says Ashley.

"Let's make it perfect before we offer it," adds Mary-Kate. •



SEW GOOD

Left: The brand invests in development of details, such as the hand-molded melton fabric under jacket collars, rather than marketing campaigns. "I think the clothes speak for themselves, and so to put a face or a name with the product doesn't ever feel right," says Mary-Kate.



SLOW & STEADY

"They don't approach the business like others do, caring about growth," says Pete Nordstrom, who has been trying to entice

The Row to sell with his family's stores. The Row cashmere sweater. Hair, Mark Townsend; makeup,

Ana Marie; manicure, Elena Capo; furniture, Green River Project LLC. For details see Sources, page 138.

FIRED UP AND READY



When hurricanes devastated Puerto Rico, chef José Andrés leapt into action. With a new memoir, *We Fed an Island*, he's just getting started.

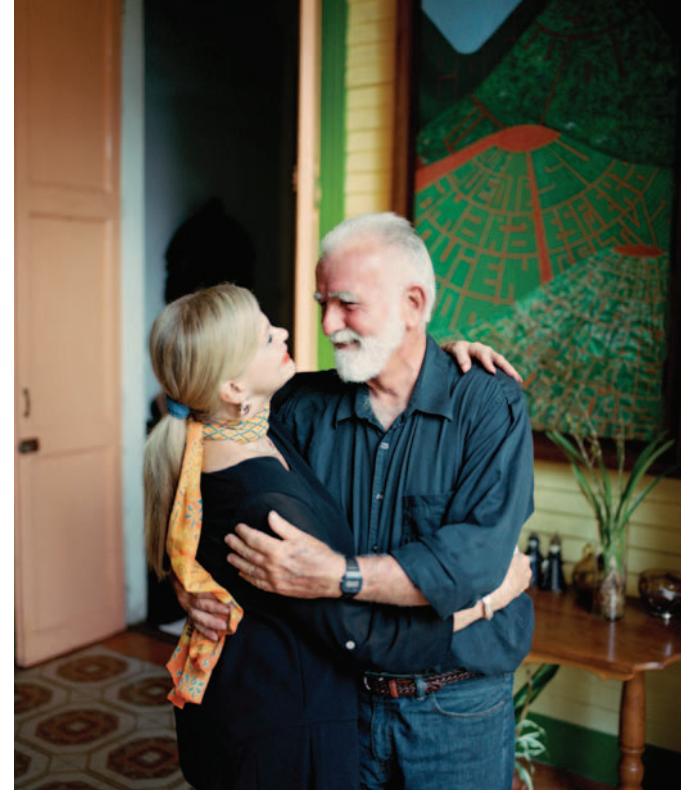
BY HOWIE KAHN
PHOTOGRAPHY BY DAN MARTENSEN

LOCAL HERO

"I was watching this mess on TV," José Andrés says of the 7.0-magnitude earthquake that struck Haiti in 2010. "I knew I had to go." The disaster ignited his activism and led to the creation of a nonprofit organization, World Central Kitchen.

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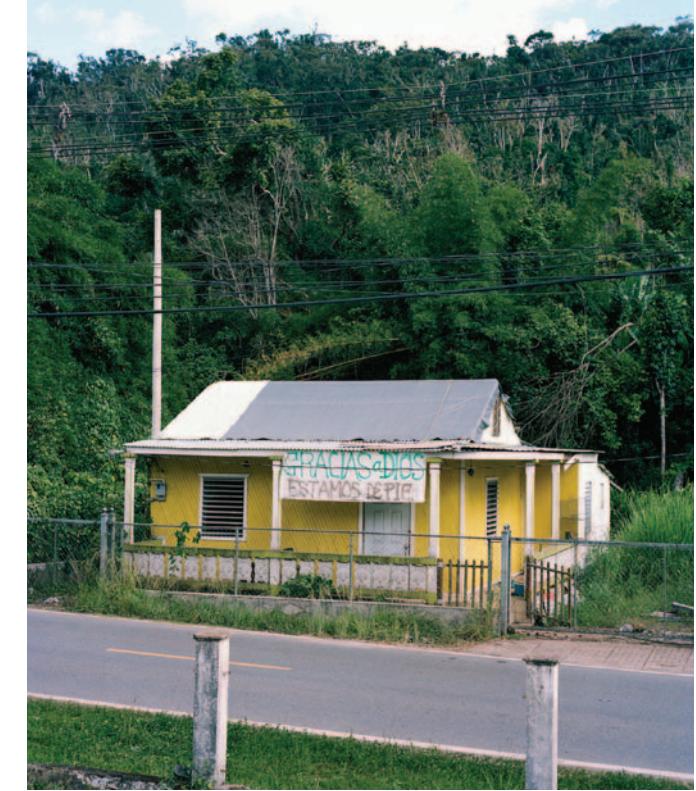




FRESH DIRECT From left: Edric and Luchi Viveni at home in Yahuecas, a barrio in Adjuntas; cheese from a farm that received WCK grant money; chicken and rice cooked in an 80-inch paella pan.



ALL HANDS ON DECK
Above: Volunteers at WCK's San Juan headquarters.
Right: A building owned by the Vivenis.
The sign reads, "Thanks to God, we are still here."



AT NEARLY 3 A.M. on a Saturday in early June, I receive a series of text messages from the chef and activist José Andrés explaining why he will not be joining me in Puerto Rico as planned. Before texting a single word, Andrés sends several photographs from southern Guatemala (where the Fuego volcano had just erupted, killing more than a hundred people and affecting the lives of an estimated 1.7 million others) documenting volunteers as they prepare meals, families arranging their belongings in a shelter and children lining up to eat. Awaiting them, captured in another image, are freshly made salsas, wedges of lime, tamales and black beans. Later in the series is a map of the area. Andrés, once a sailor in the Spanish navy, has spread it across a table alongside Sharpies used to mark up the day's plan: Cook and deliver 1,400 meals to two locations in the Guatemalan city of Antigua, and over a thousand more across four locations in Escuintla.

Andrés has been carrying out similar work over the past nine months in Puerto Rico. After Hurricane Maria wrought record-setting damage on the island last September, Andrés led a grass-roots movement to distribute meals through his nonprofit organization, World Central Kitchen. Now, in a makeshift kitchen at the Nuestra Señora de Guadalupe shelter in Escuintla, Andrés is once again assuming the role of first responder—he will organize five kitchens and six food trucks to deliver up to 10,000 meals a day to places most in need. In one photo, he's cooking alongside local volunteers late into the night. Hunched over trays of scratch-baked desserts (six golden-topped *panes dulce de postre*), their illuminated bodies appear to burst from the pitch-black sky behind them. It's an image that gets to the core of

Andrés's activism: He puts action above everything else. "Going again to a forgotten community near the volcano cone," he texts, before adding, "good night."

"I was devastated," he tells me a few days later, lighting up a cigar outside of his office in Washington, D.C. For Andrés, the urgency of the situation in Guatemala was coupled with the shocking death of his longtime friend Anthony Bourdain, who had taken his own life one day earlier in France. Andrés felt his efforts in the vicinity of Fuego might help him mourn. "The only thing I wanted to be doing was going to where it was hard to be," he tells me, describing a small village and its elderly residents, less than three miles from the exploding volcano. "I felt so useful there."

On the street in D.C., passersby stop him to convey appreciation: "We're so proud of you, chef." "Thank you for everything you do for Puerto Rico." Andrés, wearing a T-shirt bearing the phrase "Immigrants Feed America," poses for pictures and doles out hugs. Inside his favorite coffee shop, he buys cortados for strangers, talking to some about World Central Kitchen's mission for more than 20 minutes.

Andrés had wanted to be in Puerto Rico to check in on the organization's relief efforts as Puerto Ricans continue to rebuild. June also marked the start of hurricane season, adding a layer of vulnerability.

Beyond that, a recent study had estimated the death toll from the storm not at 64, as previously reported, but possibly more than 5,000.

"What's the higher-up calling?" he asks. Andrés says it's a question he confronts constantly, weighing causes against other responsibilities. Does he go to a school event in suburban Maryland, where he lives with his wife, Patricia, to watch one of their three teenage daughters perform in a play or compete in a sport? Or does he organize another relief campaign

after a natural disaster? Does he labor and mourn on a remote volcano? Or does he return to an island that could use a lift?

Andrés, 49 and born in Spain, founded World Central Kitchen in 2010 in part with a \$50,000 grant from the Vilcek Foundation, which awards prizes to immigrants in America making a cultural impact. He established the nonprofit in response to the 7.0-magnitude earthquake that hit Haiti that same year, cutting off most of its inhabitants from clean drinking water and fresh food. Andrés knew nothing about international aid beyond his impulse to feed people. "I was watching this mess on TV," he says. "I knew I had to go."

Andrés has since visited Haiti more than 20 times, during natural disasters ("I've been in two or three hurricanes") and to build sustainable food systems across the country. WCK has backed a cooking school and a bakery; for local fishermen, it donated boats and rebuilt the processing center where they bring their catch. It has also worked to replace hundreds of charcoal-burning indoor stoves with clean-cooking apparatuses in an effort to improve air quality and respiratory health for thousands of Haitians.

An ever-growing restaurant group also demands Andrés's presence. His career as a chef-restaurateur preceded his humanitarian work by more than a decade. In 1993, he became the chef of Jaleo in Washington, D.C., which brought Spanish food into the mainstream in America and, through its menu of tapas, established the now ubiquitous trend of small-plate dining. Today, ThinkFoodGroup, where Andrés became partner in 1999, runs 31 restaurants across the United States and abroad, ranging from fast-casual fare at six locations of Beefsteak to the two-Michelin-star cuisine at Minibar in Washington, D.C.

Mercado Little Spain, a 35,000-square-foot dining and retail concept, opens next spring and will be Andrés's first project in New York City.

While his activism in Puerto Rico has overtaken his public persona, Andrés remains a giant in the culinary world. "As a chef, he's huge," says fellow chef-restaurateur and WCK adviser Tom Colicchio. "But what José is doing is part of being a chef. You look to take care of people with food, whether they're seeking pleasure in a restaurant or literally need to be fed because they are starving." Andrés has been recognized for both things. The James Beard Foundation named him Best Chef Mid-Atlantic in 2003, Outstanding Chef in 2011 and Humanitarian of the Year earlier this year.

In March, he stood onstage at the Oscars alongside activists like Tarana Burke, founder of the #MeToo movement, and Black Lives Matter co-founder Patrisse Cullors, while rapper Common and singer Andra Day performed a duet, "Stand Up for Something." At the end of the performance, Andrés unfurled a Puerto Rican flag he had been clutching, drawing a surge of applause from the standing crowd. "Mine is a Forrest Gump kind of life," Andrés says.

Soon, Andrés is dropping weight by the day. He loses 25 pounds in less than two weeks while traversing the island like a general, identifying more areas in need. He activates school and church kitchens in hard-to-reach places and amasses 20,000 Puerto Rican volunteers who will ultimately cook and deliver 3.7 million meals.

Throughout the narrative, Andrés's biggest roadblock is FEMA, the federal agency tasked both with managing the disaster and, unfortunately for the agency, facing challenge after challenge from José Andrés. The chef is baffled by its procedures. FEMA serves up prepackaged military-style meals while he insists on cooking fresh sancocho from 80-inch paella pans. It wants to bring in bread from Florida, but he knows of 12 bakeries on the island ready to sell their supply. FEMA contracts a small-business owner in

Georgia, who, overwhelmed by the order for 18.5 million meals, delivered only 50,000. Andrés recalls one FEMA meeting he made his way into without proper credentials; he was ushered out by an armed escort. Eventually he negotiates a series of reimbursement contracts worth millions. The agency's most important asset, he suggests, is the funding it's able to offer.

In a statement, FEMA press secretary Jenny Burke noted the unprecedented logistical challenges of distributing more than 35 million meals in 60 days, "making it the largest emergency food and water distribution effort in FEMA history." To prepare the island for the current hurricane season, the organization "increased warehouse capacity from one distribution center to five" and stockpiled 3.8 million meals, up from 500,000 last year, and about 3.6 million gallons of water.

Along with an influx of private donations that increased WCK's 2017 contributions to around \$20 million, 20 times its typical annual intake, FEMA's financial support helped Andrés's operations to grow. "Let me loose," I begged, he writes, recalling the charged language he used to address FEMA's top officials. "I can feed the island."

A sense of teamwork, an awareness of social responsibility and a flair for drama are three of Andrés's lifelong traits. Growing up in Santa Coloma de Cervelló, Spain, a small town outside of Barcelona, Andrés dreamed of becoming an actor. He once played Jesus in a community production of *Godspell*. His talent on the basketball court had him considering a career as a coach. "As a player, I liked to score a lot," he says, still remembering his best effort of 28 points in a national youth-league playoff game.

Andrés's parents were both nurses. "They would take me to the hospital, where I always saw the

ISLAND HOPING

The coffee crop in Adjuntas.
Opposite, from left: A post-hurricane SOS scrawled on the streets of Punta Santiago; a man in Villa Esperanza fed by WCK volunteers.



"WHAT JOSÉ IS DOING IS PART OF BEING A CHEF. YOU LOOK TO TAKE CARE OF PEOPLE WITH FOOD."

—TOM COLICCHIO



smiles doctors and nurses would give to sick people," he recalls. "I always felt they were doing more than what their duty was." He internalized the lesson. At 15, Andrés enrolled in culinary school at the behest of his parents, who recognized that traditional education was not holding their son's attention. He needed to be doing rather than sitting. "I get bored easily," he says. Military service in the Spanish navy followed.

After leaving the navy in 1988, following a conscripted one-year tour, Andrés cooked at the most influential restaurant of its era, Ferran Adrià's El Bulli, in Roses, Spain, before getting an offer to cook Catalan food in New York in 1991. An itinerant period ensued, with Andrés taking jobs in Puerto Rico and San Diego before settling for good in Washington, D.C., in 1993. "I was looking for a place to belong," he says.

In Washington, Andrés quickly became a fixture in the community. He remembers an early conversation at Jaleo's bar with Daniel Patrick Moynihan, a senator from New York of Irish descent, about the importance of immigrants giving back. "I thought he was a wonderful kind of nuts," Andrés recalls.

Andrés started volunteering frequently. First, he taught a class for Billy and Debbie Shore's nonprofit, Share Our Strength, an organization focused on ending hunger and poverty in America and abroad, in which he helped parents from low-income communities figure out how to stretch their grocery budgets. Around the same time, Andrés met Robert Egger, the founder of D.C. Central Kitchen, which works to improve local food systems in a number of ways, from providing job training in the food services sector for the unemployed to delivering meals to homeless shelters.

"I went from peeling potatoes at D.C. Central Kitchen to becoming a spokesperson, a fundraiser

and the chairman of the organization," says Andrés. "Seeing Robert Egger's dedicated approach and watching him perform was a big turning point, and I never looked back." Andrés lifts his cigar interrogatively. "I was probably the worst chairman any NGO has ever had," he says. "I'm not the organized one. I don't know what I brought. Creativity? Energy? Maximizing everybody's talents?"

Egger dismisses Andrés's self-evaluation: "I think José was the best we've ever had because he wasn't interested in rules and regulations; he was interested in action."

ALL ACROSS Puerto Rico, Andrés's effectiveness as a leader is evident. In Adjuntas, in the mountainous center of the island, Edric and Luchi Vivoni of Restaurante Vida Ventura speak of feeling empowered in the days after the storm. Working with WCK, they activated their restaurant kitchen to cook as many as 1,500 meals a day to help feed their remote area. "We're still making meals," Edric tells me. "There are still communities without light." WCK recently provided the Vivonis with grant money for additional refrigeration space in order to prepare for future storms. "We're only successful when we know what to do in the face of the next hurricane," says Erin Schröde, chief operating officer of WCK's #ChefsForPuertoRico initiative. "A kitchen needs to become a resiliency hub."

WCK has been operating out of a small compound the color of a nearly ripe banana in central San Juan. In back, there's a newly planted garden. To the side, chefs cook mounds of chicken and rice in their famous paella pans. Inside are grills, tilt skillets and volunteers chopping vegetables. Upon finishing a

round of red peppers, one woman, damp with sweat, offers a prayer and cries. "Thank you for the opportunity to take care of our people," she says to the group.

Elsewhere in the kitchen, Alejandro Pérez, a 27-year-old chef, tells a story that starts off like that of so many of his peers. In the days after the storm, he felt helpless and useless. But showing up at El Choli to help Andrés cook offered him a sense of purpose. It was the only thing he knew he could do to help his country recover. Pérez describes working 15-hour days there and elsewhere for 80 days straight, drafting off of Andrés's determination. Then his story diverges. "I was not supposed to be in the kitchen," he says. "I was diagnosed with cancer." He said his treatment was halted by the storm, but that WCK was able to help put it back on track, even as the majority of the island's medical facilities were overwhelmed. "They saved my life," Pérez says. "They saved lives everywhere."

WCK continues to work with chefs and farmers in Puerto Rico and is currently responding to wildfires in California. Andrés returned to the Fuego volcano several times, where WCK cooked more than 325,000 meals. "He goes to the point of physical exhaustion," says Egger. "When it comes to compassion, he doesn't have an off switch."

Though his default mode is to live intensely in the moment, Andrés does recognize the value of the long view. The work he has done since Maria has allowed WCK to become a global force for foreign and domestic aid. "We're making plans to become a real relief organization," he says. Given his propensity for action, Andrés admits he rarely has time for personal reflection. "I'm still trying to understand how all of this has changed me," he says. "It's changed me. I mean, are you going to see me in every hurricane in the years to come? Yeah, I have a feeling you will." •



PERFECT GETAWAY
Dare to make an escape with an oversize shearling or a sequin-adorned sweater. Alexander McQueen coat, Marni vest and Dries Van Noten pants. Opposite: Gucci sweater, Bode shirt and Dinosaur Designs earring (worn throughout).



SOFT TOUCH

Layer an eclectic mix of textures, patterns and colors for an unconventional take on relaxed weekend style, showing that the new matching is mismatching.

PHOTOGRAPHY BY THOMAS LOHR STYLING BY TOM VAN DORPE



For more info
non.com

ECCENTRIC

CURRENT

Stripes, tweeds and jewel tones mean more is more. Coach 1941 coat, Hermès sweater and Dries Van Noten pants. Opposite: Marni vest, pants and blanket, Anonymous Ism socks (worn throughout) and Solovière shoes (worn throughout).



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GOOD LUXE
A sleeveless sweater or a tawny coat are the ultimate in off-duty ease. Giorgio Armani sweater and pants. Opposite: Berluti coat and pants.

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For editorial use only

LOVE HUE
Highlight bright
moments to lighten
heavier pieces. Hermès
cardigan, Bottega
Veneta pants and The
Elder Statesman scarf.
Opposite: Calvin
Klein 205W39NYC
sweater and turtleneck.



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MIXED FEELINGS

Sumptuous knitwear is a new way to do cozy. Lanvin sweater, shirt, pants and hat. Opposite: Dunhill shirt and pants and Loro Piana scarf. Model, Daanisj Mahabier at Rebel Management; hair, Benjamin Muller; makeup, Akiko Owada. For details see Sources, page 138.



The Godfather of Design

Over five decades, Dieter Rams defined good design.

This fall the influential industrial designer is the focus of a new documentary and retrospective, marking a revival of his timeless creations.

BY JAY CHESSES
PHOTOGRAPHY BY DHAM SRIFUENGFUNG

ON A MIDSUMMER DAY at the Wright auction house in Chicago, iconic hair dryers, alarm clocks and toasters conceived by German industrial designer Dieter Rams for housewares firm Braun in the '60s, '70s and '80s are up for sale, along with Rams-designed audio and video equipment. Pictures posted online drummed up early interest for this first major auction of his vintage designs (featuring 120 pieces from a private collection).

By 1 p.m. the bids are coming in fast. Bob Greenberg, the founder and chairman of digital agency R/GA, whose recent product-design show at New York's Cooper Hewitt museum—*Bob Greenberg Selects*—put Rams's work at its center, bids remotely on a list of items. He pays \$562 for a plastic kitchen scale and almost \$8,000 for old stereo components, including an amplifier, turntable and tuner. "Beautifully designed products of the past are a very good investment," he says later, considering his haul.

The action at the auction is captured on camera by the king of design documentaries, filmmaker Gary Hustwit, whose 2007 breakout hit, *Helvetica*, a deep dive into typeface design, all but launched the genre. *Rams*, Hustwit's fourth feature as director and the first full-length film devoted to the design legend, premieres with screenings around the world this month. It was financed partly on Kickstarter, with

\$300,000 raised from 5,000 backers.

A rough cut reviewed in Hustwit's Brooklyn office opens with a close-up of fingers striking the keys of a fire engine-red Valentine Olivetti typewriter, circa 1968. A vintage TG 504 Braun reel-to-reel recorder/player hangs on a living room wall. "What is good design?" asks a voice-over in German.

The film cuts to Rams, 86, in tortoiseshell glasses with thinning white hair, at home in Germany, surrounded, as always, by his favorite things, mostly his own classic designs—chairs, tables and shelves conceived decades back for furniture-maker Vitsoe and cult stereo equipment created for Braun. Rams lives in a bubble of his own creation, in the same idealized oasis of timeless design on the edge of the Taunus forest near Frankfurt that he's occupied with his photographer wife, Ingeborg Kracht-Rams, since 1971 (the house, which he helped design, is already landmarked by his region's office for the preservation of historical monuments). "I wanted to live with my work, but it was never a museum, it was a living space," says Rams in German via email. Though he's declined most interviews lately, he answered a few questions for this article through his longtime personal manager, Britte Siepenkothen, who lives a few houses away.

So many people these days dream of blocking out the noise of the modern world. Rams, who doesn't use a computer or mobile phone, never plugged in (he communicates mostly through Siepenkothen). "I am

of the opinion that all the digitization that is happening right now diminishes our ability to experience things," he tells Hustwit in an on-camera interview. "There are pictures that disappear, one after the other, without leaving traces in our memory. This goes insanely fast. And maybe that's why we can or want to consume so much."

The film finds Rams at home in his retirement years—shooting began before his 85th birthday—sharing his story on camera as never before and putting around in his slippers, grooving to jazz, quietly tending to his bonsai trees (he has a long-standing affinity for Japanese culture).

"A lot of people see these clean, white, severe objects, and they think one thing about him," says Hustwit, "but I think he's much more in touch with nature and the environment than you would expect looking at all the stuff he's designed."

The film offers a rare glimpse beyond Rams's stern public persona. Hustwit got unprecedented access to Rams, exploring the man behind the mythology, a humanist designer with a surprisingly wry sense of humor and plenty of biting opinions on the state of the world. "There are lots of stereotypes out there about this hard-nosed Teutonic gentleman," says Vitsoe's managing director, Mark Adams, who at times served as a liaison between Rams and Hustwit on the film. "He's a tough old bugger for sure. But there is absolutely another side to him, and I think Gary may have gone some way in capturing that."

Hustwit first met Rams in 2008, interviewing him at home for *Objectified*, his follow-up to *Helvetica* that focused on the industrial design world. His barebones new documentary, *Rams*, offers an intimate portrait of this enigmatic figure, told largely in the designer's own voice. "You couldn't make a cluttered, messy film about Dieter Rams—it would be ridiculous," says Hustwit.

As head of the design department at Braun for 34 years starting in 1961, Rams ushered in a golden age of beautiful, functional, accessible products, inspiring a generation of acolytes with his once ubiquitous household goods. His coffee makers, alarm clocks and shavers became the backdrops to modern life through the '60s, '70s and '80s. "Braun products were truly mass manufactured, so everybody could have a piece of what he'd done," says designer Marc Newson, who joined Apple as a special projects designer in 2014, assessing Rams's work. "His design was accessible. There's a wonderful parallel with what Apple is doing now. He elevated design to a place that I think few consumers could have imagined it going. It was so refined, sophisticated and understated."

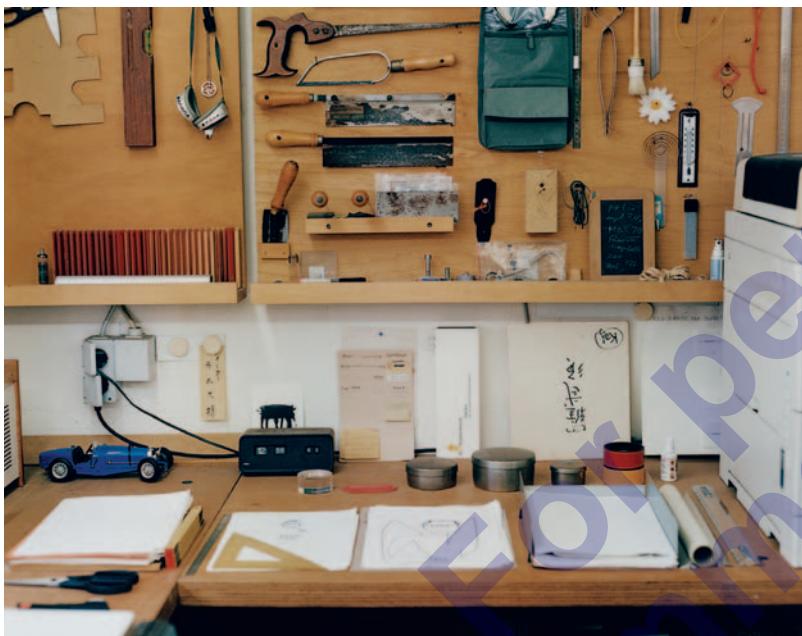
Though Rams also reached a more rarefied audience through his pricier sideline in modular furniture for Vitsoe, it's his Braun work that made him famous. His output was prodigious, overseeing hundreds of long-lasting products so intuitively designed they sometimes didn't need to come with printed instructions.

"Braun appliances were almost always built so they could be repaired [if they broke]," says Rams, decrying the rise in disposable goods. "I see it as a

THE BRAUNY MAN German industrial designer Dieter Rams, photographed at his home in Kronberg, Germany.



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LESS, BUT BETTER
Clockwise from top left: The ET 88 World Traveller calculator, based on the classic design by Rams and Dietrich Lubs that was an inspiration for the iPhone calculator app; the groundbreaking 1956 Phonosuper SK4 turntable with a Plexiglas lid, designed by Rams with Hans Gugelot; Rams's living room, which includes many of his classic designs, including the TG 504 Braun reel-to-reel recorder/player on the wall; Rams's home workshop.

major problem today that so many defective products can only be thrown away."

Though Rams largely stepped away from designing when he left Braun in 1997, a new generation has begun discovering his work, thanks to Apple and other design-driven companies embracing his reductionist, user-friendly approach. The recent surge in design as a business and cultural force has no doubt played a role in his revival as well. "In many ways design has become so much bigger today than when I was a student," says Swiss designer Yves Béhar, founder of Fuseproject and another longtime fan of Rams's work. "It's now the core way we judge a company, a service, a product, an experience, so naturally people look back at the history of this." The renewed interest in Rams has reached a high in the last decade, with new coffee-table books being published; fan sites emerging online; and museum shows

popping up around the world, including *Dieter Rams: Principled Design*, a retrospective opening this fall at the Philadelphia Museum of Art. That show's curator, Colin Fanning, plans to incorporate designs from contemporaries of Rams from around the world "to underscore," he says, "just how radical and successful the Rams approach was for its time."

Rams, for one, finds the new attention perplexing. "It makes me feel rather uncomfortable," he says. "But I hope that it motivates people to grapple with my fundamental approach, with my motto: 'Less, but better.'"

Rams grew up in Wiesbaden, a spa town among the mountains just west of Frankfurt. In the film he talks about the influence of his paternal grandfather, Heinrich Rams, a master carpenter, and of his earliest design fascination as a young boy with the complex mechanics of Wiesbaden's hydropowered funicular

railway. Hustwit dug deep into Rams's past, unearthing what archival footage and photos he could—not much exists from his childhood in Germany during and just after World War II. "I was 13 years old when the bombs stopped," he says in the documentary.

After studying architecture at an art school in Wiesbaden, he was hired in 1955 at Braun—run by brothers Artur and Erwin Braun—after responding to an ad in the paper. He focused on corporate interiors initially, but soon segued into product design, abandoning his interest in urban planning.

His earliest projects at Braun mirrored his personal passions—sleek lighters to fuel his tobacco addiction, hi-fi equipment to play the music he loved (he was a habitué of the jazz scene that arrived in Frankfurt with the GI occupation). "When I began at Braun, it bothered me that the radios lacked the necessary clarity of sound," he says. "The speakers were covered in cloth. I always called it carpet. It muffled the high notes."

In 1956, Braun introduced the Phonosuper SK4, a white turntable—nicknamed by the company "Snow White's Coffin"—with a groundbreaking Plexiglas lid. The piece helped establish Rams as a serious design voice, drawing the attention of collectors, curators and critics, though it didn't originally sell very well.

After Rams took over the design department in 1961, Braun began to push him publicly as a face of the brand. "People started calling him Mr. Braun," says Hustwit. "He looked the part—good-looking, young, drove a Porsche, listened to jazz—just the kind of image they wanted to project for this new way to live." Rams forged a single design language that cut across every Braun product category. "All of us, including Dieter, were in constant contact with one another," says his former colleague at Braun, Dietrich Lubs. "There was a permanent exchange, professionally as well as in the private sphere. In that way we developed a design language and attitude without a doctrine. We lived our work."

A few years into his tenure at Braun, Rams got permission from his bosses to develop furniture in his off hours for a new company, Vitsoe, which launched in 1959 to focus solely on his designs. The customizable pieces were designed to disappear in the background and to adapt to tight spaces. "You have to understand that people at that time only had small apartments, social-housing apartments," he explains in the film.

The furniture formed part of a system—featuring expandable shelves and armchairs that linked to become couches—with aesthetic ties to his design work at Braun. "Dieter was really the first to think about products in a pluralistic rather than singular way," says British designer Sam Hecht, whose firm, Industrial Facility, has done work for Herman Miller and Muji. "He appreciated and nurtured the concept of systems in design, where one product has a relationship to another."

Jasper Morrison, a prolific designer informed by Rams's work, calls Vitsoe's 606 Universal Shelving System, which was introduced in 1960 and has been in continuous production ever since, the "endgame in design, hard to imagine it will ever be improved on."

Morrison and his Japanese colleague Naoto Fukasawa, best known for his everyday objects for Muji, coined a new term, Super Normal, in 2006, to

explain the design sensibility they share. They organized an influential exhibition together that year that included Rams's work. "Dieter's design was just right, pure, inevitable," says Fukasawa. "Personally, I just try to follow him."

In 1967 the Braun brothers sold their company to Gillette. Rams flew to Boston to meet with his new corporate bosses. The company's chief executive, Vincent Ziegler, he says, seemed to appreciate the role design had played in the German firm's success. "In only 10 years it had managed to become internationally known because of its products and, above all, because of its design," says Rams. His purview expanded into the Gillette family—his team worked on Paper Mate pens and eventually on early toothbrush designs for Oral-B. But corporate pressures started taking a toll. Through the 1970s, to spotlight the continued value of good design, Rams began to articulate his design principles, both inside and outside the company. "Three general rules govern every Braun design—a rule of order, a rule of harmony and a rule of economy," he told a Canadian design seminar in 1975. By the mid-'80s those rules had morphed into his influential "10 principles for good design," which were codified in a series of lectures and, later, a book, *Less but Better*. "Initially it wasn't actually intended for public release," he says. "The 10 principles were intended to correct for the dominance of business directors and their attempts to control design."

The principles took on a life of their own—some dubbed them the "10 commandments"—inspiring other designers to release their own lists in response. New York design merchant Murray Moss, who ran an influential design shop in SoHo until 2012 and has known Rams for decades, says the principles have always been misunderstood. "He did that more to stimulate conversation," he says. "He wasn't nailing a proclamation to the church door." By the time Rams was approaching retirement age in the mid-'90s, serious rifts had begun forming between him and Braun. "The direction that Braun was taking then no longer matched my vision and my convictions about design," he says. In 1995, he tells Hustwit on film, he was "pushed out and given the imposing title Executive Director—Corporate Identity." Two years later he left the company for good.

Braun struggled in the post-Rams era. Nine years ago, it brought in a young new head of design, Oliver Gräbes, an industrial design professor who'd worked for Microsoft, Sony and Nike. One of the first things he did was reach out to Rams. He's been meeting with him regularly ever since. "After Dieter left, suddenly a lot of experimentation happened," says Gräbes. "There wasn't one design language anymore, there were many. Every designer interpreted it differently. Nobody could tell what Braun design was anymore."

Alessandra Dolfini, Braun's current global vice president, acknowledges the change in direction. "By the time Mr. Rams left, there was an appetite for exploration and experimentation," she says. "The desire to remain contemporary and try out what was now possible led to many different design directions every time a new product was launched."

Gräbes's efforts to bring Braun back onto a singular track include focusing on its old values of "functionality, simplicity and ease of use," he says. The company,

"HE ELEVATED DESIGN TO A PLACE THAT I THINK FEW CONSUMERS COULD HAVE IMAGINED IT GOING. IT WAS SO REFINED, SOPHISTICATED AND UNDERTONED."

—MARC NEWSON

under Gräbes, also reintroduced a few classic pieces from Rams's time, including the 1978 ET 44 calculator that the Apple design team looked to for inspiration when creating the iPhone's calculator. "It was not an appropriation but an adulation," says Newson, "an acknowledgement that basically we couldn't do any better."

Even before Gräbes's arrival at Braun, Rams's legacy there had an impact beyond the company's design team, as it transitioned to new corporate owners following Procter & Gamble's Gillette acquisition in 2005. Bracken Darrell, who spent four years as Braun's president in that period, says learning about Rams "reordered" his "whole view of the world through design and design thinking." He later followed Rams's model when he took over consumer technology firm Logitech, transforming it into a company focused on design first. "Everything I've done since then, I've done because of Dieter Rams," Darrell says. "We created our own design principles and started staffing an internal design group like Dieter had done."

Vitsœ, meanwhile, continues to produce a small line of Rams furniture—and nothing else—from its new headquarters northwest of London, tweaking materials and production but avoiding entirely new designs (the company is thinking of reviving Rams's sling-back 601 Chair Programme, launched in 1960). "As a world we've become obsessed with the new over making things better," says company head Mark Adams, "constantly needing to talk about new things rather than saying this is one of the best, and they're still making it better. That's why we unashamedly stick to that."

Hustwit's documentary follows Rams to the Vitsoe workshop's old location in London; to a show of his modular furniture at the Vitra Design Museum near Basel, Switzerland; to his 85th birthday celebration at the Museum Angewandte Kunst in Frankfurt, which houses a portion of his archive; and to an auditorium in Munich, where he addresses design students. After some lobbying by Adams, Rams agreed to do the film, says Hustwit, to reach a new audience with his ideas on sustainability, overconsumption and enduring design. "We've never just wanted to make something beautiful," Rams tells the standing-room crowd at Munich's Technical University. "We want to make things better. What we need is less, but better." •

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ON SALE
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STILL LIFE

MILTON GLASER

The legendary graphic designer shares a few of his favorite things.

PHOTOGRAPHY BY DANIEL DORSA

I BOUGHT THE BANJO about 70 years ago when I thought I might pursue a career in folk music. I went on one tour with a friend; he played the guitar very well, much better than I played the banjo. In the end the banjo simply became a kind of iconic ornament that I keep in the corner of my studio. I designed the bottle to the right after an acquaintance told me they were thinking about going into the vodka business. It wasn't a real assignment, but I was so interested I decided to play with the idea of a liquor bottle. I received the 2009 National Medal of Arts from President Obama. My only regret is that my mother never lived to see that. The oversize wooden paint-brush was given to me as a present. It's a surreal object, because it's incapable of creating anything and yet it's a replica of an object that used to create

everything. I designed the coffee cup and saucer for Windows on the World while working for Joe Baum, a genius restaurateur. Windows, which was in the original World Trade Center, was a spectacular place. The cup is a part of a system of designs that identify the restaurant. I applied the rising sun theme to everything at Windows, from menus to china. The scarf in front was manufactured for the restaurant, too. It was used as a table wipe. The globe in the center is a table lamp I designed for another one of Joe's restaurants. There's a candle inside that provides light to the table. In front of the cup is a 'cork presenter.' I use it as an example of the silliest thing that's ever been designed. It's from a fancy restaurant I was working for. Whenever they brought an expensive bottle of wine to the table, the server removed the cork from

the bottle and gave it to you to smell to see if it had turned. To the left is a watch I designed for Kikkerland in 2012. I created a series of them. Although they're beautiful, I never got any royalties so I assume that they don't sell very well. The watch is resting on a prototype puzzle I created. It lends itself to very particular arrangements—individual blocks can be made to stand in almost any position without falling over. The larger cube on the left is another puzzle prototype of my design. Every side relates to every other, so you can construct all kinds of crazy patterns. It never reached the market because it would be too expensive to manufacture. It's a project I initiated out of interest or boredom, as I've done throughout my life. As long as I'm busy I manage to stay out of jail." —As told to Thomas Gebremedhin

THE NIGHT NOIR EDIT
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THE GMT-MASTER II

Designed to display the time in two time zones simultaneously,
perfect for navigating a connected world in style.
It doesn't just tell time. It tells history.



OYSTER PERPETUAL GMT-MASTER II


ROLEX