

Devin Barrett  
Clippings

7:00 AM

CLOTHING (THIS PAGE) AND  
BOOTS (THROUGHOUT)  
CALVIN KLEIN 205W39NYC

# RISE AND SHINE, TIMOTHÉE

Timothée Chalamet, the breakout star of *Call Me By Your Name*, is on the up and up as the next generation's leading man.

PHOTOGRAPHY COLLIER SCHORR  
FASHION ROBBIE SPENCER  
INTERVIEWS BY FRANK OCEAN AND XAVIER DOLAN  
NUMERAL DESIGN THROUGHOUT ISSUE ALEX TROCHUT



T-SHIRT (THROUGHOUT)  
SAINT LAURENT BY  
ANTHONY VACCARELLO  
COAT DIOR HOMME  
SHORTS GOSHA  
RUBCHINSKIY  
NECKLACE  
(THROUGHOUT)  
MIANSAI  
RINGS GUCCI



SHIRT PRADA



## Timothée Chalamet by Frank Ocean

"Elio, Elio, Elio," hums Timothée Chalamet's character in Luca Guadagnino's romantic dreamscape *Call Me By Your Name*. Over the course of a fleeting yet formative summer in early 1980s Italy, Elio falls in love with an older visiting houseguest, Oliver (Armie Hammer). Based on André Aciman's beautiful novel of the same name, the film illustrates a narrative of grueling desire and devastating passion. Chalamet also stars in Greta Gerwig's lauded directorial debut, *Lady Bird*. As the youngest Oscar nominee for Best Actor in nearly 80 years, Chalamet is redefining the role of the leading man. And, as Frank Ocean finds out, Chalamet isn't afraid of failure. **DEVIN BARRETT**

**FRANK OCEAN** Hello? This Timothée?

**TIMOTHÉE CHALAMET** Yeah, man. This is so exciting. It is an honor to speak to you, man. I'm such a huge fan. This is going to be a real test to keep my voice level and keep this as normal of a conversation as possible [*laughs*].

**FO** You got this. Where are you, man?

**TC** I'm in L.A. I'm from New York, but I'm here right now for the film, doing the last legs of promotion.

**FO** I hear you. I've been in your hometown the past few weeks. I'm furnishing my apartment here, sticking out the cold and paying my dues to become a New Yorker, at least part time. Do people really call you Timothée all the way?

**TC** My whole life I was Timmy and then as I got older, it seemed like Timmy was youth-ing me out, so it's been Timothée since. I tried Timo and Tim, too. The real pronunciation is Timo-tay, but I can't ask people to call me that; it just seems really pretentious.

**FO** That's cool. Where is that from?

**TC** My dad is from France, so it's a French spelling, but it seems like too much of an obligation to ask people to call me that.

**FO** That's sweet. Very selfless. Has anyone on the street called you Elio yet?

**TC** That's been happening. Though riding the 2 train or taking the M12 bus around the city, that hasn't changed; I guess people don't really give a fuck in New York. I actually

get more people stopping me for *Lady Bird*, and going, "Is that the douchebag from *Lady Bird*?" So that's awesome. I've seen certain actors, or musicians like you, keep a sense of integrity and mystery. That's ultimately what's been really awesome about *Call Me By Your Name* and *Lady Bird* as an introduction [to me]: I was up for bigger, more commercial projects, but I didn't get them. They just didn't choose me, and it's been gratifying, coming from more of a place of artistry and not just pure exposure.

**FO** Those films are excellent. I just finished *Call Me By Your Name*, the novel, yesterday, for more insight before we talked. It's a really special role and an opportune, appropriate time right now in popular culture. I think it's also good for you that this is your opening song. It's such a proper foundation, to do roles like these that have so much heart and vulnerability in the very beginning, completely boutique or small, but on the lips of so many. Congratulations for the work and its effect and how it's made people feel; it's tremendous. Tell me about growing up in New York. I'm assuming this is you in high school, the statistics rapper Timmy T.

**TC** Oh, fuck. [*Laughs*.] I can't believe you saw the statistics video. That's embarrassing.

**FO** [*Laughs*.] I saw it on *Ellen*. I figured if Ellen's talking about it, then it's fair game. Tell me about that time.

**TC** That's true. I went to LaGuardia, a performing arts high school. Without being "that guy that enjoyed high school too much," a trope I don't want to fall into, it was a really amazing place to go to school. I got to work creatively—I'm an over-exuberant guy and I can go a mile a minute, so having a place to channel that energy was really great.

**FO** What should I see while I'm in New York? I still just Google "top five places to get pizza."

**TC** Mud is one of my favorite coffee shops, and Tompkins Square Bagels makes the best bagels in my opinion. East Village is my favorite neighborhood. Where are the good L.A. spots?

**FO** The place that I go to as soon as I get off the plane usually is Ohana, this little Hawaiian/ **(CONTINUED ON PAGE 56)**



**“It’s such a proper foundation, to do roles like these that have so much heart and vulnerability in the very beginning, completely boutique or small, but on the lips of so many.”**

**—Frank Ocean**

Korean BBQ spot in a Studio City strip mall. It’s been the same staff for the past 10 years. There are [photos of] struggling actors on the wall in frames and they have the best chicken potstickers, grilled fish, and short ribs in L.A.

**TC** A year ago, I was in Hell’s Kitchen, [eating] bacon, egg, and cheeses, kicking it at my buddy Will’s—tonight I’m going to the SAG Awards. It’s been a nonstop, weird-ass six months—a lot of fun, but trippy, too.

**FO** What’s the fit going to be for the SAG Awards?  
**TC** It’s going to be...“Please don’t touch my Raf, please don’t touch my Raf” [laughs].

**FO** We’re giving Raf [Simons] this evening. I love it.  
**TC** I’m such a fan boy. [Being involved] with fashion has been really fun, just as a fan. I don’t want to work with a stylist or anything. I’ve been following designers like Raf, Haider Ackermann, Hedi Slimane—these guys are like rock stars. They’re artists.

**FO** Yeah, they’re artists. There’s this really great connection between all these [creative] fields. You’re finding your own creativity and being excited about that; it’s cool. I’ve been into photography for six or seven years. It’s almost like this quiet search for joy. It actually provides me with the same feeling that making a record does: imagining or dreaming about something, and then it being in the real world.

**TC** “Dreaming a thought that could dream about a thought./That could think of the dreamer that thought./That could think of dreaming and getting a glimmer of God.”

**FO** [Laughs.] Don’t do that. When you’re on set, are you method acting?

**TC** I try to be super careful. The danger is you can end up focusing more on what’s going on off-camera than on-camera. You don’t want to be entertaining for the sake of being entertaining. The work should be the work. If it resonates, it’s going to resonate, and then people are naturally curious about how you got to that destination. It can’t be about how you’re getting to it.

**FO** People say you get to do some movies for yourself and others you do for the studio: how do you feel about making movies that aren’t as full to the brim with emotion and real feeling as the last two movies you made? Like, how do you feel about making *Transformers*?

**TC** As Kanye put it, Guillermo del Toro made *Pacific Rim* and that’s one of his favorite movies. His latest movie, *The Shape of Water*, is amazing. Christopher Nolan is tied with Paul Thomas Anderson [as] my favorite director. If one of those auteurs has a \$200 million film and wants me to be a part of it, fuck yeah.

**FO** It seems like a good change of pace sometimes to do physically demanding films—the space, superhero, aggressive, big-budget action films.

**TC** Exactly. The project I’m jumping into is exactly that.

I’m going to put on 25 pounds—I’m like a skinny little shit right now. Listen, I saw that one of your favorite films is *The Master*.

**FO** Yes. Joaquin [Phoenix], man.

**TC** Dude, that is my favorite actor. There’s five or six artists I’m really trying to follow in the footsteps of creatively. I get the opportunity to be on the phone with one right now [laughs], but on the acting side, Joaquin is number one for me.

**FO** The time period of *20th Century Women* seems close to *Call Me By Your Name*, that ’80s time period. Did you get into these past eras of fashion and shit when you were doing the film?

**TC** Absolutely. I’m a total “nostalgist” and *Call Me By Your Name*’s director, Luca, grew up in that time period. In fact, the book is set in ’88 and he changed it to ’83 because he said that was the year in your life you can hear music from. In the movie, there’s Talking Heads, The Psychedelic Furs, or just the Bach or Beethoven—those are all songs from Luca’s youth, what it was like for him in Italy in the ’80s. Also, in 1988, the AIDS crisis had already hit and that was part of the reasoning for making [the film] a little bit earlier too, so it wasn’t as intense, and could be a little more utopic. What a tragedy for movies now that if you want to be contemporary, phones have to be involved, with texting and FaceTime. I don’t know if [the characters in] *Call Me By Your Name* would ever have that relationship if there was passive-aggressive commenting and “likes.” They actually had to talk, figure each other out, and struggle with their emotions.

**FO** And they had to wait to talk. You couldn’t just talk instantly, which I think is sometimes good for the conversation. I want to talk to you too [about] learning languages, in *Call Me By Your Name*. Can things be expressed or even felt differently, because of the language?

**TC** When I act in French, it’s really shocking to me how it feels more grounding than acting in English. I grew up speaking French with my dad, but it’s not a language I have as much command over, so when I speak or act in French, the words mean so much to me; I’m so focused. So much of *Call Me By Your Name* is silent and plays out physically; there’s kind of a push and pull. Acting in Italian, I’m really winging it: memorizing how lines sound phonetically, just trying to get the intonations and mannerisms right, so the lines ring true to Italian audiences.

**FO** When you were speaking Italian, was there somebody on set to call you out if it felt fake?

**TC** We had someone on set that could correct me. Same for [playing] the piano and guitar. I did a movie called *Beautiful Boy* this year that involved a lot of drug sequences, and that also felt very important to get right. I had a consultant on set for that.

**FO** You had a consultant for the drugs?

**TC** Exactly. It felt like a big responsibility to get that right. The movie is about addiction, and to get the actual using wrong would betray anyone’s experiences walking that path. It was very helpful.

**FO** I could see how it would be. You have the opportunity to learn all these things—seems like the best profession in the world for the curious spirit and mind.

**TC** I was in college for a little bit and it felt like a clear decision to not [finish]; it was scary because I didn’t want to rob myself of growing as a human. But it’s been the exact opposite: going from set to set, working with creative, open people, having mentors rooting for you. There’s education within that, I guess.

**FO** That [*Call Me By Your Name*] soundtrack is super good.

**TC** We listened to Sufjan Stevens [included on the soundtrack] with Luca and Armie [Hammer] right before we started shooting—that was an experience, to listen to that and, like, hold each other after. It’s awesome to hear you say that about the soundtrack. You’ve got to score one of my movies.

**FO** Yeah, one of these days. How many hours of piano went into it?

**TC** I had an Italian teacher, Roberto Solci, who had a painting of himself composing above his piano. He was absolutely brilliant and instinctual. I played a little bit of piano, but nothing like it was in the book or the movie. I worked with Roberto every day in a small apartment below Luca’s villa, and formed a really special relationship with [Solci].

**FO** Which school of thought are you in: that what you do is kind of in you, like a gift, this thing you’re really good at? Or, do you feel like whatever you decided to do and really believed in, you would’ve been good at?

**TC** I think I have to go with the first. I had this feeling I couldn’t not act and yet to get there I really needed teachers, and one teacher in particular, to make me comfortable with failing. To be bad and get over it—that opened the floodgates. I did a play in New York when I was 15, after this really difficult but ultimately helpful sophomore year in high school; that’s when it kind of took off for me. I’m also really passionate about music. I want to pursue other things creatively, not so much music, but definitely writing and directing. I’m going to be very, very patient about that. The dream as an actor is to be economically self-sustainable and what this year has been is beyond that now. I’m getting a creative license of sorts.

**FO** Cool. Well, I’m going to sign off. Best of luck tonight.

**TC** Thank you so much for this. It’s been such an experience, sharing personal thoughts about artistry and acting with someone that’s influenced me in many ways. This means the world to me.

JACKET **BALENCIAGA**  
TOP **WOOLRICH**  
BOLO TIE VINTAGE



**“I don’t know if [the characters in] *Call Me By Your Name* would ever have that relationship if there was passive-aggressive commenting and ‘likes.’ They actually had to talk, figure each other out, and struggle with their emotions.”**

**—Timothée Chalamet**

**“And they had to wait to talk. You couldn’t just talk instantly, which I think is sometimes good for the conversation.”**

**—Frank Ocean**



# GOING PLATINUM

FINE CHINA IS THE NORM, BUT FOR OUR PLATINUM BIRTHDAY, WE GIVE THE GIFT OF GIRL POWER. HERE, SIX STANDOUTS FROM OUR 20 YEARS OF SONIC DISCOVERY.

PHOTOGRAPHY RYAN MCGINLEY  
FASHION ANGELO DESANTO  
INTERVIEWS DEVIN BARRETT

HAM

"It's the most confident we've ever been. Ever. When we were on the cover of V [in spring 2014], we were so young and wide-eyed. When we walk into the studio now, we know what the fuck we're doing. When we came back from our last tour, we didn't want any rules. We made songs of all genres. It was very freeing; everything kept on flowing."



ALANA WEARS  
DRESS VINTAGE GIVENCHY COURTESY OF  
ALBRIGHT FASHION LIBRARY  
NECKLACE HER OWN

DANIELLE WEARS  
DRESS VINTAGE GIVENCHY COURTESY OF  
ALBRIGHT FASHION LIBRARY

ESTE WEARS  
DRESS VINTAGE GIVENCHY COURTESY OF  
ALBRIGHT FASHION LIBRARY  
BRACELET ATELIER SWAROVSKI  
NECKLACES HER OWN

ON FACE AND BODY  
MARC JACOBS BEAUTY  
OMEGA GLAZE  
ALL-OVER FOIL LUMINIZER



## KELSEY LU

"It took me a while to recuperate after [*Blood*] came out. I felt like I was in a daze and didn't know how to process what was happening... Right now, I'm feeling really excited that my music is doing what I knew it would do: Spark a real, genuine feeling that affects people in a way that goes beyond a trend or a momentary whim, but a real genuine feeling. And [that spark] is slowly but surely spreading."

LU WEARS  
TOP **MOSCHINO**  
DRESS (WORN AS SKIRT)  
AND JEWELRY HER OWN



## JAPANESE BREAKFAST

"[*Japanese Breakfast*' has] a connotation of being something foreign, beautiful, and neat. I like making music that feels gratifying, but has some depth to it. I like to play with the juxtaposition of something that sounds very upbeat and catchy, but eventually reveals itself to have a darker, deeper core. I think the more specific [music is], the more universal it comes across."

JAPANESE BREAKFAST WEARS  
DRESS **BALENCIAGA**





## CHIKA

"I'd describe my sound as melodic hip-hop. Through listening to my music, I hope that people start to be more real with themselves. I want to change how people process emotion. That's my tagline. I'm a Pisces. I'm emotionally literate, and I try to convey that. I want my listeners to be more in tune with their higher selves."

CHIKA WEARS  
SWEATER **MCM**  
ON EYES  
**MARC JACOBS BEAUTY**  
SEE-QUINS GLAM GLITTER  
EYESHADOW IN POP ROX



## KIM GORDON

"I've always been kind of skeptical of working with producers or the idea of constructing a song. But, that's how hip-hop is constructed – it's not really made by a band. It's almost like collaging. [For this new album], I wasn't actually self-conscious about mixing genres. I tried to use the things that I feel like are my strengths – rhythm, schisms of space, and lyrics."

KIM WEARS  
DRESS **EMPORIO ARMANI**  
NECKLACE **BULGARI**  
SHOES **GIUSEPPE ZANOTTI**  
EARRING AND RING HER OWN



**KIM PETRAS**

"The *Broken* project started after a really tough break-up, right before I went on tour with Troye Sivan – which was my dream, but I just felt empty. My first songs were written from insecurity: I didn't think anyone would like me. Am I pretty or talented enough to be a pop star? With *Broken*, I found the confidence to be completely honest with my fans."

KIM WEARS  
DRESS AND SHOES  
MARC JACOBS  
BRACELET CARTIER



Makeup (Kim Petras, Kim Gordon, HAIM) Holly Silius (Frank Reps)  
Makeup (Kelsey Lu, Japanese Breakfast) Romy Soleimani (The Wall Group)  
Hair (Kim Petras, Kim Gordon, HAIM) Teddy Charles (The Wall Group)  
Hair (Kelsey Lu, Japanese Breakfast) Marty Hargers (The Wall Group)  
Producer Eric Jacobson Digital technicians William Joos, Travis Drennen  
Light Design Jordan Strong Choreographer Luisa Opalesky  
Photo assistants Brian Overend, Cory Osborne, Lance Charles  
Hair assistant Virginie Pineda Retouching Two Three Two

DRESS **BALENCIAGA**

ON EYES  
"MARC JACOBS BEAUTY  
SEE QUINS GLAM GLITTER  
EYESHADOW IN SMASH GLITZ

ON LIPS  
"MARC JACOBS BEAUTY  
ENAMELED LIP GLOSS  
IN ATOMIC

12:00 AM

# BEDTIME

Cozy up in sumptuous, stylish linens  
by Swedish brand Magniberg.

PHOTOGRAPHY ANDREAS JOHANSSON  
FASHION OSCAR LANGE  
TEXT DEVIN BARRETT

170 VMAN.COM



Everyone wants to sleep with Magniberg. Or, they should at least. The Swedish home label, named to reflect modern expression, quality, and craftsmanship, combines a cerebral mix of materials and color to create some of the most stylish bedding on offer. "It's like matching a pair of tailored suit trousers with your favorite T-shirt. It's about finding a balance," explains co-founder and designer Bengt Thornefors. "We asked ourselves what luxury is today and we felt that the standards had to be reviewed. The market is and has been very stereotypical; a bit too decorative." Prior to his foray into interiors, Thornefors held fashion design posts at Acne Studios and Saint Laurent during Hedi Slimane's tenure. After all, as he explains, "it's akin to clothing." Items are not sold in sets, but instead on their own, highlighting the unique textures. The "sex" range features wares outfitted in cotton mesh, while "mother" offers crisp poplin variations. Pieces are engineered for mixing, matching, and layering. Joined by Nina Norgren, the brand's graphic designer and florist, the two have also orchestrated a world surrounding Magniberg. While bedding was the first introduction into the label's visual DNA, now natural wood furniture and sculptural florals punctuate soft linens. "We wanted to present home textiles in a new context, giving people the opportunity to combine mesh, poplin, lace, silk, linen, washed jersey, and sateen to give it a more personal energy," he says. "What we offer is a wardrobe."

VISIT [VMAN.COM](http://VMAN.COM) FOR MORE ON MAGNIBERG

KERKKO WEARS JACKET, SHIRT, TIE, SOCKS, SHOES  
MONCLER GAMME BLEU JEANS LOUIS VUITTON BELT OUR LEGACY  
BEDDING AND FURNITURE (THROUGHOUT) MAGNIBERG



LEFTERIS WEARS JACKET AND PANTS **BALENCIAGA**  
SHIRT AND SHOES **OUR LEGACY**



KERKKO WEARS JACKET **BALMAIN**  
SHIRT, PANTS, SHOES **GIVENCHY**

HAIR AND GROOMING ERIKA SVEDJEVIK MODELS KERKKO SARIOLA (NISCH MANAGEMENT),  
LEFTERIS B (STOCKHOLMSGRUPPEN) SET DESIGN BENGT THORNEFORS LOCATION ANNAELLE GALLERY

# VMAN DESIGN

MALLE WEARS  
SUIT **GIVENCHY**  
SOCKS MODEL'S OWN

Artist favorite  
furniture studio—  
Green River  
Project—opens  
its doors to the  
shades of Spring.

PHOTOGRAPHY  
ANDREW JACOBS  
FASHION  
MICHAEL DARLINGTON  
SET DESIGN  
JULIA WAGNER  
TEXT DEVIN BARRETT

SUIT **ERMENEGILDO ZEGNA**  
SHIRT **KENT & CURWEN**



BAMBOO SIDECHAIR WITH  
GREEN VELVET, 2018  
**GREEN RIVER PROJECT**



ANODIZED ALUMINUM ARM CHAIR  
WITH WORSTED WOOL UPHOLSTERY,  
2018 **GREEN RIVER PROJECT**



TOP **ROBERTO CAVALLI**  
PANTS **BOTTEGA VENETA**



SHIRT N°21  
SHORTS ROBYN LYNCH  
SHOES GIUSEPPE ZANOTTI



ONE PINE-BOARD  
CHAIR, 2018  
GREEN RIVER  
PROJECT



SHIRT DAVI PARIS  
JACKET (AROUND  
WAIST) AND PANTS  
COACH 1941



## GREEN RIVER PROJECT

Founded by painter Aaron Aujla and sculptor Ben Bloomstein, Green River Project is a unique design-driven endeavor operating across varying creative planes. "We like not existing exclusively in any one industry," explains Aujla. While the duo craft exceptionally beautiful furniture, their work is best characterized by their framing of collections. Similar to the way in which fashion designers incorporate storytelling into seasonal product lines, Aujla and Bloomstein weave a narrative thread throughout the pieces and their respective collections. "[Fashion and furniture] have similar interests and objectives to design. I think that's the connection," says Aujla. "They both serve the form of the body; one adorns and the other offers relief." The various Green River Project collections range from waves of dreamy unfinished tropical hardwoods and lacquered bamboo to angular polished aluminum tables and sconces made from airplane parts. Textiles from New York label Bode decorate African mahogany stools. "We still consider ourselves as artists; we feel like outsiders in the design world," says Aujla. "Which we like."

GROOMING REITAJIMA MODEL MALLE GUEYE (FUSION) SET DESIGN (FASHION IMAGES) JULIA WAGNER PHOTO ASSISTANT AUSTIN SANDHAUS

SHIRT AND PANTS  
LOUIS VUITTON



VTV

AND  
8 MONCLER PALM ANGELS  
PRESENT



8 MONCLER PALM ANGELS BRANDED MUSIC VIDEO FEATURING COL3TRANE

# PARIS NEW GUARD

A FRESH CROP OF INDEPENDENT DESIGNERS IS USHERING IN A REVOLUTION IN PARISIAN MEN'S FASHION

PHOTOGRAPHY CHRISTOPHE MEIMON  
FASHION GRO CURTIS  
INTERVIEWS DEVIN BARRETT



(LEFT TO RIGHT) MATTHEW WILLIAMS, JENNIFER MURRAY WILLIAMS, ALYX WILLIAMS, DRAKE BURNETTE, ANNA SILVA BENINI, PETER DUPONT, ALBAN ADAM, LUCA BENINI, ELISABETTA CORALLINI, ANDREW WESTERMANN, LEE ROACH, ERIN MURRAY, SURKIN

## MATTHEW WILLIAMS 1017 ALYX 9SM

"I believe that there are too many clothes in the world today. If I am going to take the responsibility of making clothing, I need to make something that deserves to exist, in conjunction with sustainable manufacturing and upcycling. It's important to focus on building from previous collections while continuing to refine the ALYX signature. For me, it is about evolution not revolution."



(LEFT TO RIGHT) VINCENT THIBAUT, MAUD ESCOUDIE, SPENCER PHIPPS, MOLLY LEDOUX, MATHIS CHEVALIER, MAKEUP CAMILLE ARNAUD (AIRPORT AGENCY), HAIR LESLIE THIBAUD (AIRPORT AGENCY)

## SPENCER PHIPPS PHIPPS

"PHIPPS is for heroes, or at least people who want to try to be better versions of themselves. We work a lot in the realm of natural sciences, with objects that are connected with nature [in order to create] pieces that can educate about the planet. For Fall 2019, we were looking at physics. We want people to feel connected to the earth and empower them to build a better future."





**BENJAMIN ALEXANDER HUSEBY  
AND SERHAT ISIK  
GMBH**

"The Fall collection embodied our anxieties about the future of our planet. We saw the cast of our show as being the crew of an expedition to explore new habitable planets. Through several seasons, we've explored issues around our own families' experiences of migration. Leaving the planet would be the ultimate migration."

(LEFT TO RIGHT) FELIX NGUYEN, SHEHERAZADE, BENJAMIN ALEXANDER HUSEBY, EMMAN DEBATTISTA, SERHAT ISIK MAKEUP TIINA ROVAINEN (AIRPORT AGENCY)



(LEFT TO RIGHT) JELLE DE BEER (BANANNAS MODELS), TEDDY QUINLIVAN (PREMIUM), LUDOVIC DE SAINT SERNNIN, MALICK BODIAN (SUCCESS) MAKEUP CAMILLE ARNAUD (AIRPORT AGENCY) HAIR LESLIE THIBAUD (AIRPORT AGENCY)

**LUDOVIC DE SAINT SERNNIN  
LUDOVIC DE SAINT SERNNIN**

"The brand is about a return to beauty as seen through the lens of sex and sexuality. The Fall collection was called the Supermodel collection. I was inspired by those iconic moments in womenswear that very much celebrated the body, but reinterpreted them for men. The Ludovic man is anyone who feels confident in my clothes."

# THE NEW NEW YORK

THE AMERICAN MENSWEAR LANDSCAPE HAS LONG BEEN RULED BY TRADITION AND BIG CORPORATIONS. THIS SEASON, DISORDER EMERGES AND A NEW VISION CATCHES LIGHT

PHOTOGRAPHY BLAIR GETZ MEZIBOV  
FASHION GRO CURTIS  
INTERVIEWS DEVIN BARRETT



## KIRK MILLAR LINDER

"I think [urban life in] America is about a non-conformist, effortless style; a pair of great jeans, and an old tee with sneakers or boots...that's NYC to me. Let it get worn out, ripped, and dirty. The swagger and individualism of a Hollywood protagonist has infiltrated our culture's views on the self, persona and attitude."

(LEFT TO RIGHT) KALIB BESHAR (NEXT), KIRK MILLAR, DANE BELL (FUSION), NOAH DURAN (NEXT), PETER MEYER (IMG), MATTHEW MCCABE (NEXT)



(LEFT TO RIGHT) SY LUCAS, JOE APPOLO, MYLEAN READER, NIC VILLAROSA, ISAAC COLE POWELL (NEW PANDEMOS), NEIL GROTZINGER

## NEIL GROTZINGER NIHL

"I'm happy that I'm able to disrupt the system and throw challenges into the mix, but I think there's still a lot more potential for American menswear to come out of its shell. My brand revolves around the concept of subverting masculine stereotypes into objects of queer empowerment."



**KOZABURO AKASAKA**  
KOZABURO

"[Kozaburo as a brand is] an expression of a belief—bridging and breaking the boundaries of East and West in culture and spirituality through my personal narrative. The Kozaburo man is a bare man who walks in the desert with a coyote."

(LEFT TO RIGHT) TOMO WADACHI, JONATHAN RICHTETS, KOZABURO AKASAKA, JACOPO OLMO (NEW YORK MODEL MANAGEMENT), SHIVAJI A/LIN



**RAUL SOLIS**  
LRS

"I'm targeting a man who is interested in current culture and self-expression. Someone who is creative, rebellious and interested in design. A self-expressive individual who is willing to push norms. Someone dressing with no age, no gender, body type or cultural uniforms [in mind]."

(LEFT TO RIGHT) ALEXANDRA ALBRIGHT, JOHN ANTHONY, LEONE, FRANCO SCHICKE, CAMERON, LEE PHAN (NEW PANDemics), RAUL SOLIS, MATTHEW SOSNOWSKI (TOMORROW IS ANOTHER DAY), MAKEUP VIRGINIA YOUNG (STATEMENT ARTISTS), HAIR SHINGO SHIBATA (THE WALL GROUP), DIGITAL TECHNICIAN ANTHONY MILLER, LIGHTING DIRECTOR RICARDO FERNANDES, PHOTO ASSISTANT ERIC BOUTHILLIER, HAIR ASSISTANT KAZU, LOCATION HOOK STUDIOS



PHOTOGRAPH BY ETHAN JAMES GREEN ARTWORKS: THOMAS LANIGAN-SCHMIDT



The New York-based artist and witness to Stonewall Thomas Lanigan-Schmidt has spent almost five decades crafting chalices, reliquaries and stained glass from household materials – an alchemical touch that transforms the mundane into the magical.

# dream



*Influenced by his formative years as an altar boy in New Jersey, and later as a gay runaway in downtown Manhattan, Thomas Lanigan-Schmidt's sparkling vision recasts everyday materials in a new light. As one of the few remaining survivors of the Stonewall riots, he feels responsible for clearing away any misconceptions surrounding the 1969 events – including the fact that it had anything to do with Judy Garland. Stepping into his apartment-cum-workspace in Hell's Kitchen, towers of tin foil, cherubs, and lollipop knick-knacks fill the room. As Motown blares from the speakers, he details his budding years in 'scare drag' and his memories of Stonewall.*

I've lived here since 1975, it's a typical tenement apartment with the bathtub in the kitchen. My whole place is about the art: it's like one grows out of the other and vice versa. All the rooms are full of art materials and there's a very thin, narrow bed that I sleep on. It's kind of monastic – I live near Times Square, but I'm very much a hermit.

A long time ago, back in the late 1960s and early 1970s, I used to show in my East Village apartment. Words like installation weren't being used yet, so I thought of it as a space that people could come and visit. I would be in scare drag as the art collector Ethel Dull, who was a parody of different art world people. She was supposed to be a docent. It was very camp: I would play music and show the art like a gracious collector. Scare drag is a street queen

kind of drag, it was actually all men's clothing because it was against the law to walk around in drag back then. It feels very strange now. I was a teenager then and it was just a part of a gay teen's life. I was poking fun at all of these straight artists – I would wear a striped t-shirt that had blue and red stripes, like a Kenneth Noland painting. I would cut out Frank Stella paintings from the ads in *Artforum*. They were V-shaped canvases, and I would make them into earrings.

Back then, it was very different for gay people. There were many gay runaways and street kids, and I was one of them. The Stonewall Inn was the only place where we could actually feel safe. We could dance with each other – that was a major thing. You asked people to dance at Stonewall. The ritual of meeting each other was pretty much the same as at a high school dance, which gave it some kind of form. We had a community, but there was no such thing as any kind of gay organisation yet. The mafia ran it, and I had no problem with that because they made it *happen*. There was a lot of Motown music: a lot of Martha and the Vandellas, Aretha Franklin, The Supremes. Otis Redding and Carla Thomas's *Tramp* was played a lot. Everyone would point at each other when she sang the word *tramp*: we were street queens, and street queens always liked to get into calling each other whores and tramps.

You kind of know it's a big event when it happens, but within that moment you don't know that you're

making history. It happened in a very spontaneous way and really, the revolution happened before that, just by feeling a sense of dignity as a gay person in the act of dancing with each other. The revolution happens before the riot. There are a lot of people who put all of the weight of that event on that one night, but I disagree. We were fighting back because they were taking away our place to dance. Sometimes people want to frame it in very heavy revolutionary talk, but it's something deeper than that – I truly believe it's about that swell of basic human dignity. When you're dancing, especially a slow dance, then you feel fully human.

My art isn't so much declarative political art as just being what it is, which is actually a deeper declaration of being queer. My art is more like a drag queen at night, especially street drag. There's something magical about the way a street drag queen composes their drag. From a distance, it has a sparkling beauty that can fall apart really quick. What looks like sparkling diamonds is actually pound-store glitter and it distracts from, say, an Adam's apple. In my art, I use inexpensive household materials in the spirit of those street queens. They are forced to be creative with limited means, and it makes for a kind of magical awkwardness. That's the way I like my art to be too. I want it to be a little off-putting. Jack Smith used to say that art is real magic: you can piece elements together like a detective. For me, that's the thrill of making art. •

TWINKY AS ROYAL PRINCESS  
(SELF-PORTRAIT), 1967  
Foil, printed material, fusuma, glitter, staples,  
magic marker, found objects and other media  
10 x 7 1/2 x 4 1/2 inches



UNTITLED (CROWN), 1995  
Foil, plastic, staples, shellac, wax, photographs  
12 1/2 x 8 x 10 inches



ALLEGORY OF THE STONEWALL RIOT  
(STATUE OF LIBERTY FIGHTING FOR  
DRAG QUEEN, HUSBAND, AND HOME), 1969  
Foil, plastic wrap, pipe cleaners, limonene, glitter,  
acrylic paint, acrylic floor shine, food coloring, staples,  
wire, painted material, found objects and other media  
12 x 7 x 4 inches



PLACEMAT (GOOD THIEF), n.d.  
Foil, plastic wrap, biographic tape, pipe cleaners,  
glitter, staples, colored marker  
13 1/2 x 17 3/4 inches



TWINKY AS PRIMA BALLERINA  
(SELF-PORTRAIT), 1960  
Aluminum foil, plastic wrap, biographic tape,  
pipe cleaners, glitter, staples, colored marker  
10 x 8 x 4 inches





CHALICE IV, ca. 1990s  
Aluminum foil, plastic wrap, bubblegum tape,  
pipe cleaners, glitter, staples, colored marker  
12 1/2 x 7 x 7 inches



LOLLIPOPKNICKKNACK:  
(FIRE ISLAND), c. 1968-69  
Foil, printed material, linoleum, glitter, cellophane,  
staples, acrylic paint, found objects, and other media  
4 x 8 x 4 inches









# ONCE UPON A TIME IN... HOLLYWOOD WITH TARANTINO'S WORLD

DON'T EXPECT TO SEE ANY TIE-DYE OR FRINGE IN QUENTIN TARANTINO'S HIPPIE HOLLYWOOD. HERE, CELEBRATED COSTUME DESIGNER AND FANTASY SPINNER ARIANNE PHILLIPS BREAKS DOWN THIS SEASON'S MOST HIGHLY ANTICIPATED FILM. INTERVIEW DEVIN BARETT

**V** What was your starting point for *Once Upon a Time in...Hollywood*?

**ARIANNE PHILLIPS** This is my first time working with Quentin [Tarantino]; I would've done anything with him. The starting point is always the script—that is the center of everything. And this was unlike any I'd ever read. It was meticulously detailed and beautifully written, with so much character development. And it's so richly layered with multiple storylines. Since it's a movie about Hollywood, you have the opportunity for storytelling both "onscreen" and off.

In a period piece like this, [especially one] set in 1969, it was very important to specifically identify what was [aesthetically] and socially happening in Hollywood [then]. That was super meaty to dig my teeth into. Quentin is also unlike most directors, in that he really has the [vocabulary] to talk about costume [design]. I've been super lucky over my career; I've worked with Tom Ford and Madonna, and Quentin is right up there with them, in terms of his astute ability to describe what he's after. There wasn't any lack of inspiration; it was more about making choices.

**V** So much was going on in 1969 all over the country. How did you highlight this tumultuous period as it manifested in Hollywood specifically?

**AP** 1969 is so pivotal because Hollywood was changing, as was the culture [all] around [it]. People didn't necessarily dress in new clothes, [even within] a whole mix of socioeconomic [classes]. "Hippie Hollywood," [as Quentin called it], was all about the youth-culture movement. This was what was new, this was what was happening politically, it was about self-expression, and it was hot on the heels of the Summer of Love. L.A. was a place that had its own style.

**V** How would you define that "hippie Hollywood" aesthetic?

**AP** The important thing to me and Quentin was not to take the cheap shots. Meaning, one of the things we agreed upon early on is not to have any tie-dye or fringe in this movie. It's too easy. [The fashion landscape] was a mix of the Hollywood crowd that could afford to buy designers like Ossie Clark, Paraphernalia and Holly Harp, and the kids who were cutting up their jeans, wearing their dads' T-shirts, which was how we [envisioned] the Manson family [in the film].

Also L.A. was a place that had its own style [and its own style icons]—[from] Dennis Hopper to Jim Morrison, you had such a force of style that was happening here. If you look at '69 in London, or '69 in New York it's different from California.

One of the craziest things I noticed, in looking at pictures [from that time], was that most people were barefoot. You would see all of these barefooted kids on Hollywood Boulevard. They weren't transients—it was [just] the style. Sharon [Tate] was famous for going barefoot; apparently she hated wearing shoes. [But even back then] they had rules; you couldn't go into restaurants without shoes on, so Sharon would famously put rubber bands between her toes [to simulate] flip-flops.

**V** How did you go about styling the real-life figures in the film, like Sharon Tate?

**AP** This movie is so interesting because we have a fictional story at the center. Then we also have real life characters—Bruce Lee, Sharon Tate, Roman Polanski. It's so juicy for a costume designer to have that ability to marry those worlds. Sharon was photogenic, a great beauty, and has lived on to be a style icon. [But] in the moments with Sharon, played by Margot Robbie, we really wanted to pay respect to who she was [as a person]. Luckily for us, Deborah Tate, Sharon's sister, was a consultant on the movie. It was incredible to have access to some of Sharon's clothes and jewelry. Together, Quentin and I identified what we wanted to recreate, [also keeping in mind] that we were making an entertaining film, not a documentary.

**V** How did you go about developing Leonardo DiCaprio and Brad Pitt's styles?

**AP** Leo's character, Rick Dolton, is an actor who was a big TV cowboy star in the '50s. Hollywood is changing, maybe a little faster than him. He's presentational, a movie star—there's an expectation when you see him. When you [pass] him on the street, he has a sense of ego about him.

Then you have Brad Pitt's character, Cliff Booth, who has been his long-time stuntman. His job is as the support guy, the behind-the-scenes, low-key guy. You see [that type] in L.A. all the time—guys who work on movie sets, who [always] wear cargo shorts... Those guys never wear pants. This is the world that I work in.

A talisman for Brad's character is an original belt buckle from the Stuntmen's Association, which is [the union] you would have belonged to as a stuntman in 1969. Owning one of these belt buckles was a privilege. I happened to find an original one—a eureka moment! [On the other hand] he wears moccasins—which [he can pull off] as this confident stuntman who kicks ass.

Both their characters [appear] on TV shows or movies [within the film], so we had [two sets of looks] for each—one for on-set, one for off. That made for lots of [creative opportunity]; when Rick Dolton is in character, then of course Leo is going to be dressed like that character. So we had lots of costume changes.

**V** This project marks the first time Leo and Brad are seen onscreen together. What was it like working with the two of them?

**AP** Leo, Quentin, and I were in the fitting room [a lot], figuring out who Rick Dolton was from the visual side, which was really important. [Both Leo and Brad] are incredible collaborators, and there's no mistaking why they are who they are. Plus, they have an ease with Quentin. So I was the new kid on the block. It was like being invited to the best dinner party ever, where we are all cooking together. It was really exciting to be there and to work on something where we could really create these characters together. The actors' process in the fitting room is like hallowed ground. And both [Leo and Brad] were 100 percent game. I mean, [it's] like a dream, right?



# WHEN KIM MET RAYMOND

FOR DIOR MEN ARTISTIC DIRECTOR KIM JONES,  
COLLABORATING WITH ARTIST RAYMOND PETTIBON  
ON THE FALL/WINTER COLLECTION WAS A "DREAM"

PHOTOGRAPHY DANIEL JACK LYONS  
FASHION CHRISTIAN STROBLE

A moving conveyor belt replaced the traditional runway at Kim Jones's Fall/Winter show for Dior Men. Models stood stoically still, as if sculptures on pedestals, before they disappeared into the darkness of an infinite runway. It was almost as if Jones translated the theatrical nature of the classic runway format into performance art. The context immediately shifted, and for good reason. This season, Jones collaborated with artist Raymond Pettibon, widely known for his pen-like drawings and album artwork for bands like Black Flag and Sonic Youth. As models rolled by, all eyes were fixed on the garments. "The inspiration [for the collection] comes from the artworks of Raymond, from the more romantic part of his work and tying that into the loves of Monsieur Dior, which was the nature and the romance of the House," explains Jones. The collection includes items emblazoned with works handpicked by the designer, as well as original prints. "It was a very easy process," Jones elates. Having discovered Pettibon's work as a teenager, he says, "It has been a dream to work with him." Ahead of the artist's Fall show at the newly opened David Zwirner Paris gallery, Raymond Pettibon recalls the creative exchange. **DEVIN BARRETT**

**VMAN** Let's start from the top. How did this collaboration with Kim Jones come about? I understand you were also working on a series of leopard drawings and prints for Dior Men?

**RAYMOND PETTIBON** I believe it was Stella Schnabel who set it up through David Zwirner Gallery. The leopard drawings were suggested by Kim Jones. I was happy for the chance to work with them. I've never felt that my work has to be confined to the white cube of the museum or gallery world.

**VMAN** Tell us about the specific works used in the collection. I understand some of these have never been exhibited before.

**RP** Some go back a while, some were not done specifically for the project. Ultimately, it came down to Kim Jones's choice and sensibility.

**VMAN** What was the dialogue like with Kim? What was this exchange? How would you categorize the works that Kim selected?

**RP** My works were like any of my pieces that would appear in one of my books or shows. That is, they were not designs or illustrations. It was Kim Jones's inspiration to make fashion out of them.

**VMAN** What was it like seeing your works reinterpreted in embroideries? Once applied to clothing, do you feel like the messaging of the works shifts at all?

**RP** I don't mind seeing my work displayed [in contexts] other than gallery walls; that can be tattoos or fashion, walls, street art or telephone poles. In fact, I rather like to see it in unexpected places.

**VMAN** Tell me a bit about your process. How do you select phrases and words to match imagery?

**RP** It's an adjunctive, associative process I've developed over many, many years. It comes out of literature, of writing, reading, rewriting, editing and wedding [those influences] to imagery. Images can come from any source whether imagined, abstracted, borrowed, found; from nature or real life.

**VMAN** I'm also curious to know more about your beginning in the punk rock scene. Tell me a bit about this time.

**RP** I never did drawings for punk; my brother happened to be in a punk band and had a punk record label. Since I made art and he didn't have a massive in-house art department to work with, he asked me to do some of his covers and flyers.

**VMAN** What do you feel your experience in the punk music scene brings to your works?

**RP** Nothing.

**VMAN** What do you hope the viewer takes away from your works? Are you hoping for a particular reaction?

**RP** That's undecided. Once a work leaves my hands I don't have any expectations. I've never thought of it—there is no hectoring on my part for the proper way of reading or seeing my work.

"THE INSPIRATION FOR [THE COLLECTION] COMES FROM THE ARTWORKS OF RAYMOND, FROM THE MORE ROMANTIC PART OF HIS WORK AND TYING THAT INTO THE LOVES OF MONSIEUR DIOR, WHICH WAS THE NATURE AND THE ROMANCE OF THE HOUSE. IT WAS A VERY EASY PROCESS. IT HAS BEEN A DREAM TO WORK WITH HIM."  
—KIM JONES



GROOMING THOMAS DUNKIN (BRIDGE) USING DIOR & ORIBE  
MODELS AIDEN KONSTALID (WILHELMINA), ROBERT SEARS (SOUL),  
SOULEYMAN SECK (NEXT), LUIS PAREDES (DNA)  
PHOTO ASSISTANTS DAVID MORETT, DANIEL MCLEROY  
STYLIST ASSISTANT SAM KNOLL. LOCATION DAVID ZWIRNER GALLERY

# THE SOUND OF NOW

These six artists are dismantling genre barriers, delivering a message with meaning—and damn, does it sound good.

Photography *Luke Gilford*  
Fashion *Kyle Luu*  
Interviews *Devin Barrett*

## K E L E L A

### STRADDLING THE DIVIDE BETWEEN R&B AND ELECTRONICA

"The priority for me is that there's a safe space created through the music. I just really like providing people with an intimate way to experience music with others—to connect on the dance floor in the club on a real level in a meaningful way. It's not mindless.

I think the biggest challenge in the industry is quality control, as well as making sure that excellent contributions are acknowledged properly—especially for black people. The contribution that black people have brought to the music industry doesn't match up with the accolades, or the credit and recognition. In music specifically, it's so lopsided. We're talking about music that's sort of an experience, and comes through an experience, that can actually get ignored. So, the valuing of black work without valuing black people is the thing that I want to change."



KELELA WEARS  
JACKET AND PANTS DIOR HOMME  
EARRING BALENCIAGA  
NECKLACE BULGARI

ON LIPS  
DIOR ROUGE DIOR  
COUTURE COLOUR IN  
990 CHOCOLATE MATTE

ON EYES  
DIOR DIORSHOW  
PUMP'N'VOLUME MASCARA

TOMMY WEARS  
COAT MOSCHINO  
EARRING JENNIFER FISHER  
BELTS DIOR HOMME  
BOOTS GUCCI



TOMMY WEARS  
JACKET TELFAR  
EARRING JOHN HARDY

ON HAIR  
LIVING PROOF STYLE LAB  
BLOWOUT AND STYLE LAB  
CONTROL HAIRSPRAY

ON LIPS  
MARC JACOBS BEAUTY  
ENAMORED HI-SHINE LIP  
LACQUER IN FORBIDDEN  
FRUIT 334

ON BROWS  
ANASTASIA BEVERLY  
HILLS BROW  
DEFINER IN TAUPE



# T O M M Y G E N E S I S

POP TAKES ON A DARKER, POETIC FORM

"Right now I feel like each song is its own world. I hope [the listener] takes away whatever feelings they already have—I hope it makes them feel empowered and strong. When I listen to certain music, it helps me get through certain phases of my life. That's all I would hope for.

I'm naturally confident, I'm just shy out of nature. It has a lot to do with my identity. It's more that I'm reluctant. I think making music, making art, it's good when you're so vulnerable.

I personally love performing, but I'm still getting comfortable with my new songs and my new album. I'm kind of a perfectionist. But in live

performances you don't really have that control where you can decide how you're going to feel. If you mess up, you have to keep going.

Anyone can make music. It's not like [an exclusive] club. Anyone can put themselves out there. It's more about your ideas and thoughts. I don't want to be a part of something that's not open. Music is something you can hear anywhere and anyone can hear, as opposed to certain forms of art that live in a gallery. The documentation of it in itself is the actual art. It's the same as a photograph: you're seeing the actual work. You can put a song out [into the world] and anyone can listen to it."





SOPHIE WEARS  
JACKET, SHIRT, SKIRT  
BALENCIAGA

ON LIPS  
L'ORÉAL COLOUR RICHE  
MATTE LIPSTICK IN 808  
MATTE-CADEMIA

S O P H I E

APPROACHING MUSIC THROUGH A SCULPTURAL LENS

"Sound is very important to me, rather than genre. I like to make the characteristics of individual sounds connect with the content of the song. When I'm synthesizing textures it's very much thinking about materials from the real world and trying to figure out why they stand the way they do and their characteristics, sonically. In the past, I've been interested in sculpture and in some way that's informed how I think about things now. I really like to start my compositions from a sculptural point.

I'm a huge admirer of Pet Shop Boys and how they reflect on culture, queer culture, fashion, pop culture, and world history. Neil Tennant was

studying history of some sort, and seeing pop culture as living in recent history. It's something I don't feel a lot of people do. I'd like to see it in that way—as meaningful and reflective of where society is now, in the context of more classical history and art.

The biggest challenge in today's music industry is unchallenging ideas being sold as experimental ideas. That's a huge problem when you're trying to get to something authentic and emotional in music whilst still engaging with this system. There are infinite possibilities of where music can move. Now, pop music can be anything at all."

C U P C A K K E



DELIVERING HYPER-RISQUÉ LYRICS THAT CUT SHARP AND SMART

"My sound is original—fresh and bold. My look is more sexual and standout. I was in church doing poetry first. Then, this guy said, 'I think you should switch from poetry to music.' And ever since then, I've been rapping and entertaining. Listeners can take away sex tips, heartbreak advice, and to love thyself even more than they already do. Shock factor is definitely what people get the first time listening to my music. The biggest challenge of doing music to me is the fact I do everything myself. It's very difficult, but I definitely get it done."

CUPCAKKE WEARS  
JACKET ADRIENNE LANDAU  
EARRINGS JENNIFER FISHER

ON LIPS  
DIOR ADDICT LACQUER  
STICK IN 577 LAZY

# M O S E S S U M N E Y

## AN INTERGALACTIC STRAIN OF SOUL

"The easiest way to describe [my sound] is soul music. It has elements of soul as a genre, but also, it's music from the soul, about the condition of the soul. I also think of it as outerspace music or hammock music—music you'd listen to in a hammock, maybe a hammock dangling in space. There's a slowness to a lot of it, but it's also quite cerebral.

I would describe my look as romantic-era vampire, Edwardian priest, or wannabe goth. My parents are pastors; I grew up in the church and that really influenced what I like in terms of clothing.

I've always loved different music. After school we'd go to church. We were messing around on the P.A. system; it was recording and I think my dad made a cassette tape of us singing in the microphone. The idea that I could hear my voice and it could be an audio journal entry became so fascinating to me. That's the moment I explicitly visualized and desired being a performer."



MOSES WEARS  
PANTS LUAR  
NOSE RING HIS OWN

ON FACE  
NARS SOFT MATTE  
COMPLETE CONCEALER  
IN DARK COFFEE

MAKEUP RALPH SICILLIANO  
(THE WALL GROUP) USING MAC COSMETICS  
HAIR WARD (THE WALL GROUP)  
SET DESIGNER LAUREN NIKROOZ (THE MAGNET AGENCY)  
PHOTO ASSISTANTS JASON ACTON, JOHN GRIFFITH  
SET DESIGNER ASSISTANT ALVIN MANALO  
LOCATION PIER 59 STUDIOS NYC



KELSEY LU WEARS  
ROBE MOSCHINO  
EARRINGS AND  
BRIEFS HER OWN

ON EYES  
NARS DUO  
EYESHADOW  
IN ISOLDE

ON LIPS  
MAYBELLINE COLOR  
SENSATIONAL CREAMY  
MATTE LIPSTICK  
IN PINK SUGAR

# K E L S E Y L U

## A BACKGROUND IN CELLO INFORMS THIS ARTIST'S UNIQUELY ETHEREAL WORK

"Music was always around the house [growing up]. I explored music outside of the confines of the classical music world, which is what I was going to school for and had trained in for so long. Being really, super depressed kind of pushed me into finding other avenues of sound that would help me out of that depressive feeling. That's when I started working with local musicians. I went from doing underground rap and hip hop and singing, to playing cello again, and then discovering my own sound: a lot of layers of strings, and then voice, so it kind of brings you into this world that also allows you to create your own world. I still do string instrumental work

and piano; I like messing with field recordings. My music is a spectrum of sound and light and inspiration: From one song talking about my parents to another talking about me having sex.

I've played the cello for 20 years. I like wrapping my body around it—I feel very connected to it. When I first saw it, I was in my violin lesson and my teacher had it leaned up against the window. I was so intrigued by it; I wanted to take it home. I was like, I have to take that, so I did. I immediately fell in love with the sound—the tone is so close to the human voice—and the way it contacts your body. You can feel the vibrations. I fell in love with it."

## RYAN BEATTY, MUSICIAN

Ryan Beatty's dreamy falsetto drips over the hook in rap collective Brockhampton's "BLEACH," cementing the track as one of 2018's most infectious songs.

His trajectory is a coming-of-age story for the digital age. Starting in 2011, Beatty, now in his early 20s, made a name for himself by posting covers of pop songs on YouTube, quickly garnering millions of clicks. The Internet pandemonium ultimately led to Beatty's first EP, *Because of You*, which landed at number one in iTunes' U.S. pop album charts within 24 hours of its release. However, the bubblegum sound and YouTube cachet didn't stick. "I felt really boxed into that side of the music industry," explains Beatty. "I remember at 17, I was like, fuck, this is not what I want to be doing. I was still in the closet at the time, I felt like I wasn't myself in any way." Beatty came out as gay over Instagram in 2016, posting while stuck in traffic in Los Angeles. "I wanted to keep it spontaneous and not overthink it," he recalls.

The musician soon found support and friendship within Brockhampton and its frontman, Ian Simpson (known by his stage name, Kevin Abstract). "I heard his record, *American Boyfriend*, and was blown away. It really inspired me, so I reached out to him over Twitter and we just bonded really well," details Beatty. "If I never made music with them again, I'd be fine with it as long as they could still be my friends. I've learned so much from them."

Beatty's first album, *Boy in Jeans*, which hit airwaves in July, reflects tremendous growth—both personal and musical. It's a confident manifesto celebrating the vibrant cusp of adulthood—covering topics like mental health, self-identity, and hook-up culture. The sound is smooth and hallucinogenic. And while it feels like a slow-burning, pop-tinged dreamscape, the subject matter is grounded in self-awareness. "It's definitely the most personal thing I've ever done," he says. "I don't feel like a new artist, I just feel like I've come into my own." **DEVIN BARRETT**



RYAN WEARS CLOTHING  
AND JEWELRY  
BALENCIAGA



JACK WEARS  
JACKET AND PANTS PRADA  
TOP GUESS

## JACK KILMER

"I am normally pretty thick-skinned, but let's just say this movie pushed me to my limit," says Jack Kilmer of his lurid role in Jonas Åkerlund's dark, disturbing black-metal biopic *Lords of Chaos*. The film details the rise and fall of the band Mayhem, through its co-founder "Euronymous" (played by Rory Culkin). "It's really all in the music," says Kilmer of getting into character. "The music is so violent and abrasive that you can't help but want to bang your head against a wall. I had a lot of fun, but was also taken to some dark places. Luckily, I had my amazing cast and crew support me through the more challenging days."

His character, Dead, the band's first singer, had an affinity for spraying the crowd with his own blood and killing cats; his dedication to the world of black metal is ultimately what led to his "early demise," as illustrated in the film. "[Jonas] even made me a perfume and candle that smelled of "death" because [[Dead] wanted to achieve the same thing. I had never played a real person before so I wanted to make sure that I did as much research as possible so I would not shame him."

Preparation for the challenging role included speaking with Dead's brother in Stockholm, who helped him "sculpt the character," and lessons with black-metal band "Bornholm." Part of his research, however, did come naturally: "I was attracted to black metal in my early teens because it's so extreme. I was a rebellious teenager. On a deeper level, black metal has a spiritual, ethereal quality that I find really interesting. Imagine the music echoing through the forest in Norway. It is quite a visceral experience to listen to." Despite its hyper-melancholic material, Kilmer hopes *Lords of Chaos* can help viewers be "creative rather than self-destructive. There's a lot about this film that is morally ambiguous, but this movie has heart and should be looked at as a cautionary tale." **BB**

# NIGHT VISION

Photographed at legendary nightclub Le Palace, a new roving party dubbed Kaliante is re-energizing Paris after dark, seen here through Alain Mikli shades.

Photography *Antoine Harinthe*  
Fashion *Thomas Davis*  
Text *Devin Barrett*

Le Palace was the Parisian answer to Studio 54. It was similarly formative, and undeniably inimitable. The club celebrated a unique marriage of regulars—the young and rising with the older and eminent, the known with the unknown. It was this combination of minds, styles, and attitudes that surely sparked the resulting cultural output for years (even decades) to come. The legendary space soon established itself as a watering hole for the likes of Mick Jagger, Yves Saint Laurent, Prince, Kenzo Takada, Grace Jones, Karl Lagerfeld, and Issey Miyake. DJ Michel Gaubert got his start at Le Palace playing a soundtrack of Rick James, Devo, Talking Heads, Yma Sumac, and Public Image. “Le Palace was special in that Paris had very few nightclubs and that it was the first major night playground to open its doors,” recalls Gaubert. “The time was also appropriate as it was March, 1978 at the height of the disco and punk era. The policy of Le Palace was to welcome everyone who had ‘it.’ People of all kinds of backgrounds were dancing next to each other, creating the most fun melting-pot ever seen in a club.”

Today, Kaliante—spearheaded by Luka Isaac, Pandora Graessl, and a crew of creatives—is reimagining hallowed hotspots like Le Palace, orchestrating a new wave of memorable nights. Born out of the spirit of collaboration, and soundtracked by “current and future” techno, the monthly party series combines a myriad of intriguing locations with lighting, set design, and sound curation. Freedom after dark is hard to come by in the age of the Internet and social media, but this pursuit of social liberation in condensed cities is exactly what inspired the Kaliante collective’s unique community. “Kaliante [is] a mirror of the pulsing new generation in Paris,” they explain in a collective statement. If Le Palace’s golden age existed at the height of new-wave glamour, its second iteration is slightly edgier in spirit: “Kaliante is rhythm. It’s an energy, a way of being and living your own life—this inner fire of decadence and warmth. Mixed communities experiment dancing without the prejudices of sexuality set in stone.”

HEAD TO VMAGAZINE.COM FOR MORE ON KALIANTE



FROM LEFT:  
PANDORA WEARS  
TOP AND EARRINGS  
Y/PROJECT  
PANTS PALACE  
SUNGLASSES ALAIN MIKLI  
X ALEXANDRE VAUTHIER

LUKA WEARS  
TOP VINTAGE  
PANTS GMBH  
SUNGLASSES ALAIN MIKLI  
X ALEXANDRE VAUTHIER



KIRA WEARS  
JACKET SAINT  
LAURENT BY ANTHONY  
VACCARELLO  
BODYSUIT KIRA LILLIE  
SUNGLASSES ALAIN  
MIKLI X ALEXANDRE  
VAUTHIER  
NECKLACES  
HER OWN



FROM LEFT:  
AMBRE WEARS  
DRESS ALEXANDRE VAUTHIER  
SUNGLASSES ALAIN MIKLI X  
ALEXANDRE VAUTHIER  
SHOES AND NECKLACE HER OWN

OPHÉLIE WEARS  
JACKET ALEXANDRE VAUTHIER  
SUNGLASSES ALAIN MIKLI  
SUMMER 2018

FIONA WEARS  
JACKET AND SHOES GIVENCHY  
BRA, TOP, PANTS KENZO LA  
COLLECTION MEMENTO S/S '18  
SUNGLASSES ALAIN MIKLI  
SUMMER 2018

AALIYAH WEARS  
JACKET AND PANTS DIOR

DUSTIN WEARS  
SHRUG AND SHIRT  
ALEXANDRE VAUTHIER  
SUNGLASSES ALAIN MIKLI  
SUMMER 2018  
TIGHTS AND SHOES GIVENCHY

ALI WEARS  
PANTS LOUIS VUITTON  
SHOES NIKE X RICCARDO TISCI

MAKEUP KARIN WESTERLUND (ARTLIST)  
HAIR RIMI URA (WALTER SCHUPPER MANAGEMENT)  
TALENT LUKE ISAAC (KATE MOSS AGENCY), ALI LATIF (NEXT MODELS),  
AALIYAH HYDES (MARILYN MODELS), PANDORA GRAESSL, KIRA LILLIE, AMBRE  
HAZLEWOOD, OPHÉLIE COZETTE, FIONA RADSZUHN, DUSTIN MUCHOVITZ  
SET DESIGN CÉSAR SÉBASTIEN, CASTING DIRECTOR REMI FELIPE  
ART DIRECTION MATHIEU SELVATICI, STYLIST ASSISTANT LOUIS PORTE-JOIE  
HAIR ASSISTANT YUI HIROHATA, LOCATION LE PALACE CLUB



## SYMONDS PEARMAIN

PHOTOGRAPHY TYRONE LEBON TEXT DEVIN BARNETT

Symonds Pearmain, a complex London-based collaboration between designer Anthony Symonds and stylist Max Pearmain, blurs many lines. Is it clothing? Is it art? Moreover, does it matter? The duo's work is intriguing, fun, and "about curiosity, pleasure, enjoyment," Symonds explains.

"The fashion context is very, very rigid," Symonds says. "We were interested to see if we could reinvigorate the creative process, to make the product interesting and compelling, but also add in layers of meaning, and—in a way—sincerity." Luxurious track pants, sweatshirts, and the like make up the range of unisex casualwear, each piece with a twist: crotchless track pants and asymmetrical tops that reveal an exposed breast, for example.

The duo's first presentation, "Retail Baroque," teetered on the theatrical. Lily McMonamy sauntered around the Horse Hospital, an underground club in London, interacting with

the crowd as she danced, posed, and smoked—each look embodied a different character. "We didn't know what she was going to do," Pearmain recalls. "It wasn't product-led, it was moment-led." Pearmain and Symonds work in the framework of art: Collections are sold by appointment through galleries, eschewing the seasonal fashion cycle.

Symonds Pearmain's multidimensional, energetic work is an exciting anomaly in the cluttered fashion sphere. "It's about having a kind of rarefaction, but it's also about establishing a relationship with people, a degree of intimacy," Symonds says. The twosome strive to spark conversations through their work, creating a meaningful connection with the consumer.

Per Pearmain, the label is built on passion and optimism: "We're both joyously associated with clothes. It's a positive experience about positive fashion." Symonds agrees and adds, "For me, freedom comes from a playfulness that's mischievous."

# THE NEW SOUND

DJ Clara 3000 lives up to her futuristic moniker, one track at a time.

PHOTOGRAPHY PIERRE-ANGE CARLOTTI  
TEXT DEVIN BARRETT



SHIRT CALVIN KLEIN  
ZOSW30WVC

There's a new wave of talent shaping Paris's creative landscape, and Clara Deshayes (a.k.a. DJ Clara 3000) is at the center of this ferment. For decades, venerable couture houses have dictated the fashion capital's identity. Now, an underground scene is ascending to challenge the traditional fashion paradigm, and Deshayes is scoring the next-gen soundtrack.

This shift in fashion mirrors a change in Parisian nightlife—the scene has traveled to “warehouses on the outskirts of the city and become more music- and youth-oriented,” Deshayes says. “I think it's more honest. It's kind of recycling '80s rave culture, but it's definitely more lively. Ten years ago, it was not like that.” Deshayes met photographer Pierre-Ange Carloti in Paris, a friendship that led to her soundtracking her first fashion show, for Simon Porte Jacquemus. “It was

very '80s, electronic, futuristic, French,” she remembers. “Simon always has a vision of a woman, and there is always a story behind the show. Most of the time it surrounds a specific moment in a woman's life.”

In addition to Jacquemus, Deshayes has DJed numerous runway debuts, including Sander Lak at Sies Marjan and Demna Gvasalia's first shows for Vetements and Balenciaga. “For Jacquemus and Vetements, nobody gave a fuck when we started. There was definitely more pressure for Balenciaga,” Deshayes explains of her musical process. Demna's inaugural show for Balenciaga featured a reworking of “The Garden” by Einstürzende Neubauten. “I recorded all of the violins again,” Deshayes recalls. “We started with just one track and as the show unfolded, more violins came in.”

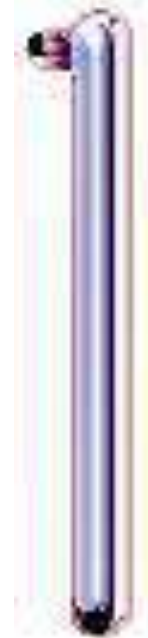
The dialogue between Deshayes and a designer is crucial for a successful show. “It's almost like psychology,” she reflects. “I feel like a shrink sometimes. It's kind of like charming a snake—every designer has a different way of working.” The starting point might be a garment's lining or a show venue. To wit: Vetements, for whom Deshayes also models, has picked locations like a gay sex club, a Chinese restaurant, and the Gothic Revival American Cathedral in Paris.

Deshayes explains that her generation has found its voice, especially following the November 2015 attacks in Paris, which “created a feeling of urgency. People were not locking themselves in; they were going out more.” A future-looking mindset resulted: “We don't have any time to waste,” she declares. “We have things to say and we're going to say them.”

# THE BEST OF 2018

ACROSS SOCIETY, POLITICS, AND FASHION, 2018 WAS ABOUT GOING BACK TO THE DRAWING BOARD. THIS NEW WAVE OF DESIGNERS HAS OUTLINED A PATH FORWARD.

TEXT DEVIN BARRETT  
TYPE DESIGN DISORDER!



## RUSHEMY BOTTER & LISI HERREBRUGH

Curaçao-born Botter and Dominican Republic plus Amsterdam-raised Herrebrugh drew worldwide attention when they won the Première Vision Grand Prize at this year's Hyères Festival, presented by Mercedes-Benz, and were named finalists in the LVMH Prize for Young Designers. However, with the announcement of their appointment as the new creative directors at Nina Ricci, there are more eyes than ever on the design duo.



## MOWALOLA

Taking inspiration from her home country of Lagos, Mowalola Ogunlesi looks to traditional dress, surfers, and car enthusiasts to produce clothing that's "unapologetically black," highlighting the "pleasure of pleasure." Mowalola's undergraduate collection at Central Saint Martins took influence from Nigerian psychedelic rock; the clothes are undeniably sexy, and nearly impossible to definitively categorize.



## STEFAN COOKE

The British designer translates mundane items into the extraordinary, or as he explains, "makes the familiar unfamiliar." Imagine a leather handbag suspended in acetate and a cricket sweater overlaid with glass tiles. The Central Saint Martins graduate's collection nabbed the coveted L'Oréal Professionnel Creative Award, previously scored by Matty Bovan and Grace Wales Bonner.



## GAUNTLETT CHENG

For their Spring 2019 collection, designers Esther Gauntlett and Jenny Cheng asked, "Is it your first time?" It clearly wasn't theirs; the designers delivered a standout show during New York Fashion Week. Their collection, presented around the corner from V's SoHo offices in a gritty Canal Street space, took inspiration from early teenage "unattainable and nostalgic summers." The clothes straddled the divide between humor and sex-appeal, wet and dry, and dressed and undressed. Their show notes simply described the opening look (sported by Lili Sumner) as "sexy dress." As for the label's ethos, the garments are "injected with a cheeky sense of humor and a deep appreciation for the body."



## BATSHEVA

The former lawyer has made waves with her signature prairie dresses, turning reserved femininity on its head with, as she calls it, "a tongue-in-cheek commentary on hyper-feminine dressing." This symbolic rejection is founder Batsheva Hay's answer to the streetwear craze. "I want to make women feel strong," she says. "My dresses get attention and hopefully make people think." The Queens, New York native takes inspiration from the Laura Ashley frocks her mother dressed her in "relentlessly when I was a kid growing up in Kew Gardens. It was a fantasy of the English countryside that I wanted to be living."



## LUDOVIC DE SAINT SERVIN

The ANDAM prizewinner and Balmain alum churns out beautifully crafted, gender-fluid clothing. "My aesthetic is a return to beauty seen through the lens of sensuality," he explains. "I hope that any customer wearing LDSS feels a sense of freedom, fun, and self-love."



## MARINE SERRE

"It's about radical women, it's about women that have a certain character. It's about a certain stance," explains Marine Serre. Enter the new age via Serre, whose wares offer a rare fusion of sport and romanticism. The Balenciaga alum's look is anti-"athleisure" but inherently contemporary, counting Karl Lagerfeld, Ariana Grande, and Isabelle Huppert as fans. From her painterly use of color to her signature crescent moon (both a universal sign for femininity and a reference to Islamic art), Serre wears her artistic license on her sleeve. But her sophomore show in September, dubbed "Hardcore Couture," took cues from the mechanical grit of Formula 1 racing. Sped down the runway, Serre's environmental consciousness (she frequently applies couture techniques to "upcycled" fabrics) gave way to horsepower style—proving that this LVMH prizewinner leads the pack in tailoring and attention to detail.

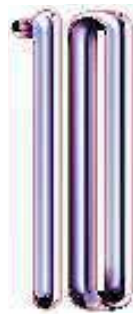


## ROKH

Working under Phoebe Philo at Céline, Rok Hwang learned how to craft clothing for generations of creatively minded women, so it's no surprise the Korean-born designer's discreetly chic line has developed its own cult following. "The clothes belong to them—intimate and connected," he writes of rokh's philosophy via email. "[The pieces] shouldn't challenge the body, but naturally blend in."

## EDWIN MOHNEY

The CSM graduate's debut collection turned heads (and sparked countless memes) when a model wore an inflatable pool as a necklace. As Mohney explains, the weird, wacky David Bowie-esque theatrics are about challenging the commercial fashion paradigm: "I'm an artist who makes extra-special occasionwear. It's always about a moment where the customer feels amazing and the room can't ignore it."





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