

APRIL 2023

# WSJ.

THE WALL STREET JOURNAL MAGAZINE



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## SPRING FORWARD

SELENA FORREST  
IN MIAMI

















**LOUIS VUITTON**







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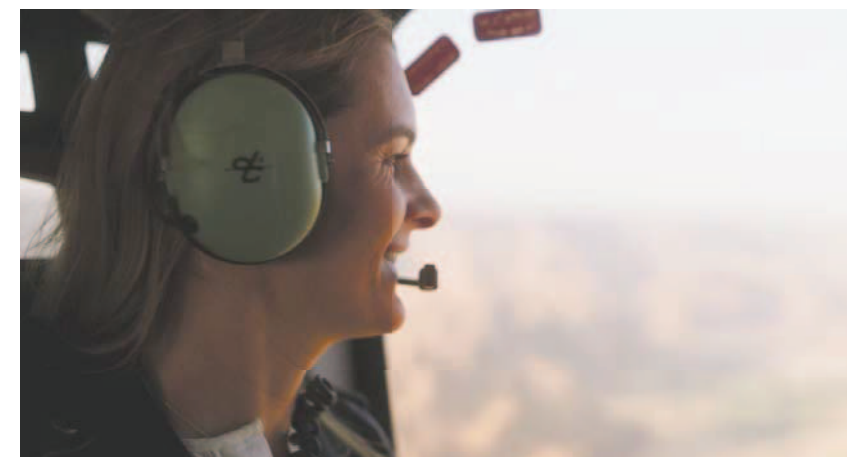
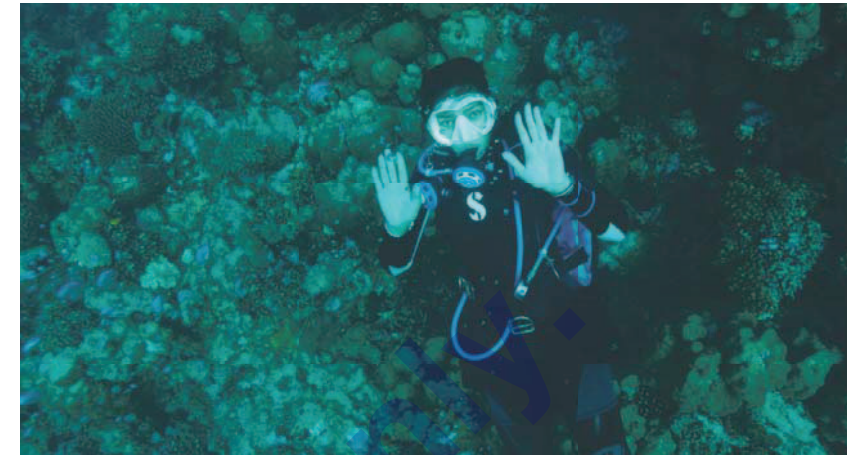


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**ON THE COVER** Model Selena Forrest, photographed by Angelo Pennetta and styled by Julia Sarr-Jamois, wearing a Givenchy top, skirt and earrings and Ferragamo shoes. Hair, Mustafa Yanaz; makeup, Susie Sobol. For details see Sources, page 148.

**THIS PAGE** The Manhattan apartment of designers Reinaldo Leandro and Patrick McGrath, photographed by Adrian Gaut.



“I THOUGHT, WHO WOULD I  
LIKE TO HAVE DINNER WITH?  
WHO DO I CARE ABOUT?”

—JULIAN SCHNABEL, ON CREATING A  
SERIES OF TIFFANY-BLUE PLATES



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Actor and model Tao Okamoto wears a spring wardrobe full of artistic elements in Japan's historic seaside village of Yunotsu.

Photography by Tess Ayano  
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Jane Hertzmark Hudis  
As an executive group president of the Estée Lauder Companies, Hertzmark Hudis wakes at 4 a.m. to read, but the last day of the weekend is her real secret weapon.

By Lane Florsheim  
Photography by Yumi Matsuo

### 98 MEMORY PALACE

In an intimate New York apartment, Reinaldo Leandro and Patrick McGrath evoke a bygone world.

By Sarah Medford  
Photography by Adrian Gaut

Left: A stoneware plate, designed by Julian Schnabel, to be displayed at Tiffany & Co.'s redone Manhattan flagship, photographed by Nagi Sakai. Right: Margaret Howell shirt and vest, Miu Miu skirt, Hirata hat and Mame Kurogouchi bag, photographed by Tess Ayano and styled by Reina Ogawa Clarke. For details see Sources, page 148.





TODS

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"BEAUTY LIES IN THE DETAILS OF THE GRANDEST STRUCTURES, AND THE FINEST."

ORAÏTO,  
CREATOR OF SHAPES, WEARS THE  
VACHERON CONSTANTIN TRADITIONNELLE.

  
**VACHERON CONSTANTIN**  
GENÈVE

ONE OF  
NOT MANY.





Left: Author David Grann in his home office in Westchester County, New York, photographed by Grace Ann Leadbeater. Below, from left: A sugar-glazed tea bowl by Tomoyuki Hoshino; a celadon lacquer tea bowl by Kodai Ujiie. Photographed by Adrien Dubost and styled by Alicia Sciberras. For details see Sources, page 148.



## CULTURE & DESIGN ISSUE.

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Haute couture's formal reputation gives way to fresh ideas and vibrant styles, worn by Jeanne Cadieu.

Photography by Gregory Harris  
Styling by Géraldine Saglio

### 118 TIFFANY'S ART OF COMMERCE

When the redone Tiffany & Co. flagship opens on Fifth Avenue, art by Jean-Michel Basquiat, Jenny Holzer and Sarah Sze will be exhibited throughout the store.

By Stephen Wallis  
Photography by Nagi Sakai

### 122 MIAMI HEAT

Selena Forrest brings the light to flowing layers and dressed-up styles, mixed with the attitude of Miami Beach and Little Havana.

Photography by Angelo Pennetta  
Styling by Julia Sarr-Jamois

### 132 TANGIBLE ASSETS

Can you feel it? That's the question, metaphorical as well as literal, at the heart of the best new design.

By Sarah Medford  
Photography by Adrien Dubost  
Styling by Alicia Sciberras

### 138 AVEDON IN FOCUS

Richard Avedon photographed celebrities such as Marilyn Monroe, Andy Warhol and Francis Bacon, but his most personal work depicted farmworkers and civil rights activists. On the occasion of his 100th birthday, a new exhibition shows why his far-reaching lens strikes a chord with collectors.

By Ted Loos  
Photography by Richard Avedon

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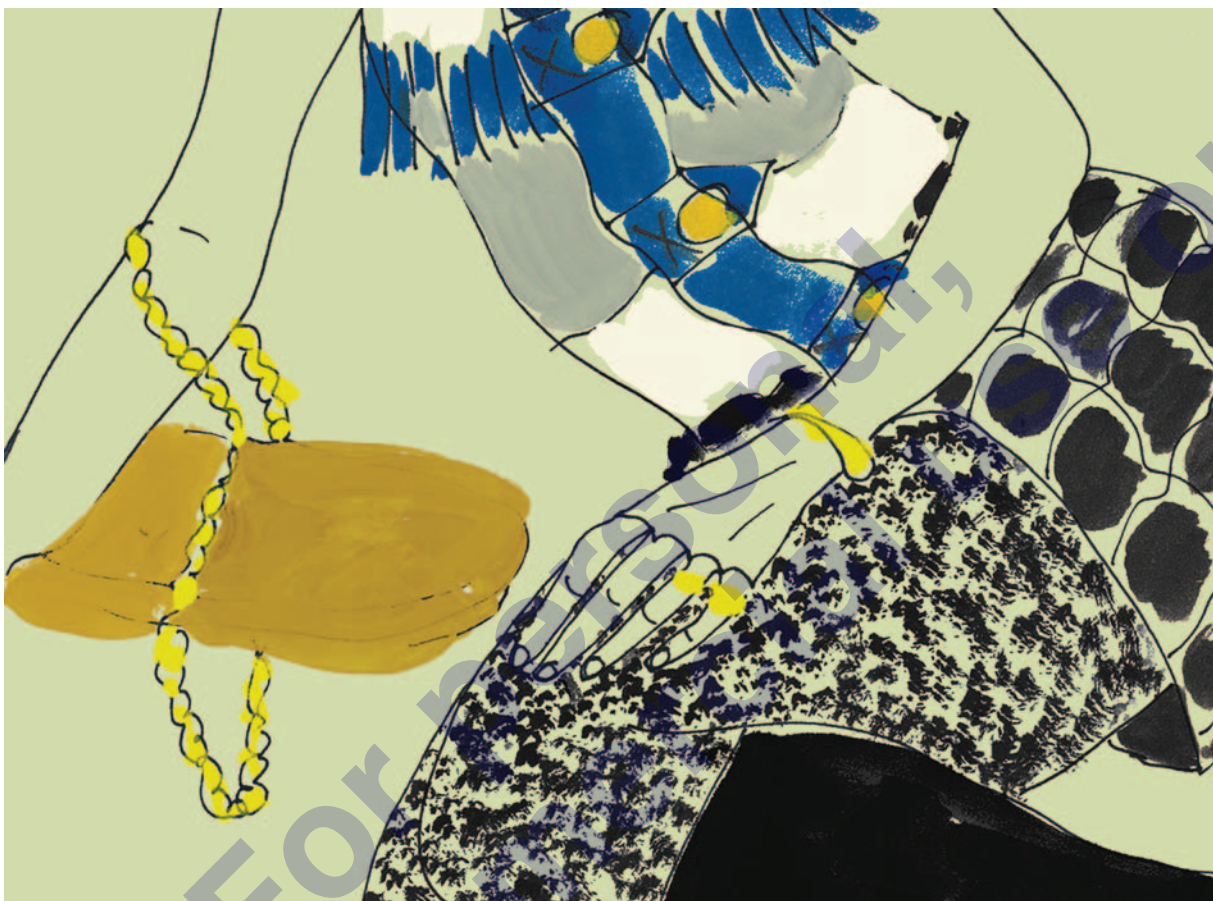
*Prioni*



EDITOR'S LETTER

# GRACE NOTES

ILLUSTRATION BY ROSIE MCGUINNESS



**LIT FROM WITHIN** Opt for pieces imbued with emotional resonance. Louis Vuitton dress, tights, boots and handbag.

**S**HEER FABRICS, flowing layers, dresses that show a hint of skin—these are a few of the looks that will define the spring season, an aesthetic gracefully embodied by our cover star, model Selena Forrest. Born in Louisiana, she moved to Southern California after Hurricane Katrina and was scouted at Huntington Beach. Her ability to convey tough sincerity with tenderness has made her a fixture on runways for Proenza Schouler and Christian Dior, as well as in campaigns for Versace and Givenchy. Photographed by Angelo Pennetta in Miami, Forrest brings an effortless ease to outfits that are sultry and strong.

If Holly Golightly were to pause outside Tiffany's Fifth Avenue windows today, she

would see something quite different than what was depicted in the iconic 1961 film *Breakfast at Tiffany's*. The wall-to-wall carpets and dark paneling that formerly defined the space have been replaced by oak parquet and white marble walls, thanks to a major three-year renovation. When the store reopens this spring, visitors will notice a three-story glass extension and interiors designed by Peter Marino that include marquee pieces of art, such as Jean-Michel Basquiat's *Equals Pi*. For Marino, the goal was to infuse the retail landmark with "lightness and brightness and a feeling of joy."

The finest design pieces these days don't just look nice, they carry an emotional gravitas that resonates no matter what space they are placed

in. That's a theme of the issue's design portfolio and one we expect to see reflected at this month's Salone del Mobile design fair in Milan. Captured by photographer Adrien Dubost, sculptural lamps seem to bristle with kinetic energy, as though they might dance away, while a slumping side table whose prototype was molded from clay hints at unspoken gestures. In the words of one of the featured designers, Lindsey Adelman, "It's the tension between what is there and what is not there that is full of opportunity and experimentation."

KONEILL

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# ON THE COVER

Selena Forrest, the 23-year-old model who got her start on the runways after being scouted on the beach, is a fashion chameleon.

**W**HEN A SCOUT approached Selena Forrest, then 15, at Huntington Beach in California, she was more interested in having a day with her cousins and brother than trying to launch a modeling career. But the scout was persistent, so Forrest snapped a selfie on the woman's phone and sent it to herself so the two could text.

Forrest opted to pursue a career in modeling rather than to finish high school. "The lady who scouted me was telling me, 'You can't work until you get your braces off—and you should probably get a nose job,'" says Forrest. She didn't take the plastic surgery suggestion seriously—"I'm strong-minded; I was like, damn, that's f—d up," Forrest says—and in lieu of an orthodontist appointment, she took an unconventional approach to removing her braces, using her father's tools to take them off herself.

"They pop off really easily, actually," she says. "But I wouldn't recommend trying that at home."

Her first modeling job at age 16 was opening the spring 2016 Proenza Schouler show. Jack McCollough and Lazaro Hernandez, the founders of the label, say they were immediately drawn to Forrest.

"She has this very unusual combination, hypnotic at times, of a soft and tender quality that is offset...by a strong and independent demeanor," says the pair via email, describing the way Forrest is able to quickly go from polished to tomboy.

In addition to continuing to work with McCollough and Hernandez on numerous projects and shows, Forrest, now 23, has starred in campaigns for Givenchy, Versace and Dior; appeared on the covers of British *Vogue*, *i-D* and *Dazed*; and walked runways around the world.

Forrest, the daughter of a deep-sea diver father and phlebotomist mother, was born in Lafayette, Louisiana. When she was young, she and her family—she has two older brothers and one younger sister—moved to Southern California after Hurricane Katrina. "I was a quiet kid, very observant," she says.

These days, Forrest prioritizes a laid-back, outdoorsy lifestyle. "The things that I do in my career don't bring me the happiness that I'm looking for," she says.



**GAME CHANGER** Clockwise from left: Selena Forrest in Paris (2021); in a Proenza Schouler campaign (2023); as a little girl (2001); on the runway for Loewe (2022), Christian Dior Couture (2017) and Proenza Schouler (2015).



Travel is important to her: She has camped in the Black and White deserts in Egypt, and went on a spiritual retreat in Bali, cleansing herself at a temple and meditating.

At the end of 2021, she moved to southern Florida, where she's been decorating her new home, working on an herb garden and playing with her new puppy, a chocolate-brown Doberman named Bean. "Work can be so fast-paced, and here I have a big backyard," says Forrest. "I'm just soaking in the nature and the sunshine." —Lane Florsheim

## FACE FORWARD

Clockwise from right: Forrest in a Calvin Klein Jeans ad campaign (2017); in a Versace ad campaign (2022); and on the cover of *More or Less* (2019).



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TIFFANY'S ART OF COMMERCE P. 118

Photographer Nagi Sakai and writer Stephen Wallis weren't yet able to visit Tiffany & Co.'s renovated New York flagship ahead of this issue's production, but their preparation for the feature still led them to eye-catching spaces. Wallis interviewed Peter Marino, who designed the store's interiors, at the architect's New York offices, where Wallis says artworks hung everywhere. "You step off the elevator and you're in a gallery," he says. Wallis also interviewed artist Julian Schnabel about his involvement in the Tiffany opening at his West Village home and studio, Palazzo Chupi, which is also where Sakai's shoot took place. Along with its notable facade, the building has what Wallis calls "a museum's worth of artworks" by Schnabel and artists he admires. After exploring and photographing the studio, Sakai concludes, "It's really a space that feels like you are walking inside Julian's heart and mind." —*Natalia Barr*

**BIG PICTURE**

Artist Julian Schnabel poses for photographer Nagi Sakai and Sakai's assistant, Carl Chisolm.



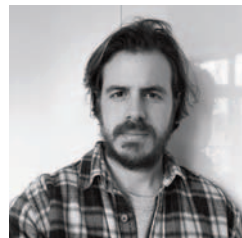
**TESS AYANO**  
Photographer

CRAFTY IDEAS P. 71



**REINA OGAWA CLARKE**  
Stylist

CRAFTY IDEAS P. 71



**ADRIEN DUBOST**  
Photographer

TANGIBLE ASSETS P. 132



**GRACE ANN LEADBEATER**  
Photographer

STILL LIFE P. 150



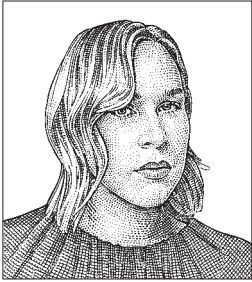
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# THE COLUMNISTS

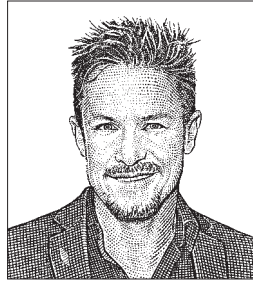
WSJ. asks five luminaries to weigh in on a single topic. This month: Eccentricity.



**TOMMY DORFMAN**

“As a kid, I certainly spent a lot of time trying to eradicate my eccentricities and enmesh myself in some semblance of normalcy in the world and in my community. When I think about being trans now, as an adult, I can identify that as a lifelong experience. There’s a recognition that life is a performance. I alter myself to survive. For example, when I was fully out in my twink era, we would go to the Florida-Georgia [college football game] as a family and I would bro out. It felt like a character I could put on, and to me that was eccentric. Similarly, I perform high-femininity in situations in which I feel like if I’m clocked as a trans person, I would be unsafe. I’m grateful for my chameleon spirit. This is also why I’m attracted to fashion: It feels like dress-up, like armor.”

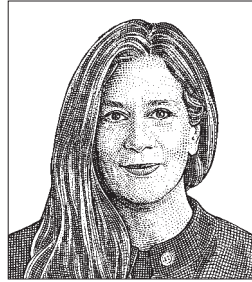
*Dorfman is an actor, writer and filmmaker. Her film I Wish You All the Best, out later this year, is her directorial debut.*



**FELIX BAUMGARTNER**

“When you live an eccentric lifestyle, nobody wants to participate in your field and that leads directly to freedom because, on the business side, they let you do the things you do because they’re too scared to participate. When people see an eccentric, a lot admire them but very few want to be part of it. You feel a lot of responsibility because you want to return to your girlfriend, your parents. When I did a BASE jump from the right hand of the Jesus in Rio de Janeiro, it took me a couple of months to research to make it as safe as possible, and when I jumped from space, hitting supersonic speed, it took me five or six years because of the complexity. I have no history of eccentric parents. But I always hated to be dominated, since I was a kid. I always hated if somebody told me what to do.”

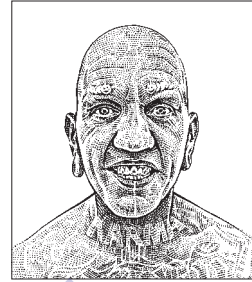
*Baumgartner is a skydiver, BASE jumper and aerobatic helicopter pilot.*



**CLAIRE DEDERER**

“Eccentricity is a public expression of private weirdness. Sometimes it’s uncomfortable, [which is] partially dependent on who is being eccentric. Eccentricity gets bound up with our idea of genius. When you become an eccentric character, it’s because you’re trying to protect something about impulsivity. If you’re an artist, you take that weirdness, that eccentricity, and you build this castle in the air, and then everybody wants to move in. The people who get to be ‘eccentric geniuses’ tend to be men. There’s this way in which you can go around looking disheveled and falling apart and be a brilliant scientist if you’re a man, right? But that’s not necessarily available to women. There is a way in which eccentricity—I am not a fan of this word—is a ‘privilege,’ or a luxury.”

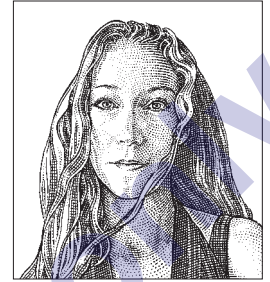
*Dederer is an author whose book Monsters: A Fan’s Dilemma is out this month.*



**LUCKY DIAMOND RICH**

“I’ve always felt a bit different. Ever since I was a kid, even before I was tattooed, I didn’t grow up with my father. I grew up in an area that wasn’t really favorable. [We were] moving around a lot. I always felt like the visitor. But I felt comfortable at tattoo shops. I’ve gotten used to [being perceived as eccentric.] Now, because of my physical appearance, if people decide they don’t want to have anything to do with me, I’ll look at that as a blessing because they’re not the kind of people I want in my life. I didn’t feel comfortable in my own skin. I thought that tattooing myself was going to make me feel better about myself. In a sense it did, for a short time, but then I realized after every tattoo that I was trying to fix something internal with something external.”

*Rich is a performance artist who holds the Guinness World Record for most tattooed person.*



**IRIS VAN HERPEN**

“Runway shows are a festival of eccentricity—the audience and the show itself. But there is a safety to them as well. It’s a similar design process, and you know what’s going to happen. Sometimes I need to jump outside of the box. In my recent collaboration with [director and free diver] Julie Gautier, where we went deep underwater to do a dance project, she is really pushing the limits of her own body. Or I love the collaboration with [skydiver] Domitille Kiger, where I made [an haute couture look] for her to do a parachute jump in. [Fashion] can elevate you. It can also really trigger your senses. And it can almost be something spiritual, something that goes beyond your own daily experience. It’s a very personal way of expressing your own eccentricity.”

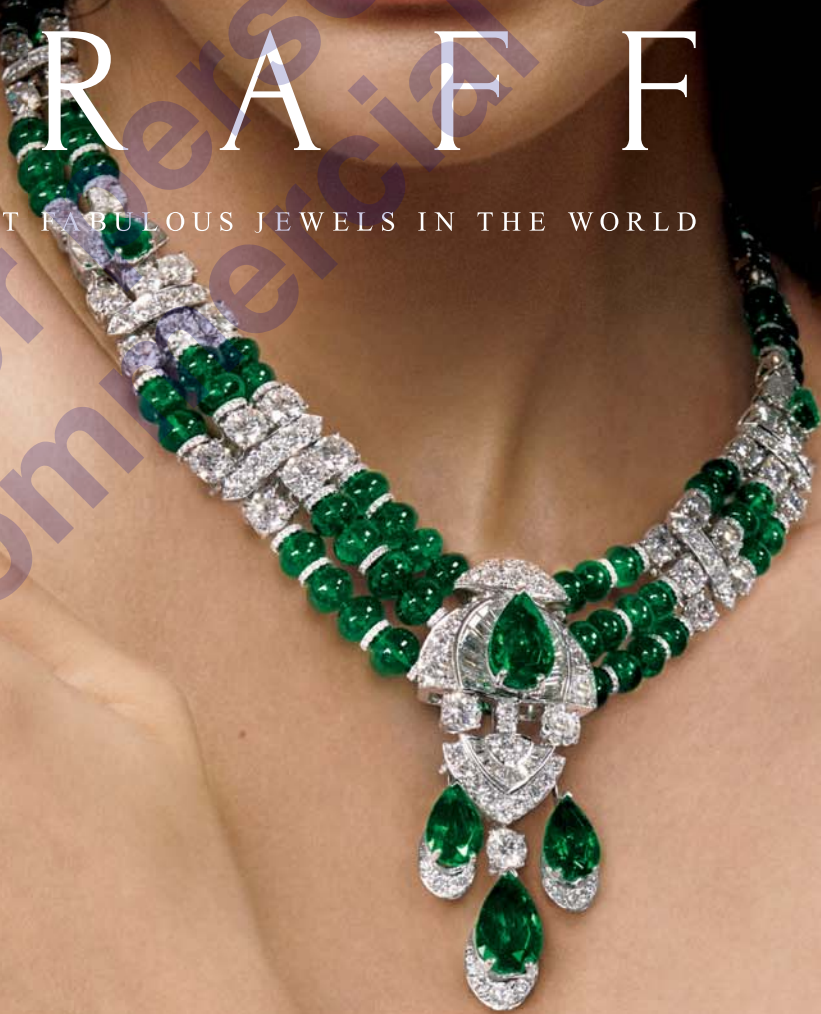
*Van Herpen is a fashion designer.*

Illustrations by Noli Novak. These interviews have been edited and condensed for clarity.



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# WHAT'S NEWS.

**HOUSE PROUD**  
Pierre Augustin Rose's  
Polus 016 armchair  
photographed at  
Montecalvello castle  
in Italy.

**DREAM CASTLE**  
Upstart design brand  
Pierre Augustin Rose finds  
new perspective in an  
Italian palazzo restored  
by the painter Balthus and  
his family.

BY SARAH MEDFORD







#### SITTING PRETTY

From left: Polus 002 chairs around a Scala 300 table; Saint Honoré sofas, a Minitore armchair and a Nuage pouf framing a Pietra oval travertine coffee table, with Eole floor lamps in the background; a Polus 007 armchair. For details see Sources, page 148.



“WE ALL APPRECIATED THE LOVE [BALTHUS] POURED INTO THIS PLACE.”

—NINA ROSE

**F**RENCH FURNITURE brand Pierre Augustin Rose, founded in 2018, has developed a reputation for spirited, vintage-inspired designs that look at home in a myriad of settings. The pieces “are chameleons—they kind of take on the color of their environment,” says Nina Rose, one of three partners in the Paris-based business. (The others are Pierre Bénard and Augustin Deleuze, former dealers at the Saint-Ouen flea market outside Paris; Rose has a fashion background.)

In the firm’s lofty showroom just off the Place des Victoires, ivory is the prevailing color and serenity is the dominant mood. A sofa and coffee table pairing evokes the work of French design innovators of the ’40s and ’50s—perhaps Jean Royère and Charlotte Perriand, most decisively—while responding to current tastes for rounded silhouettes, scaled-up dimensions and starkly neutral palettes.

Increasingly, Rose says, the partners have witnessed their designs blending almost too successfully into the multiline furniture galleries where they are sold. And so for the company’s latest introductions, launching this month, they decided to flip the narrative.

In the summer of 2022, they traveled south to the medieval-era Montecalvello castle, on the fringes of Italy’s Lazio region northwest of Rome. Amid cavernous rooms and frescoed walls whose limpid, vegetal hues come alive in the warm afternoon light, they imagined the brand’s seating, tables and storage pieces taking on a more rarefied presence: no longer character actors blending in, but the main event.

Back in Paris, the three partners began designing new pieces to complement the monumental setting. Materials and finishes on a handful of existing furnishings were updated to cohere with the castle’s timeworn rooms—pock-marked walls suggested travertine rather than satiny marble for a coffee table; muted pigments yielded subtle velvets on a comma-shaped sofa.

The castle contributed a colorful script of its own. In 1970, it was acquired by the Polish-French painter Balthus (Balthasar Klossowski de Rola, 1908–2001), known for his large-format portraits and interior landscapes with a Surrealist, often sexually suggestive edge. A collector of out-of-the-way houses, the bigger the better, Balthus stayed at Montecalvello on and off for years, overseeing a gradual restoration of its frescoes. He eventually passed ownership to his two sons, Stanislas (“Stash”) and Thadée Klossowski de Rola, who both maintain apartments in the castle today. Their father’s top-floor studio remains untouched.

Balthus came across Montecalvello and its frescoes while living in Rome. In 1961, France’s minister of culture at the time, André Malraux, appointed him director of the French Academy there, and during his 16-year tenure, the artist directed a conservation of its residence within the Villa Medici, which included a suite of historic wall paintings. Did one frescoed setting lead to another?

Last fall, the team loaded up a truck with the new designs and drove south, where the services of a tractor were required to cart the pieces up to the castle entrance. “We all appreciated the

love [Balthus] poured into this place,” Rose says, explaining what she and her partners had seen in Montecalvello, and the artist’s still-palpable intentions, from the start.

The team is now at work on a late-summer pop-up in Saint-Paul-de-Vence, where a residence designed by Jacqueline Morabito near the Provençal village will spotlight a new outdoor furniture offering, the company’s first. Also in the works are beds, a marble series and more of the seating options at which they excel, such as the Polus armchairs—stars of the Montecalvello installation with their sled-shaped oak bases—and the pleasingly blocky lounge chair they call the Fumoir.

“We made one in lacquer for Montecalvello,” Rose says with a smile. “We are cheeky like that sometimes.” The contrast must have been striking—glossy meringue finish against ancient Italian walls. But every good story needs a twist.



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MATERIAL WORLD  
**SMALL WONDER**

Thanks to retailers like Bonpoint and Petit Bateau, France has long been a source of chically adorable kids clothes. Now Louis Vuitton is joining the fun with its newborn collection, a wardrobe of collared onesies, scallop-edge dresses, cashmere pajamas, knit booties, earflap bonnets and other tiny staples. The brand's hallmark blossoms are present throughout, rendered sweetly on buttons, in embroidery or as wing tip-style perforations on leather Mary Janes. Keepsakes include blankets, a teddy bear—even baby's first Louis Vuitton suitcase, with a sunny yellow lining peeking out from the gray logoed exterior. *LouisVuitton.com*



CREATIVE BRIEF

**“This collection is an invitation to play and turn the rules of the game,”** says Marni creative director Francesco Risso of the fashion brand's new porcelain tableware. The 120-piece line, produced with Belgian design house Serax, features a floral motif in a hand-drawn spirit. —*Cara Gibbs*  
Midnight Flowers Anemone-Milk plate, available August, \$55; Serax.com



TIME MACHINES

Hublot's latest collaboration with Takashi Murakami is a series of 13 unique watches featuring the Japanese artist's signature smiley-face flower. Each comes in its own colorway and is paired with a matching NFT.

For details see Sources, page 148.



**TRUE COLORS**

GLENSTONE'S UPCOMING ELLSWORTH KELLY SHOW CELEBRATES THE ARTIST'S CENTENNIAL YEAR.

**A** LEAFY beanstalk silhouette, a spectrum of colored boxes and a totemic redwood pillar: These wildly different creations are all by a single artist, Ellsworth Kelly. To mark Kelly's 100th birthday (he died in 2015), Maryland's Glenstone Museum will put the breadth of his seven-decade career on display in May. *Ellsworth Kelly at 100* will feature nearly 70 works, many, such as *Blue Relief with Black* (2011, above), from Glenstone's own collection, as well as others from museums like the Centre Pompidou and the Whitney Museum of American Art. Little-seen pieces include Kelly's massive installation for *Yellow Curve*, a floor-mounted painting that hasn't been shown since its 1990 debut. After closing in March 2024, the exhibition will go to Paris's Fondation Louis Vuitton and then to the Fire Station in Doha, Qatar. Glenstone co-founder Emily Rales recalls spending time with Kelly late in his life, seeing him at dinner parties where he'd start sketching the flower arrangements on the table or whatever else caught his eye: "He had this childlike wonder at age 88 that he brought to everything he did." *Glenstone.org* —*Elisa Lipsky-Karasz*



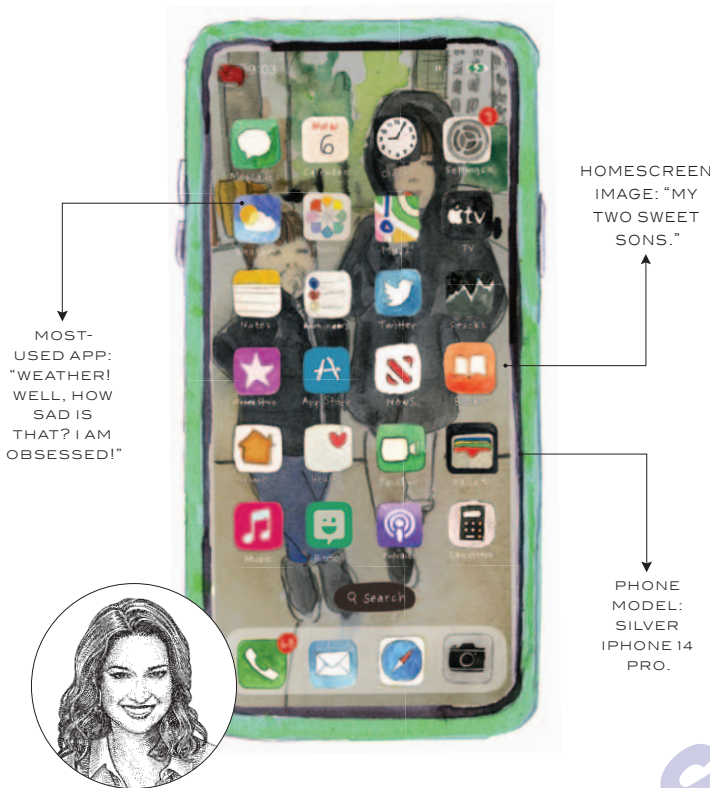
GRÂCE ET CARACTÈRE

---

\*Grace with character

**CHAUMET**  
PARIS





THE DOWNLOAD

# ELLIE KEMPER

The actor, 42, of *The Office* and a co-host of *The Great American Baking Show*, premiering in May, shares what's on her phone.

**First and last apps checked each day**  
 First: weather. Last: weather.  
 Endlessly curious about what temperature it is and will be.

**Person you FaceTime most**  
 My sister, [TV writer] Carrie [Kemper], and her family. They live in California, and our kids are all around the same ages.

**Favorite emoji**  
 I don't have a favorite, but the one I use the most is the red heart (lame).

**Most-recent phone call**  
 To the Graduate Providence hotel about a lost stuffed animal. Two minutes.

**Siri user?**  
 Absolutely terrified of Siri; do not use Siri.

**Battery percentage at which you begin to get nervous**  
 I start to get anxious at about 94 percent.

**Times you try to stay off your phone**  
 During every meal. I think it's so gross to eat and touch your filthy little phone at the same time.

**Favorite filter**  
 Not to be amazing, but I don't use filters!

**Favorite Instagram account**  
 @mytherapistsays.

**Most-listened-to album**  
 Currently, *Midnights*, by Taylor Swift.

**Favorite picture on your own Instagram**  
 Me triumphantly completing the 2022 New York City marathon!

**Favorite ringtone**  
 My phone is always on silent. The sound of my own phone ringing sends me into a panic.

**Favorite fitness app**  
 Peloton, Peloton, Peloton! I listen to [head instructor] Robin Arzón anytime I run, no matter what kind of workout she is leading. Like, I'll run four miles to a core strength workout. I just adore her energy.

**App most likely to be viewed in a checkout line**  
 Well, do you want the answer?  
 It's weather!

## FAST TIMES

Formula 1-inspired fashions lean into a streamlined silhouette of sporty reds and sleek blacks.



**ZOOM CALL**  
 Clockwise from top: Ferrari jacket; Givenchy bag; Breitling watch; Isabel Marant pants; Loewe sneaker; Chanel sunglasses; Adidas x Gucci gloves. For details see Sources, page 148.





# 707 TIMES MORE EXHILARATING THAN A GOLD WATCH

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**WARM REGARDS**  
In a guest room, a woven wall treatment frames the bed. The flooring's clay tiles were made by artisans at Cerámica Suro. Right: A sofa handmade by woodcarver Alberto Alfaro Joffroy.

WORTH THE TRIP

## SOL SEARCHING

On Mexico's Riviera Maya, a classic resort is reopening after a two-year up-grade grounded in local craftsmanship.

**I**N 1976, architect José Luis Moreno was flying along Mexico's Yucatán Peninsula when he noticed an uninhabited bay, situated between Cancún and Tulum, where white sands met turquoise waters. He bought the land, and for years he and his wife were the only occupants. Slowly they built a hotel that would immerse guests in the seclusion of both the jungle and coastline.

The resort—now known as Maroma, a Belmond Hotel, Riviera Maya, and part of the luxury conglomerate LVMH—reopens this summer following a two-year renovation. While most of Moreno's original white stucco structures built by Mayan masons remain intact, updates to the property include new interiors by British designer Tara Bernerd, 10 oceanfront suites and a spa featuring Guerlain products.

A lobby floor inlaid with medallions nods to Yucatán churches, while the earth tones of painted pots, handcrafted

clay tile and woven reed play off the lush green and blue vistas of the surroundings. In addition to the hotel's main restaurant, Casa Mayor, which offers fresh seafood and Jalisco-style stews, and the nightlife scene at Freddy's Bar, the reimaged Maroma includes Bambuco, a watering hole with an extensive mezcal list.

"By noon, you have your first, toughest decision of the day," says general manager Federico Echaiz. "Order a margarita or a glass of wine?" *Belmond.com* —*Christopher Ross*



HERMÈS



PACO RABANNE



TOHUM



RALPH LAUREN



BOTTEGA VENETA

## MIXED MEDIA

Leather accents give gold and silver earrings an unexpected twist.

For details see Sources, page 148.





# BUCCELLATI

MILANO DAL 1919



## ROSSO MARAVIGLIA

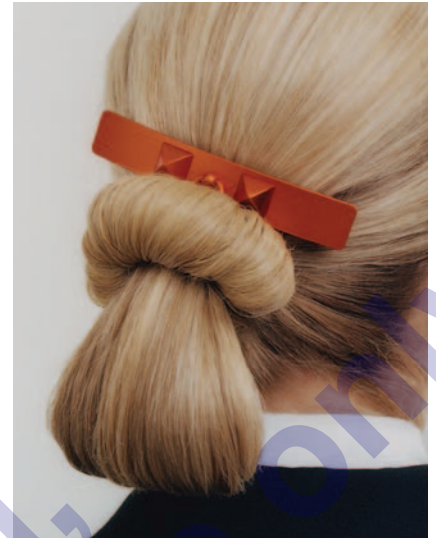
[buccellati.com](http://buccellati.com)



TREND REPORT

# HAIR AND NOW

Tap into nostalgia for an era of dressier 'dos with sleek barrettes and grown-up clips.



**TWIST AGAIN**  
Top, from left: Balenciaga clip and Burberry coat; Hermès barrette and Dior shirt and jacket. Middle, from far left: Celine by Hedi Slimane clip and shirt; Chanel barrette.



**TRESS REHEARSAL**  
Left: Fendi clip, The Row shirt and Cadar earring. Right: Sophie Buhai clip and Khaite shirt. Models, Mia Brammer and Maria Zachariassen at Elite Model Management; hair, Ledora; makeup, Ren Nobuko. For details see Sources, page 148.

**PHOTOGRAPHY BY ANNIE LAI**  
**STYLING BY JENNY HARTMAN**







SUMMER 2023  
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**MISSONI**





**WIDE ANGLE**

Novelist Ralph Ellison's photography, clockwise from above: Two 1940s photos of young people in New York City; a 1972 still life; a 1944 portrait of Fanny McConnell, who later married Ellison; a 1972 shot of strawberries.



BUY THE BOOK

**DEPTH OF FIELD**

Best known for his 1952 novel, *Invisible Man*, Ralph Ellison believed in cultivating a “renaissance man” skill set: In addition to being a writer, he was also an amateur horticulturist, musician and photographer. The last of these talents comes into focus in the new monograph *Ralph Ellison: Photographer*. Covering Ellison's work from the 1940s until his death in 1994, the volume includes images from his brief professional photography career, which he pursued while completing *Invisible Man*, as well as from his mostly unseen personal work. In his photos, as in his writing, “Ellison consistently sought new ways of understanding and representing Black life and what it means to define oneself as American,” notes Gordon Parks Foundation executive director Peter W. Kunhardt Jr. in the book's foreword. \$60; *Steidl.de*. —*Laura Casey*



**SILVER JUBILEE**

PUIFORCAT PUTS LONG-DORMANT DONALD JUDD DESIGNS INTO PRODUCTION FOR THE FIRST TIME.

**D**ONALD JUDD'S iconic minimalism meets centuries-old European craftsmanship this spring, as French heritage brand Puiforcat introduces a series of the late American artist's tableware designs, cast in sterling silver. Originally conceived in 1989 but never successfully produced beyond some initial prototypes, the eight-piece dinner-service set—which includes six sizes of plates, a serving bowl and cups (shown)—captures Judd's signature: deceptively simple constructions that require great technical skill to manufacture. “Solid silver emits a distinctive vibration, particularly suited to the stripped-down character of Judd's forms,” says Alexis Fabry, deputy artistic director, alongside Charlotte Macaux Perelman, of Hermès Maison. (Hermès has owned Puiforcat since the 1990s.) Developed in close collaboration with the Judd Foundation and the artist's son, Flavin Judd, the collection is based on original sketches that revealed precise cylindrical forms intersected by thin perpendicular planes at 90-degree angles. The designs required great effort from Puiforcat's expert silversmiths, who used a brazing molten-filler technique so no welding points are visible. The service, says Perelman, “is quite in keeping with Puiforcat's legacy: working with the greatest creators of our time, without ever abandoning the goal of functionality.” *From \$6,900; available in May; Puiforcat.com.* —*Natalia Rachlin*





JEWELRY BOX

## FANTASTIC VOYAGE

Louis Vuitton's new high jewelry necklace looks back to an era of old-fashioned globe-trotting.

A new piece from the Louis Vuitton high jewelry collection highlights the pioneering spirit of the brand's eponymous founder, who left home at the age of 14, found his way to Paris on foot and began making luggage at a time when leisure travel was just taking off. Channeling Vuitton's very first flat trunk, a hard case introduced in the 1850s, the vibrant polychrome necklace pictured here features subtle portmanteau motifs throughout. A 20.29-carat cushion-cut yellow sapphire from Sri Lanka, suspended from a baguette diamond-set V, nods to the trunk's shape and metal corners, while the diamonds nestled between each candy-colored tourmaline allude to the original's metal studs. *For details see Sources, page 148.* —Jenny Hartman

PHOTOGRAPHY BY  
F. MARTIN RAMIN  
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TANYA MOSKOWITZ





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# MARKET REPORT.

## CRAFTY IDEAS

Actor and model Tao Okamoto wears a spring wardrobe full of artistic elements in Japan's historic seaside village of Yunotsu.

PHOTOGRAPHY BY  
TESS AYANO

STYLING BY  
REINA OGAWA  
CLARKE

**DREAM WEAVER**  
Flowing layers and knitted details bring an artisanal touch to a long dress. The Row dress and cardigan, Zumi apron and Issey Miyake x United Nude shoes.





**ART PROJECT**  
An experimental take on  
a formal gown breathes  
new life into eveningwear.  
Yohji Yamamoto dress  
and stylist's own arm  
warmers, socks and shoes.





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**ROCK OF AGES**

A surreal take on a strapless dress has effortless charm. Loewe dress and stylist's own headscarf.





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**SEA AHEAD**  
Monochromes make for a clean canvas. Hermès coat, Margaret Howell shirt and pants, Uma Wang dress (worn over shoulders) and Aera shoes.







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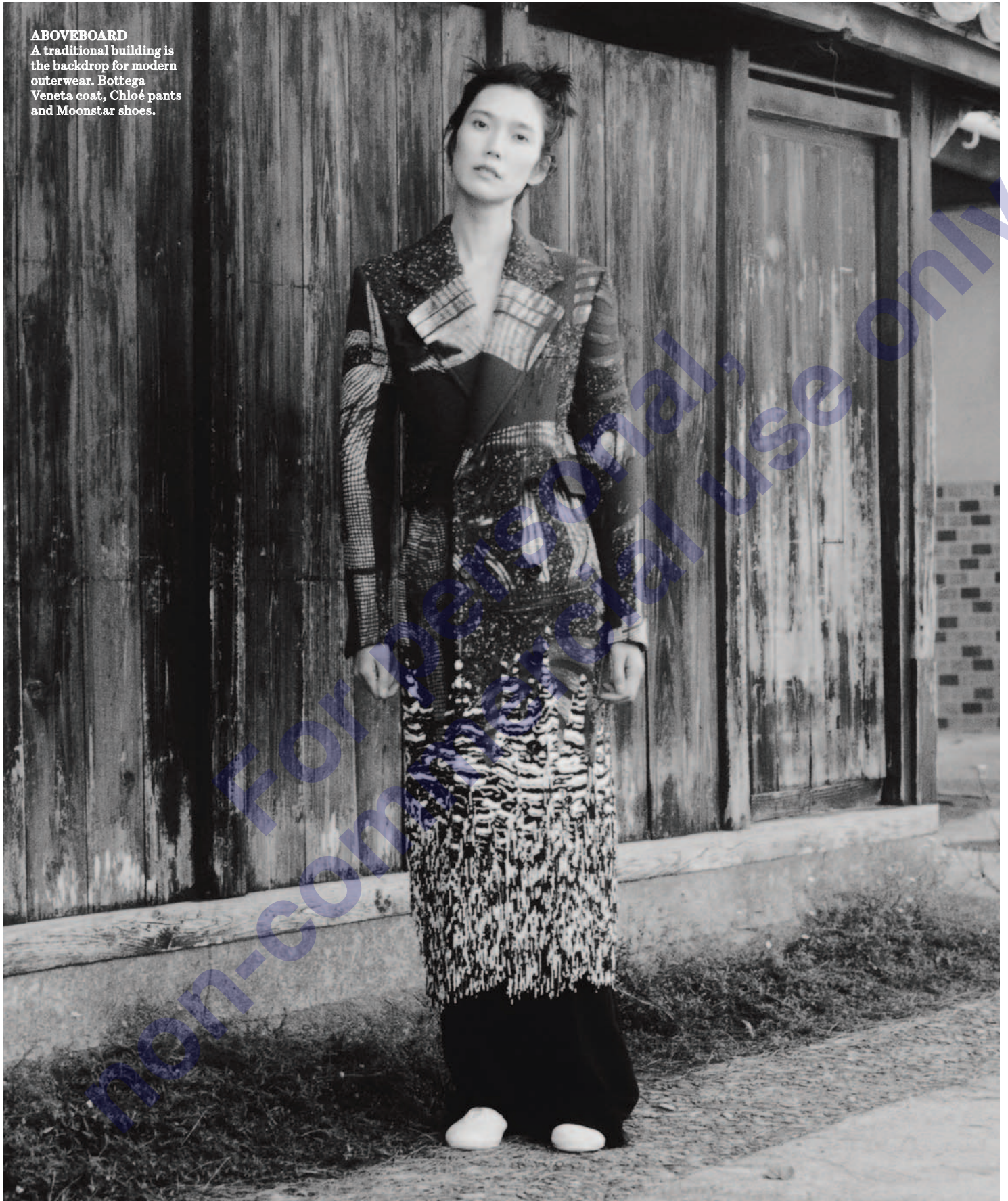
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skirt, Saki et Show hat and  
stylist's own gloves.



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Handmade in England, the Bennett Winch Suit Carrier Holdall is a system of two parts. The removable outer garment bag is made from waterproof 24oz bonded canvas and the inner holdall from a lightweight 18oz twill. In addition, military grade cotton webbing, solid brass hardware and Tuscan leather trim ensure both are built for the long haul. Whether you're wedding bound, overseas on business or on foot through the city, the Bennett Winch S.C Holdall is the smartest way to travel.





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bring intrigue. Prada  
dress, Wolford tights and  
Aera shoes.







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**SUN WORSHIP**

Shield from the rays with an origami-style hat. Burberry dress, pants and hooded scarf (wrapped around waist), Aera shoes and Nori Takabayashi hat. Model, Tao Okamoto at The Society Management; hair, Norihide Takabayashi; makeup, Naho Ikeda; production, Beige. For details see Sources, page 148.







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# THE EXCHANGE.

## EASTERN INFLUENCE

Jane Hertzmark Hudis, photographed in her Manhattan apartment, sees China affecting Western beauty routines. “They’ve always been so ahead,” she says, “using seven or eight products at one time.”

MY MONDAY MORNING

## JANE HERTZMARK HUDIS

As an executive group president of the Estée Lauder Companies, she wakes around 4 a.m. to read, but the last day of the weekend is her secret weapon.

BY LANE FLORSHEIM  
PHOTOGRAPHY BY YUMI MATSUO

**F**OR JANE Hertzmark Hudis, an executive group president of the Estée Lauder Companies, Sundays are the new Mondays. They’re her moment to organize for the week ahead. “It’s my most relaxed, creative time,” says Hertzmark Hudis. “When I walk in on Monday, I know exactly what needs to be done.”

The native New Yorker, who’s worked at Estée Lauder for 37 years since graduating with her M.B.A. from Columbia, leads 10 brands under the company’s umbrella, including La Mer, Bobbi Brown and, recently, Tom Ford Beauty. (In November, Estée Lauder announced plans to purchase the overall Tom Ford company for more than \$2 billion.)

For Hertzmark Hudis, keeping the 77-year-old Estée Lauder Companies on top of the beauty industry’s lightning-fast trend cycle means being a voracious consumer of Instagram and TikTok, as well as spending around 100 days of the year on the road, including, recently, in South Korea and Brazil. Business trips involve store visits and meetings with the company’s international teams, with sessions she calls “Jane Unplugged,” where she encourages employees to share anything they’d like with her. “The only way you understand the world is to travel it,” she says.

Hertzmark Hudis lives in Manhattan with her husband, Clifford Hudis, CEO of the American Society of Clinical Oncology, and the couple has two sons. Here, she talks about her early wake-up time; advice from Leonard Lauder; and why social media has had an “amazingly positive” impact on the beauty industry. >



What time do you get up on Mondays, and what's the first thing you do after waking up?

I get up between 4 and 5 a.m. I love to get started. The first thing I do is read. I devour the most amount of information in the least amount of time—news and social media. I get a handle on the world before I go back into the world.

How do you like your coffee and breakfast?

My Monday mornings are all about my lattes, a traditional one with whole milk. My favorite is from a place called Gregorys. And usually a plain yogurt with fruit or two poached eggs.

What's your exercise routine?

I work out about four days a week, and I do a combination of yoga and strength training. But I don't do that on Monday mornings. I'm focused on my work.

What's a market you find particularly inspiring?

China is so inspiring. They've always been so ahead in terms of beauty and their commitment to beauty rituals, using seven or eight products at one time, versus here where sometimes we just want to do the least amount and get out the door. A lot of that extra usage in the East is now influencing the West. People are using more products, they're more knowledgeable. They know so much more about ingredients and what they do.

How do you think about social media's impact on the beauty industry?

I think it's had an amazingly positive influence on the beauty industry. People used to have to go to a store to see products demonstrated, and the fact that all over the world you can experience skin care, makeup, hair care and even fragrance [online] has led to buoyancy across all four categories. There's an involvement in beauty today via social media that couldn't happen in a magazine or TV commercial. Beauty has become entertainment as well.

Who are your mentors?

One of my great mentors is Rose Marie Bravo; she was the CEO of Burberry. Leonard Lauder has been an incredible mentor. In my other world, I have an incredible husband, Dr. Clifford Hudis. I am madly in love with him, and we've been together a long time. And I have two wonderful boys. I think having children impacts your empathy and potentially your leadership style—how to be patient and how to give love and how to be understanding of other women in the workforce who face all kinds of challenges. And I love seeing the world through my children's eyes and growing up a second time through them.

What do you do for self-care?

I take a bath every night. It's my transition time from work. In my apartment, I can see the sky and

we have a terrace and garden. It's a great calm-down moment for me. Baths are incredibly restorative.

What's your most prized possession?

My wedding ring.

What are you reading and watching?

I just started reading a book a friend gave me called *The Other Side of the Coin*, by Angela Kelly, the person who dressed the queen. In terms of watching, I'm a crime-show fanatic. I can watch *Law & Order* over and over and over again. I test myself: Do I remember what happened? It's sort of the furthest thing from beauty. It's intrigue and using my brain in different ways.

What's a piece of advice you've gotten that's been important to you?

Leonard Lauder always says, Relationships are forever. And to be kind and to say "please" and "thank you." You never know who you're going to meet along the way who could ultimately be your colleague, your boss. It's happened to me. Someone I met very early on in my career ended up being the head of beauty at a very important retailer. Cherish and be kind to the people around you, because that's what will carry you through your whole life.

*This interview has been edited for clarity and length.*

"BEAUTY HAS BECOME ENTERTAINMENT."

—JANE HERTZMARK HUDIS



**LOOKING AHEAD** Hertzmark Hudis, here in her apartment designed by architect Lee F. Mindel, spends her Sundays preparing for the workweek. "It's my most relaxed, creative time," she says.

# 5 Monday Must-Haves



**BLOW-DRY**  
"On Monday mornings, I head straight to my blow-dry."



**POWER MAKEUP**  
"My best makeup is usually a combination of Bobbi Brown and Tom Ford."



**IPAD**  
"The iPad's first [in my day]."



**GREGORYS LATTE**  
"Gregorys is my go-to in New York City."



**TO-DO LIST**  
"I handwrite it. Sometimes I type it and print it."





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## MIX MASTERS

Leandro and McGrath responded to the building's 1950s architecture with modernist furnishings and a mix of pre-Columbian and contemporary art.



DESIGNER DIGS

## MEMORY PALACE

In an intimate New York apartment, Reinaldo Leandro and Patrick McGrath evoke a bygone world.

BY SARAH MEDFORD PHOTOGRAPHY BY ADRIAN GAUT

**E**VERY NEIGHBORHOOD has at least one thing to recommend it. For the section of Manhattan where Reinaldo Leandro lives—a semi-industrial zone west of SoHo, a few blocks south of Greenwich Village and grazing the edge of Tribeca—it's obscurity.

"It's a non-area," Leandro says approvingly. "Real estate developers have always tried to market it as Hudson Square. It never stuck. It's a horrible name. But it was very cool when I bought here, because it was empty."

In 2006, recently out of Columbia's architectural design program and working for the megafirm Skidmore, Owings & Merrill, Leandro moved into a junior one-bedroom in a 1953 brick building here, ready to make his mark. Eventually he acquired the apartment next door, and a year ago, he and his partner, the interior designer Patrick McGrath, finished a renovation of the now two-bedroom space that

they'd been mapping out for years. The idea was to honor the building's '50s roots. "We wanted to accentuate that, to make it feel very horizontal," Leandro says. "I call it our tiny loft."

If your idea of a loft is exposed sprinkler pipes and a mattress on the floor, his conceit may not register. Amid cool tile floors, surfaces dotted with pre-Columbian sculpture and chrome-plated armchairs—all set against low, banded windows—it's easier to imagine yourself in a high-rise in some midcentury Latin American capital where International Style modernism is expressed at its most sensuously chic. Even the south-facing light takes on a syrupy warmth, magnified by an ivory-and-marigold carpet and disc-shaped wall sculpture by Paul Kopkau in chrome yellow—one of several works by contemporary artists (Marina Adams, Stanley Whitney, Jack Pierson and others) that reinforce the

apartment's foothold in the present.

Leandro, 44, grew up in Venezuela and studied architecture at Ciudad Universitaria de Caracas, one of the crucibles of modernism under the influence of the progressive architect Carlos Raúl Villanueva (it's now a Unesco World Heritage site). Equally influential for him, Leandro says, was his parents' own Caracas residence, a courtyard-style house of concrete and brick with a kidney-shaped pool and rooms studded with pre-Columbian pieces.

McGrath, 36, remembers being introduced to that genre at a dinner party he once attended at the Paris home of Jean-Claude Binoche, a bigwig at the venerable Hôtel Drouot auction house. "The whole place was full of pre-Columbian—six stories, pre-Columbian," McGrath recalls of the apartment overlooking the Place des Vosges. Ancient masks and carved-stone figures intermingled with furnishings from >





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“[McGrath’s] AESTHETIC IS A MODERN TAKE ON CLASSICISM.”

—WES GORDON

**FINE FEATURES**  
Clockwise from above: Jean Prouvé chairs in the dining area; an Alexander Calder print in the guest room; a Josef Hoffmann chair paired with a Regency table in the entryway; McGrath (left) and Leandro.



15th-century Venetian to East-Coast '60s mod, but especially with French antiques, a decorative chord that's resonated with collectors since the 1920s.

“I was 22 or something,” McGrath says. “It was the first time I was ever floored by a house, and by a collection.”

The couple's ability to see in a poky '50s midrise an environment worth recasting to such a degree has been catnip for their respective clients. Leandro is a co-founder with business partner Ariel Ashe of the design and architecture firm Ashe Leandro, which has worked with TV host Seth Meyers, artist Rashid Johnson and the Lisson Gallery. McGrath does mostly residential projects for fashion-world clients, following a job in visual merchandising with Giorgio Armani. A few years ago, he rescripted part of Carolina Herrera's Seventh Avenue headquarters and sourced a few choice items—a whimsical Claude Lalanne chair, an antique giltwood console—for Herrera creative director Wes Gordon's former apartment in Chelsea. Gordon describes

the New England-born McGrath's sensibility as sophisticated without being pretentious: “His aesthetic is a modern take on classicism, a style that I very much admire.”

Feeling the apartment's new midcentury guise could use some layering, McGrath created an entry of sorts from a Josef Hoffmann chair and an English Regency table he'd found at auction. On the carpet beyond is a high-modernist congress of seating and tables by Le Corbusier, Jeanneret, Perriand and Mies van der Rohe. To break things up a little, the couple have placed a Mayan vessel beside a 300 B.C. Roman vase on Mies's Barcelona table. They started collecting sculpture a decade ago and have been gathering steam ever since.

Leandro, meanwhile, had already liberated the space of its pedestrian drywall, replacing it here and there with mahogany paneling or tinted plaster. In the living room, he stripped one of the structural columns down to raw cement. “It was trying to bring a little bit of new language and materials into this building that's a dud, no?” he says affectionately.

The apartment's grand gesture, a new black-limestone tile floor, felt right to both of them. The polished surface bounces light into the space and seems to carry the weight of history. “Very Breuer, Whitney Museum,” Leandro observes.

The rooms ebb softly into one another, and it's only when your eye stops on a row of hinges that you notice a door folded back into a wall or a concealed shelf. As he routinely does for clients, Leandro maximized storage wherever he could, down to customized drawers that now house coffee cups and Limoges teacups.

The couple's next big job together is their new house in Springs, a less-traveled corner of the Hamptons. They're still settling on the look, Leandro says, but it will be “very contextual for the Springs.”

“So, it's French château style,” McGrath jokes.

If their apartment is any indication, context takes you only so far. Leandro is fine with that. “The best compliment we've gotten on the place usually is, ‘Oh, I feel like I'm in Brazil,’” he says. “And I'm like, ‘OK, close enough.’” ●





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THE WALL STREET JOURNAL MAGAZINE



## ROSY OUTLOOK

Bloom with possibilities in a gown  
as pretty as a petal. Giambattista  
Valli Haute Couture dress.



# SOFT TOUCH

---

Haute couture has long had a reputation as a universe of formal gowns, stiff suits and haughty demeanors. Jeanne Cadieu brings to life fresh styles that mark a new era of modern ideas.

PHOTOGRAPHY BY GREGORY HARRIS STYLING BY GÉRALDINE SAGLIO



**LOVELY LACE**  
A diaphanous slip  
of a gown that has  
heavenly sleeves.  
Fendi Couture dress.











**ANGEL FACE**

A simple approach to beauty takes imaginative looks to chic heights. Dior Haute Couture top, bralette, shorts and skirt and Giuseppe Zanotti shoes.

Opposite: Dolce & Gabbana Alta Moda jacket with wings.



**PRETTY SMART**  
A blazer can make a major statement without much effort. Chanel Haute Couture jacket, Levi's SecondHand jeans and Merve Bayindir hat. Opposite: Armani Privé jacket and brooch.









**FLARE OUT**

Kick things up a notch in bold shapes. Alexandre Vauthier Haute Couture faux-fur jacket, catsuit, skirt and boots. Opposite: Jean Paul Gaultier by Haider Ackermann Haute Couture dress, Dolce & Gabbana Alta Moda gloves and Lynn Paik sunglasses.



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**HIDDEN GEMS**

Showstopping separates don't need to be over-the-top, as with an exquisitely detailed jacket. Schiaparelli Haute Couture jacket.

Opposite: Schiaparelli Haute Couture jacket and pants.

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**HAPPY TIERS**

An angular dress and a playful mini pairing bring the fun back to flirty style. Jean Paul Gaultier by Haider Ackermann Haute Couture dress, Alexandre Vauthier Haute Couture boots, Dolce & Gabbana Alta Moda gloves and Lynn Paik sunglasses. Opposite: Chanel Haute Couture dress and jacket and Stetson hat.











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**STAR SIGNS**

Wish for a constellation of celestial pieces. RVDK Ronald van der Kemp top, jeans and belt. Opposite: Valentino Haute Couture jacket and tights. Model, Jeanne Cadieu at Women Management; hair, Shon Hyungsun Ju; makeup, Petros Petrohilos; manicure, Brenda Abrial; set design, Samirha Salmi; production, Louis2. For details see Sources, page 148.





**MASTER WORK**  
Julian Schnabel is one of the big-name artists recruited by Tiffany & Co. for the reimagined flagship boutique on New York City's Fifth Avenue. He is pictured here with *Girl With No Eyes*, from 2021—which will be displayed in the store.

# Tiffany's Art of Commerce

When the redone Tiffany & Co. flagship store opens on the corner of Fifth Avenue, there won't just be showstopping diamonds on display. Gallery-worthy art by Jean-Michel Basquiat, Jenny Holzer, Richard Prince, Sarah Sze, Julian Schnabel and others will also be exhibited, many now in Tiffany's permanent collection.

BY STEPHEN WALLIS PHOTOGRAPHY BY NAGI SAKAI

**W**HEN Tiffany & Co. reopens its New York City flagship on the corner of Fifth Avenue and 57th Street this spring, following three years of work, visitors will hardly recognize the street-level sales floor famously featured in *Breakfast at Tiffany's*. Or any other floor, for that matter. Where dark-green marble and teak columns once surrounded a bank of art deco elevators, a showstopping painting by Jean-Michel Basquiat now hangs. It's the same one, *Equals Pi*, that featured prominently in Tiffany's 2021 ad campaign starring married musicians Jay-Z and Beyoncé, who crooned "Moon River," the theme song of the 1961 movie. The canvas was chosen especially for the robin's-egg-blue background that nearly matches Tiffany's own trademarked blue. It's an intentionally placed lure—inviting in those tourists who come to re-create Audrey Hepburn's dreamy window-shopping scene.

In the new-look Tiffany, splashy art abounds: A concave, faceted stainless-steel Anish Kapoor wall sculpture in the third-floor wedding and engagement area seems tailor-made for celebratory ring-shopping selfies. Step off the elevators on the sixth floor, which is devoted to home and accessories, and there is one of Julian Schnabel's signature broken-crockery paintings, from his *Victory* series; it depicts flowering rosebushes inspired by those that grow on his property in Montauk, New York. Schnabel has also created a limited-edition series of plates, which make their debut as

part of an installation he conceived using a seven-foot-long tiled table surrounded by hand-painted bronze chairs with velvet cushions, all made by him, displayed next to one of his famed *Blind Girl* paintings, which is on loan to Tiffany.

The project is a rare commercial collaboration for Schnabel, who says his connection with the company, as with so many people, goes back to Audrey Hepburn and *Breakfast at Tiffany's*. But the biggest factor in his decision to participate was the man who reached out, Peter Marino, the New York-based architect and art collector.

For decades, Marino has been a go-to architect for LVMH Moët Hennessy Louis Vuitton, masterminding sumptuous, often art-filled boutiques for LVMH's brands, such as Louis Vuitton, Dior, Bulgari, Hublot and Fendi, including several near Tiffany on 57th Street. (And in Paris, the new Dior flagship, which includes a gallery and a restaurant.) Soon after finalizing its \$15.8 billion acquisition of Tiffany in January 2021, LVMH brought in Marino to take over renovations of the Fifth Avenue flagship, which had been planned under Tiffany's previous management team and were already underway. He set out to reimagine virtually every aspect of the flagship's interior.

LVMH's goal for the 186-year-old American jewelry and luxury goods company is to marry Tiffany's legacy of venerable design with cool, contemporary style. Nowhere are those efforts more important than inside the iconic Fifth Avenue store, now dubbed the Landmark (despite it not holding landmark status). Not

only the crown jewel of Tiffany's 337 boutiques worldwide, it is also central to the firm's history and identity.

"We see the building as a cultural hub," says the company's president and CEO, Anthony Ledru. "Without it, Tiffany is not the same brand." While declining to cite specific numbers, Ledru says the renovation represents "by a lot" the largest investment LVMH has made on a single store, overall and specifically for art.

That investment speaks to LVMH's business ambitions for the brand, which has been something of a star performer since joining the group's portfolio. "We doubled the business on high jewelry the first year, and we doubled again the second year, which is quite exceptional," says Ledru. The next step, he says, is updating existing Tiffany stores or creating new ones. "This year, there's really a big acceleration at the global level—in Tokyo, in Seoul, in Paris, in Milan, in London," he says. "The Landmark is the first big one."

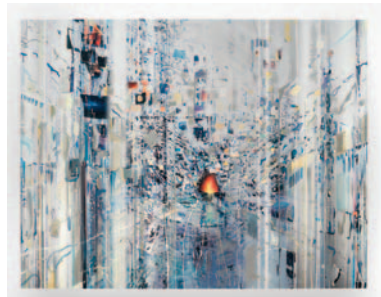
The granite, marble and limestone art deco facade of Cross & Cross's seven-story 1940 building has been preserved, and its familiar bronze Atlas clock—refurbished and reinstalled—still flexes its muscles above the Fifth Avenue marquee. On top, a new, eye-catching three-story glass extension, designed by architect Shohei Shigematsu of the firm OMA, glows like a beacon.

Inside, "it's a total new building," says Marino, who recounts getting a call about the project from Bernard Arnault, chairman and CEO of LVMH Moët Hennessy Louis Vuitton, the morning after the deal closed. The aim, Marino says,



GIRL WITH NO EYES, 2021, BY JULIAN SCHNABEL, OIL ON CANVAS, 90 X 84 X 2 INCHES (228.6 X 213.4 X 5.1 CM)





was to create a fresh look and identity for Tiffany, which, as he puts it, “had drifted towards a very middle ground of taste, totally nondescript.”

A major component of the strategy is art, both specially commissioned works and existing ones acquired for the project. Many areas of the building now display works by blue-chip names like Richard Prince, Jenny Holzer, Damien Hirst, James Turrell, Rashid Johnson and Sarah Sze, in addition to Schnabel, Kapoor, Basquiat and others. While art is a standard component in the LVMH-Marino luxury retail playbook, here it was taken to another level.

“What you’ll see in the store is quite unique in terms of the number of artworks and the pedigree of the artists,” says Alexandre Arnault, executive vice president for product and communication at Tiffany and Bernard Arnault’s second-oldest son. Arnault fils consulted closely with Marino and his father—one of the world’s leading art collectors—on acquisitions and commissions.

Even before the renovations, few stores could match the Tiffany flagship’s draw as a nexus of culture and commerce, occupying a prominent position on one of the world’s most famous shopping corridors. Still, visitors today expect visually stimulating and shareable displays or in-store amenities that go beyond shopping.

The sixth-floor cafe, originally introduced in 2017, has been redesigned, featuring jewelry-themed ceramic wall sculptures by Molly Hatch, and will be called the Blue Box Café by Daniel Boulud. Galleries on the eighth and ninth floors will host long-term rotating exhibitions. “We really wanted to give the feeling of this being more than just a store and a full experience,” says Alexandre Arnault.

Many of the artworks in the store have a connection with Tiffany, whether visually, in their use of Tiffany-like blues, or with their content. And several of the works that will be on display, including pieces by Jenny Holzer, Richard Prince, Sarah Sze and Schnabel, are part of Tiffany’s permanent collection. Basquiat’s *Equals Pi* is on loan from the LVMH collection, and there will be a group of works on loan from Marino.

On the ground floor, a commission by Not Vital that is encircled by the central jewelry counter features 15 abstract portraits—geometric totems, essentially—of famous women who have worn Tiffany, from Shirley Temple to Babe Paley to Jackie Kennedy. Modeled in silver, the figures reflect the spectacular skylight overhead devised by Paris architect Hugh Dutton with “new technology, glass beams,” Marino says,

**EXHIBIT A** “We really wanted to give the feeling of this being more than just a store,” says Tiffany executive Alexandre Arnault of the decision to show art. Works on view include, from top: *Blue Leo*, 2022, by Gregor Hildebrandt; *Victory at S-chanf IV*, 2021, by Julian Schnabel; *Falling Man*, 2023, by Rashid Johnson; *Full Tilt*, 2023, by Sarah Sze.

“and it literally resembles a cut diamond, with thousands of facets.”

On the third floor, Marino enlisted artist Rashid Johnson to create a commission for the Rose Salon, so called for its blush-pink fabric walls. The more than 12-foot-tall piece is part of his *Falling Man* series, featuring upside-down figures, typically composed of mirrored or ceramic tiles, their blocky bodies evoking the pixelated characters of early video games. For this iteration, Johnson painted the figure using wax over tiles custom-colored in Tiffany Blue.

“These works are meant to be kind of existential investigations, meaning the idea of man falling through space, finding himself,” explains Johnson. Working with Tiffany Blue fit into his ongoing experimentations with expanding his color palette. “Using that color within this context really speaks to the place,” he says.

Asked if any artists took issue with the idea of incorporating Tiffany Blue into their commissions, Marino retorts, “You mean, did Michelangelo mind painting Jesus Christ when he was commissioned for the Sistine Chapel? I don’t think so.”

Schnabel, who calls Tiffany Blue “endearing,” used it as the base color for his stoneware plates, which have 22-karat-gold edges and feature the names of artists, filmmakers, writers and musicians, selected and handwritten by Schnabel. “I thought, OK, who would I like to have dinner with? Who do I care about?” he explains. “These are all names that touch a chord somehow in me.”

It’s a highly personal cast of creatives, some dead, some living, from 17th-century painter Artemisia Gentileschi to 20th-century poet W.H. Auden to contemporary artists Luigi Ontani and Laurie Anderson, both friends of Schnabel’s. Others include musician Benjamin Clementine and movie director heroes such as Luis Buñuel and Héctor Babenco.

A total of 12 names are spread across two sets of six sets of plates, each consisting of a dinner plate, a bread plate and a dessert plate (only five editions of the two sets will be available, priced at \$7,000). Schnabel likes to imagine dinner-party guests trading plates to mix and match. “Why not have Lou Reed, W.H. Auden and Luigi Ontani together? It’s a way of rewriting history.”

Tiffany has a history of working with artists, dating to 1902, when Louis Comfort Tiffany, son of founder Charles Lewis Tiffany, was tabbed to be the company’s first art director. Decades later, in the 1950s, Robert Rauschenberg and Jasper Johns teamed up on window displays for the firm and Andy Warhol created a line of Tiffany greeting cards. (Some collaborations can be risky and have mixed results for long-established brands like Tiffany, as with its recent team-up with Nike on Tiffany Blue “swoosh” sneakers, which were



**BLUE PLATE SPECIAL** Schnabel also designed limited-edition stoneware sets of plates, which will be displayed at an installation of his own design. He calls the trademarked color Tiffany Blue “endearing.”

FROM TOP: *BLUE LEO*, 2022, BY GREGOR HILDEBRANDT; COMPRESSION-MOLDED RECORDS, METAL BAR, MARBLE PLINTH, 216 X 31 X 31 CM, PHOTOGRAPH BY ROMAN MÁRZ; *VICTORY AT S-CHANF IV*,

widely criticized by coolhunters online, even as they quickly sold out.)

The new leadership clearly sees value in partnerships with artists and plans to introduce more in the coming year. “It’s an opportunity for us to speak about our products in a different way,” says Alexandre Arnault, “and a way for us also to gather creative minds that can bring a completely outside view.”

Arnault was integral to the company’s collaborations with artist Daniel Arsham, whose limited-edition travel cases for LVMH-owned luggage brand Rimowa were conceived when Arnault was CEO there, and since has produced editioned objects and jewelry designs for Tiffany. Arsham’s 12-foot-tall sculpture *Bronze Eroded Venus of Arles* is positioned on the store’s third floor, encircled by the graceful staircase Marino designed with Elsa Peretti-inspired curves and transparent balustrades ornamented with rock crystal, as it spirals up to the eighth floor.

“I really turned the gas up on every single floor,” says Marino. “Each is its own planet with its own palette and its own product.”

The architect replaced dull wall-to-wall carpeting with floors of pale oak parquet and

custom-woven area rugs. Dark paneling was swapped out for walls of white marble and shimmering mirror, fabric and expanses of artisanal lacquer. Sculptural display cases were tailored for each area, including dedicated spaces for the brand’s special collections by Tiffany’s legendary designers Jean Schlumberger, Peretti and Paloma Picasso. The furniture includes custom Marino designs, custom artisan designs and significant vintage pieces, reminders by association of Tiffany’s heritage as an exemplar of American design.

On the third floor, Marino created wavy, pearlescent walls and covered the ceiling in platinum leaf, a refined nod to the silver foil that famously lined the Factory studio of Andy Warhol, his first client. Bordering the floor’s main display areas are private selling rooms, each featuring the work of a different artist. Vik Muniz lined one space in a wallpaper of trompe l’oeil pink peonies he created with collaged bits of painted paper and then photographed. Damien Hirst clad another room with a wallpaper based on his exuberant pointillist-style *Cherry Blossom* paintings, an installation Marino says is “going to be a heart-stopper.”

Marino has even conceived of a sort of shrine to *Breakfast at Tiffany’s*: the so-called Audrey Room on the fifth floor. Declining to reveal details, the architect describes it as a space where “anybody can take a selfie and be part of ‘Moon River.’” ●

Many of the artists who created works for the Fifth Avenue building have long relationships with Marino, few longer than Nancy Lorenz, who has been doing collaborations with him for nearly three decades. Lorenz conceived expansive installations for multiple spaces, including two series of handmade wall panels, her largest-ever commission.

For the sixth floor—where home is a renewed focus for Tiffany with the appointment of its own artistic director, Lauren Santo Domingo—Lorenz composed elegant panels of blue-gray lacquer inlaid with mother-of-pearl. On the seventh floor, which will feature what Tiffany claims will be the most impressive collection of its high jewelry anywhere in the world, she created atmospheric wraparound panels in lacquer, mother-of-pearl and water-gilt white-gold leaf—contemporary riffs on traditional Japanese cloud screens.

Marino has even conceived of a sort of shrine to *Breakfast at Tiffany’s*: the so-called Audrey Room on the fifth floor. Declining to reveal details, the architect describes it as a space where “anybody can take a selfie and be part of ‘Moon River.’” ●



**DUNE GOOD**  
Sheer, long pieces  
are sleek and sexy. Dolce  
& Gabbana coat and  
necklace, Dsquared2 top  
and pants and Khaite  
earrings. Opposite:  
Michael Kors Collection  
bodysuit, pants and belt,  
Hermès cuff (middle)  
and Alexander McQueen  
earrings and bangles.







# MIAMI HEAT

Selena Forrest brings the light to flowing layers and dressed-up styles, mixed with the strong attitude of Miami Beach and Little Havana.

PHOTOGRAPHY BY ANGELO PENNETTA STYLING BY JULIA SARR-JAMOIS





**RED ALERT**

Suit up in formal wear fit for warm climes. Akris top, Fendi swimsuit, Gucci earrings and Sarah Sokol for Christian Siriano hat. Opposite: Ferragamo dress, pants and shoes and Gucci earrings.





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**SUNSET BEACH**  
Take a stroll in  
major style. Missoni  
dress and swim  
briefs and Alexander  
McQueen earrings.  
Opposite: Gucci  
dress and briefs,  
Lynn Paik hat and  
Ben-Amun by Isaac  
Manevitz earrings  
and cuff.









**BARE ESSENTIALS**  
Pare down over-the-top looks with a clean, fresh face. Chanel dress, cape and earrings. Opposite: Giorgio Armani cape and bodysuit, Tory Burch skirt, Khaite earrings and Ferragamo shoes.



**STEP AHEAD**

Pieces to long for that show just a hint of skin. Valentino top, skirt and embroidered tights, Valentino Garavani shoes, Gucci earrings and stylist's own bralette. Opposite: Saint Laurent by Anthony Vaccarello dress, briefs and earrings. Model, Selena Forrest at Next Management; hair, Mustafa Yanaz; makeup, Susie Sobol; manicure, Andrea Vieira; production, Select Services. For details see Sources, page 148.











# Tangible Assets

Can you feel it? That seems to be the question, metaphorical as well as literal, at the heart of the best new design.

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BY SARAH MEDFORD PHOTOGRAPHY BY ADRIEN DUBOST STYLING BY ALICIA SCIBERRAS





#### **SOFT POWER**

Inner landscapes evolve into outward expressions—humorous, affectionate, sparring—in the ceramics of Swiss-born designer Carmen D’Apollonio. “Each lamp becomes its own character and seems like a little human,” she says. Opposite: With sweater-like suppleness, the knotted-nylon rope encasing Kwangho Lee’s low-riding armchair envelops the sitter, turning an imposing form into something slyly approachable. Doubling down on the effect are the industrial-grade rope, fat knots and Lego-style arms: Nothing precious here, the South Korean designer seems to say.





#### HARD WON

“Chipping and chiseling away, it felt like an archaeological dig,” says British designer Faye Toogood of the subtractive process used to mold her softly slumping Barrow side table—starting with a block of clay (for the prototype), then moving to reticent European oak (for the finished piece). The deft handwork reflects time and effort, but also the lost-and-found nature of making things.





**PARKA YOURSELF HERE**

For Jinyeong Yeon, the design process often starts with repurposing castoffs of our ever-expanding material culture. Here it's deadstock puffer jackets, which the South Korean designer has stitched into snugly golden padding for a wood bench with the lankiness of a teenager.





#### ROCK ON

Handblown glass and vanadinite, a blood-red mineral in the phosphate group, would seem to have little in common. For Lindsey Adelman, that's been the impetus behind a new lighting series that finds possibilities in difference. "It's the tension between what is there and what is not that is full of opportunity and experimentation," says the Manhattan-based designer.





#### TIME TO SHINE

Over a decade into experimentation with a technology known as metal electrodeposition, the British designer Max Lamb is still entranced by its potential. His multistep production process yields the simplest of results: lightweight copper furniture as hollow as a balloon and as pleasingly simple. For details see Sources, page 148.





# AVEDON IN FOCUS

Richard Avedon photographed celebrities such as Marilyn Monroe, Andy Warhol and Francis Bacon, but his most personal work depicted farmers and civil rights activists. On the occasion of his 100th birthday, a new exhibition shows why his far-reaching lens strikes a chord with collectors.

BY TED LOOS PHOTOGRAPHS BY RICHARD AVEDON

**W**HEN THE French luxury-goods mogul François Pinault had his picture taken by the photographer Richard Avedon, the resulting image, published in 2000, showed the billionaire gleefully manipulating a marionette of a devil, complete with pitchfork.

Pinault, whose empire includes Christie's auction house and fashion labels like Gucci, was one of a long line of important people captured by Avedon over a 60-year career behind the camera, during which he became the pre-eminent fashion photographer and then the most famous photographic portraitist in the world.

"It was an endless wait to prepare the shoot, which lasted only a couple of seconds," Pinault says, recalling the Paris session. But in that time, one powerful man got a sense of the abilities of another. "Richard Avedon, who was a remarkable psychologist, knew how to create the perfect conditions to capture a certain truth," adds Pinault. He later became a collector of the photographer's work. "He used to play a cat-and-mouse game of patience, observation and dazzling intuition."

Now Pinault is among the more than 150 prominent figures who have chosen a picture they admire by Avedon, who died in 2004, for a large exhibition celebrating the centenary of the photographer's birth. *Avedon 100* opens in May at Gagosian Gallery in New York.

Pinault picked one of Avedon's most famous

images, the 1957 picture *Marilyn Monroe, actress, New York*—known to many as "sad Marilyn" because, despite her shimmering sequined dress, she seems to be caught in a quiet, reflective moment. The Gagosian show also features crowdsourced selections of Hilton Als, Larry Gagosian, Elton John, Spike Lee, Polly Mellen, Sally Mann and Hillary Clinton. Gagosian and Rizzoli have collaborated on a book featuring about 150 works, to be published in May.

*Avedon 100* is intended to put a contemporary lens on the work of the artist who produced indelible images like *Dovima with Elephants, Evening Dress by Dior, Cirque d'Hiver, Paris, 1955*—one of the most famous fashion images of the 20th century, made on assignment for *Harper's Bazaar* and included in the new show. (His top two lots at auction are both prints of this image, with the most expensive of all fetching \$1.8 million at Christie's in 2020; the next two most valuable works are both prints of his 1967 portfolio featuring the Beatles.)

In his 30s, Avedon was already famous enough that Fred Astaire played a thinly veiled version of him in the 1957 movie *Funny Face*, opposite Audrey Hepburn. His decades of editorial work, including long relationships with *Vogue* and the *New Yorker*, were interspersed with deeply personal projects that consumed him for years. Avedon's black-and-white portraits of cultural and political figures seem now like the definitive images of the subjects, from Francis Bacon and Stephen Sondheim to Henry

## GRACE NOTES

Avedon made his name during the glory days of American magazines, shooting first for *Harper's Bazaar* and then *Vogue*. *China Machado, suit by Ben Zuckerman, hair by Kenneth, New York, November 6, 1958.*

PHOTOGRAPHS BY RICHARD AVEDON © THE RICHARD AVEDON FOUNDATION



Kissinger and Malcolm X. “He was stripping the picture down to the subject with exacting clarity,” says Philip Gefter, the author of the 2020 book *What Becomes a Legend Most: A Biography of Richard Avedon*. “They’re both documents and monuments.”

Starting in 2011, powerhouse Gagosian began representing the Richard Avedon Foundation, established during the photographer’s lifetime as the repository of his images and his legacy, and the two entities teamed up to make *Avedon 100*. The foundation is run by a board of directors including Avedon’s son, John, and his wife, Laura Avedon. Avedon was married twice, the second time to John’s mother, Evelyn Franklin.

There was an essential challenge, even for a large exhibit like this one: “How do you show the many Avedons?” asks James Martin, the foundation’s executive director. “He was constantly reinventing himself.”

In addition, “Avedon did an insane amount of work,” says Martin, noting that the photographer had well over 15,000 different assignments in his career. The headquarters of the foundation, in New York City’s Hell’s Kitchen neighborhood, stores some of Avedon’s 500,000 negatives and thousands of prints, all made in his lifetime.

Martin, who was hired by Avedon soon after college and has worked at the foundation for most of his adult life, got to know the artist’s exacting nature firsthand. “He shredded images he didn’t like,” says Martin, recalling the hours he spent destroying images that Avedon considered subpar work, including some of the writer Dorothy Parker. “It was about controlling his legacy.”

The immense success that Avedon had—both

commercially as well as artistically, including retrospectives at the Metropolitan Museum of Art and the Whitney Museum of American Art while he was alive—was fueled by two primary forces. One was his sheer prowess. “On a purely technical level, Avedon was always pushing the form,” says Gefter.

By the end of his career, when Avedon was as famous as some of his subjects, those abilities may have been somewhat overshadowed by the other engine of his achievement: the galvanizing personality that got the world’s most powerful people to agree to sit for him. “There was a force field around him,” says Jeffrey Fraenkel, the San Francisco photography dealer who worked with Avedon late in his career. “Everyone felt it in his presence. I suspect he was born with it.”

**A**VEDON WAS a native New Yorker who grew up on the Upper East Side, taking in museums frequently. “He spent his youth at the Met, and it was imprinted on him,” says Fred Iseman, a lifelong friend of Avedon’s son, John. Iseman—a private equity executive who owns several Avedon works, both gifts and photographs he collected later, like *Marilyn Monroe*—grew up with the photographer as what he called a “second father.” In his view, classic European portraits had a special hold on Avedon. “You can’t tell me Dick wasn’t influenced by Hans Holbein,” Iseman says.

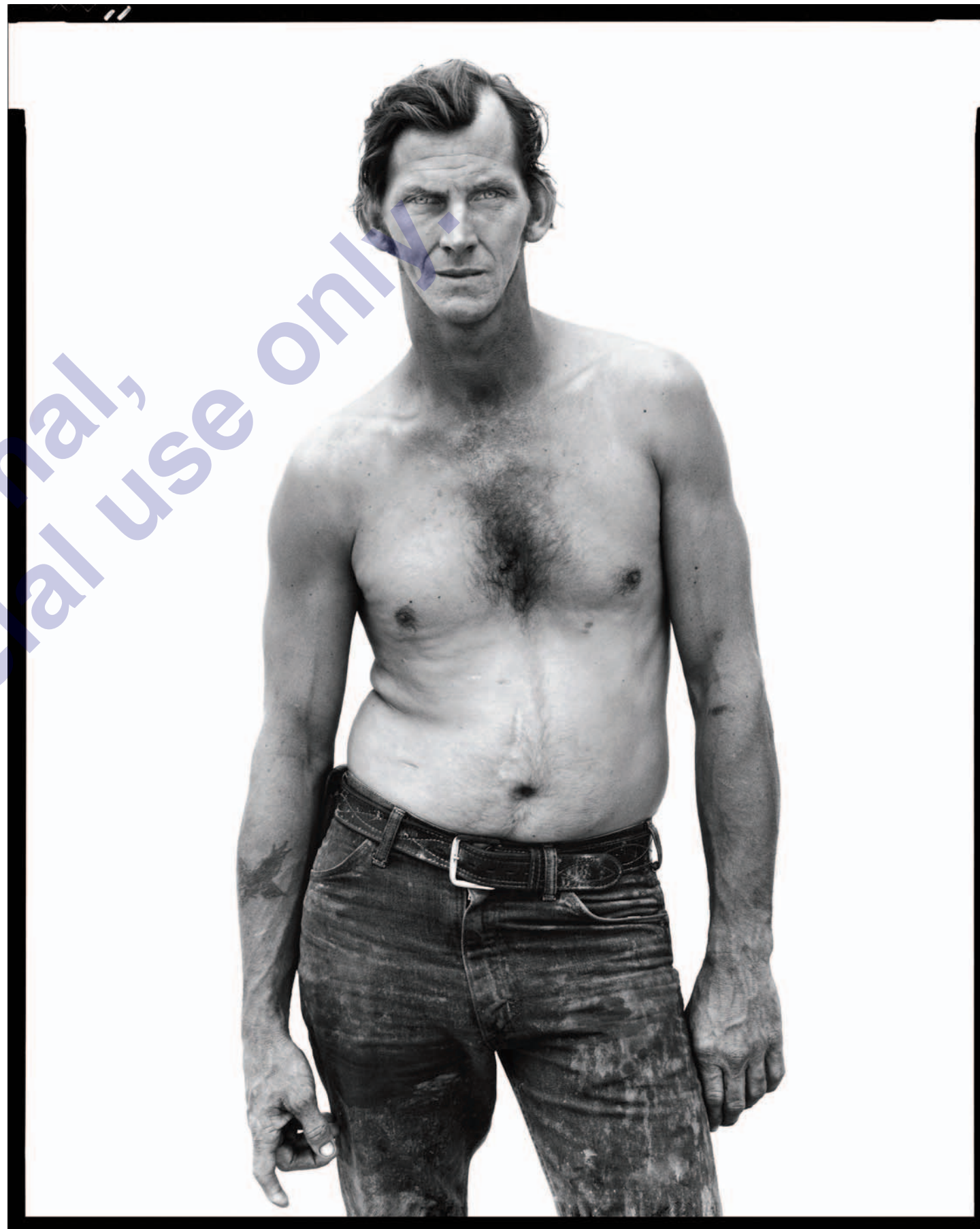
Avedon attended DeWitt Clinton High School in the Bronx, where he co-edited the school’s literary magazine with James Baldwin. Starting in 1942, Avedon served in the merchant marines during World War II, taking ID photographs—a fitting beginning that he appreciated later as a wellspring of his work.



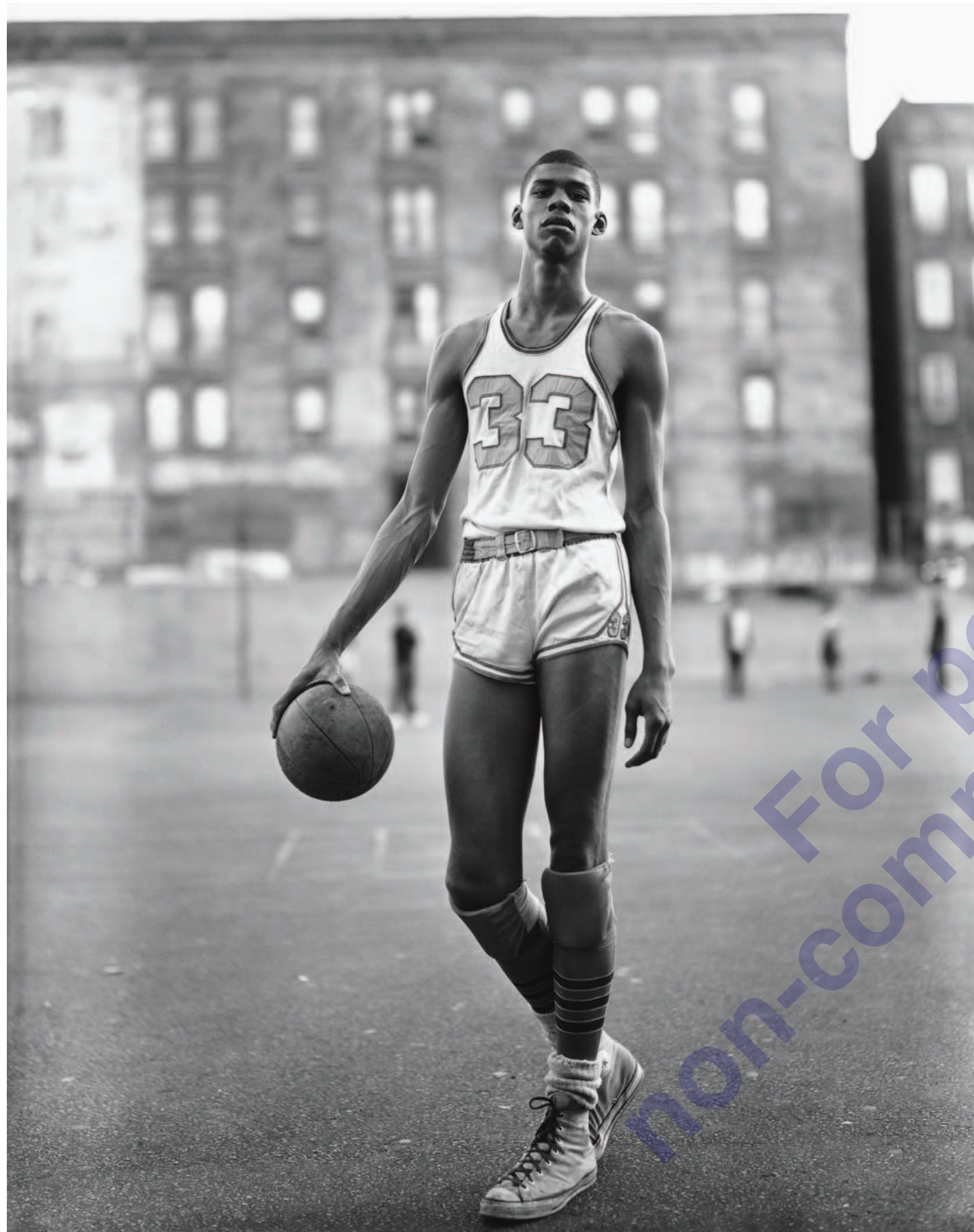
**X-RAY VISION**

Richard Avedon “knew how to... capture a certain truth” about his subjects, says arts patron François Pinault, who calls him a “remarkable psychologist.”

From top: *Penelope Tree*, hair by Ara Gallant, New York, June 1967; *Allen Ginsberg’s family*, Paterson, New Jersey, May 3, 1970. Opposite: *Billy Mudd*, trucker, Alto, Texas, May 7, 1981.







**MOMENT OF TRUTH**  
Avedon's trademark action shots were dubbed the "Avedon blur." Twiggy, hair by Ara Gallant, Paris, January 1968. Opposite: Lew Alcindor [Kareem Abdul-Jabbar], athlete, 61st Street and Amsterdam Avenue, New York, May 2, 1963.

Precocious and driven, Avedon was at 22 already shooting for *Harper's Bazaar*, launching a two-decade relationship with the title that led to him serving as the magazine's chief photographer. He helped transform what fashion pictures had traditionally been—elegant pictures of models and clothes in studios—into something more dynamic and cinematic, frequently shot out in the real world, like in the streets of Paris.

One of his stylistic signatures became known as the "Avedon blur." Martin says the photographer would use tissue paper during printing to diffuse the image. "It was one way of imparting movement. A slower shutter speed got that effect too," Martin adds, "It was part of making a name for himself."

Iseman recalls a favorite image, taken by the French photographer Jacques-Henri Lartigue, of Avedon leaping across the studio to get a shot, camera in hand. "It captures his energy, focus and purposefulness, and his weightlessness and magic," says Iseman. Avedon brought the same spirit to his advertising work, creating in 1980 the now-infamous Calvin Klein campaign featuring a 15-year-old Brooke

Shields in tight jeans ("You want to know what comes between me and my Calvins? Nothing"), and later forming a two-decade-long relationship with Versace.

Collectors today respond most enthusiastically to Avedon's fashion images and his celebrity portraits. "Among postwar photographers, he's one of the few to break a million at auction," says Darius Himes, international head of photographs at Christie's. "Avedon is one of those great photographers whose images stay in our minds." Avedon often made editions ranging from 10 to 50 prints per negative (though he sometimes made editions of 2 and, once, an edition of 200). The estate cannot make posthumous prints from existing negatives (as is sometimes done by others, to create more supply), so there is a limited number to be had, even of the iconic images. "It is a connoisseur's market," says Himes. "You have to be patient if you're going to buy one at auction." In an era when digital photography reigns, the market for ever-rarer, traditionally produced images may be getting more robust—in May of last year, a Man Ray photograph went for \$12.4 million.





**B**EGINNING IN the 1960s, Avedon took a turn toward the topical and the political that would define the second part of his career, and he created a style to match. In 1964, he published *Nothing Personal* with his old classmate Baldwin, who had become renowned for books like *The Fire Next Time*. The collaboration, which married Avedon's photographs to Baldwin's text, looked at hard truths of American society, with a focus on race. The criticism of the book was fierce. "They said it was arrogant for a fashion photographer to talk about race and problems in America," says Martin. And in the face of the blowback, "He took a long pause" from portraits, Martin adds.

But by the end of the decade, he was ready to take his new approach to another level, and the results are on view now at the Metropolitan Museum of Art in the form of three enormous

mural photographs made from 1969 to 1971. Together, the unframed works, which hang on cleats, take over an entire gallery, all standing 10 feet tall, with one more than 35 feet wide.

On view until October, the three groupings of multiple figures depict Andy Warhol and members of his Factory, including Paul Morrissey and Joe Dallesandro; the U.S. military architects of the Vietnam War; and a leading set of opponents of that war, the group of dissidents known as the Chicago Seven. The works were printed in sections and then combined, with the figures lined up as if in a frieze. The murals have not been on view together at the Met in more than 20 years, having spent that time rolled up in storage.

"They're huge, and they create an effect on your body, your shoulders, your eyes and consciousness," says Jeff Rosenheim, the Met's chief photography curator. "It's a very physical show." He adds, "It's a very sexy way to think about what a photograph is."

**PORTRAIT OF THE ARTISTS**  
Avedon frequently photographed fellow creatives, including Andy Warhol after his recovery from an assassination attempt. *Francis Bacon and Richard Avedon, Paris, April 11, 1979.* Opposite: *Andy Warhol, artist, New York, August 20, 1969.*





The late 1960s was a tumultuous time in American history, and as Fraenkel notes of Avedon, “He always wanted to be relevant.” The depiction of the opposing cultural forces may have been an attempt to make the viewer pick a side. “It makes you question what group you’re part of,” Rosenheim says.

For these, Avedon used an old-fashioned-looking 8-by-10 camera on a tripod—a Deardorff or a Sinar Norma, whose mechanics helped him maintain eye contact with his subjects. This increasingly became his choice for portraits. (The Lartigue photo cited by Iseman showed him using a small, hand-held Rolleiflex camera, the better for nimbly moving around.)

Martin says that Avedon also instituted a “series of nos,” stylistic choices he renounced, including the use of props, to facilitate direct confrontation between viewer and subject. Plain white backgrounds helped. “He wanted to set himself apart from his earlier work,” says

Martin. “The murals at the Met are part of that. And that stripped-down look stayed with his portrait work through most of his career.”

Avedon used that treatment for the images in *The Family*, a *Rolling Stone* commission of 1976 that resulted in pictures of the presidential candidates and life on the campaign trail, as well as encompassing portraits of other leading American figures. Most notably, it led, in a slightly looser form, to his late-career series *In the American West*, considered by many to be his masterpiece.

Shot over five years in 21 states, the series was commissioned by the Amon Carter Museum of American Art in Fort Worth, Texas. Avedon exposed 17,000 negatives in the process of producing images like the most famous one in the series, *Ronald Fisher, Beekeeper, Davis, California, May 9, 1981*, a shirtless man covered in bees. As opposed to much of his work, the subjects weren’t famous—they were

**FOR THE RECORD**  
Avedon’s photographs are climbing in value at auctions, including a record of \$1.8 million for a print of *Dovima with Elephants*, sold in 2020. His images trace the arc of the 20th century. *Jerome Smith and Isaac Reynolds, civil rights workers for CORE, New York, December 10, 1963*. Opposite, from left: *Dovima with Elephants, Evening Dress by Dior, Cirque d’Hiver, Paris, August 1955*; *Marilyn Monroe, actress, New York, May 6, 1957*.



“THEY SAID IT WAS ARROGANT FOR A FASHION PHOTOGRAPHER TO TALK ABOUT RACE AND PROBLEMS IN AMERICA.”

—JAMES MARTIN

farmers, miners and waitresses. But at the same time, Avedon was doing advertising work like the Brooke Shields images. “His dexterity is unusual, and you see that in the choices in the show,” Martin says of the Gagosian exhibition’s variety.

Several prominent contributors to *Avedon 100*, including actress Chloë Sevigny, Oscar-winning director Ron Howard and the Dutch photographer Rineke Dijkstra, picked *American West* images.

“With his plain background, everything else becomes important, like the expression and the pose,” says Dijkstra, who has had her own solo show at the Guggenheim Museum. “He’s making common people special, so that you take the time to look at them.” Himes of Christie’s thinks that, as far as Avedon’s market goes, these images may have the most upside: “They are so undervalued,” he says. “We’ve been working to inch that forward.”

Even in his later years, Avedon was involved in every detail, says Marla Weinhoff, who served as a set designer for Avedon from the mid-’80s onward, including on Versace shoots, and also

was the interior designer of his homes. Weinhoff worked on his very last project, *Democracy*, commissioned by the *New Yorker*. “He was very controlling, but also very collaborative,” she recalls. “He had a generosity of spirit.”

The field that Avedon mastered with 20th-century analog technology would never look the same again. “He died at the end of an era of photography,” says Martin. “At the very end of his life, we experimented with digital capture. But the whole industry was changing.”

By then, though, Avedon did not have much left to prove. He was the first photographer to have two exhibitions in his lifetime at the Met, and they came in an era when photography itself was finally being taken more seriously as an art form and as a valuable collecting field. As Geffer puts it, “Avedon’s career served as an avatar for the evolution of photography in the art world.”

In his own words, Avedon had a playfully philosophic take on his life’s work. “My photographs don’t go below the surface,” he said in 1970, adding, “I have great faith in surfaces. A good one is full of clues.” ●



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RVDK Ronald van der

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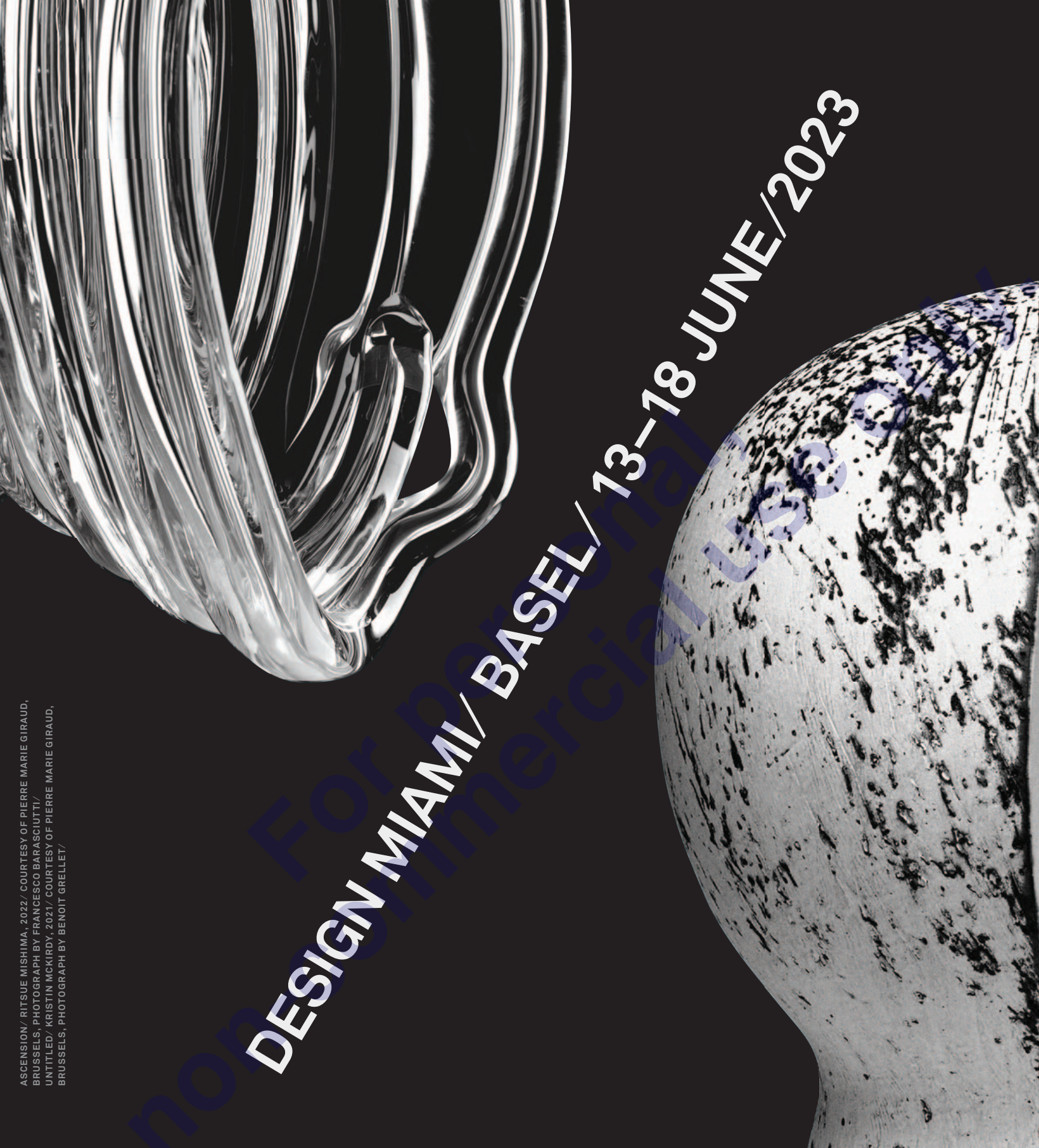
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STILL LIFE

## DAVID GRANN

The author, 56, most recently of *The Wager*, shares a few of his favorite things.

PHOTOGRAPHY BY GRACE ANN LEADBEATER

**“THE SHIP IS** a model of His Majesty’s Ship the *Wager*, which my wife gave me as a present after I finished my book about the *Wager* shipwreck. It’s an incredibly precise model. You can even see a little rowboat. In front of it, left, is a medal my grandfather won at a 100-mile motorcycle speed race in Constantinople [in 1920]. He was this daredevil who went down the Khyber Pass on a motorcycle. My grandmother would tell me lovely stories about his adventures. They always captivated me and I think played some unconscious part in me wanting to tell stories. Next to it is a laptop.

When I was working on *The Lost City of Z*, about an explorer who disappeared in the Amazon, I decided to trace his route, and for some reason carried my laptop. I lugged it through the jungle. I had no way of using it; there was no power. And when I got out it was so waterlogged and battered, it never worked again. I keep it as a humbling reminder of my ineptitude. To its right is a signed first edition of Tim O’Brien’s *The Things They Carried*. I was on book tour in Mississippi and found it in a bookshop. He is a writer that probably inspired me as much as any, and the book is inscribed

‘Peace.’ The blanket beneath everything is one of my most precious objects. After I finished my book *Killers of the Flower Moon*, about the systematic killing of so many members of the Osage Nation in the 1920s, the Osage held an event and gave this blanket to me. On the table and above the model are kayak paddles. My father really loved the sea and loved to kayak. I didn’t fully understand it. Shortly before he died of Alzheimer’s, I took up the hobby and I suddenly could understand why he found it so peaceful. It’s a way for me to always stay close to him.” —As told to Caryn James

This interview has been edited for clarity and length. To read a Q&A with Grann, visit [WSJ.com/GrannStillLife](https://www.wsj.com/GrannStillLife).





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