

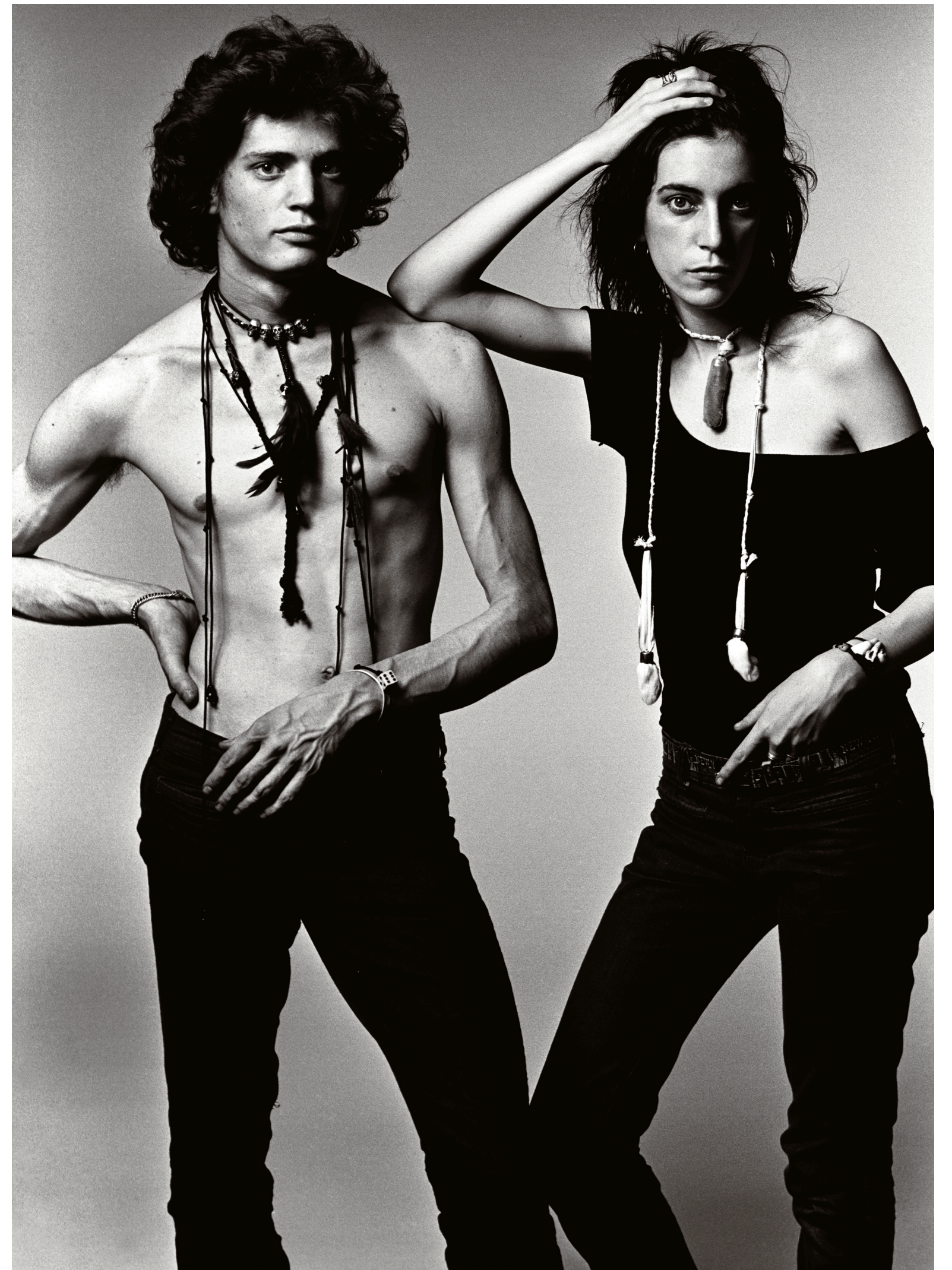
They WERE NEW YORK BEFORE
NEW YORK KNEW *what to do* WITH
THEM. *They* WERE LOVERS, BEST
FRIENDS, FELLOW SURVIVORS.

PATTI SMITH & ROBERT MAPPLETHORPE

BOTH BECAME ART-WORLD
LEGENDS *and* '70s ICONS OF RADICAL
DOWNTOWN BOHEMIA. *Now* SMITH
FINALLY OPENS UP *about* THEIR
DAYS *together*, LIVING *at the* CHELSEA
HOTEL, BUYING ART SUPPLIES
BEFORE FOOD, MIXING *with* WARHOL
SUPERSTARS *and* FUTURE ROCK
GODS, *and* DOING WHATEVER *they*
HAD *to* DO JUST *to* STAY TOGETHER
By CHRISTOPHER BOLLEN



THIS SPREAD: PATTI SMITH AND ROBERT MAPPLETHORPE IN NEW YORK, 1970. PHOTOS: NORMAN SEEFF.



In 1967, Patti Smith moved to New York City from South Jersey, and the rest is epic history. There are the photographs, the iconic made-for-record-cover black-and-whites shot by Smith's lover, soul mate, and co-conspirator in survival, Robert Mapplethorpe. Then there are the photographs taken of them together, both with wild hair and cloaked in homemade amulets, hanging out in the glamorous poverty of the Chelsea Hotel. It is nearly impossible to navigate the social and artistic history of late '60s and '70s New York without coming across Smith. She was, as she still is, a poet, an artist, a rock star, and a bit of a shaman. But it is her friendship with Mapplethorpe where her legend begins—and like most beginnings, this one has been romanticized to the point of fantasy. How is it that two such beautifully feral-looking young people with no money or connections, who later would go on to achieve such extreme success—Smith with her music and Mapplethorpe with his photography—found each other? It is a myth of New York City as it once was, a place where misfits magically gravitated toward one another at the chance crossroads of a creative revolution. That's one way to look at it. But Smith's new memoir, *Just Kids* (Ecco)—which traces her relationship with Mapplethorpe from their first meetings (there were two of them before one fateful night in Tompkins Square Park) to their days in and out of hotels, love affairs, creative collaborations, nightclubs, and gritty neighborhoods—paints a radically different picture. In this account, the two struggle to pay for food and shelter, looking out for each other and sacrificing everything they have for the purpose of making art. *Just Kids* portrays their mythic status as the product of willful determination as much as destiny. Smith's immensely personal storytelling also rectifies certain mistaken notions about the pair, revealing specifically that they were not wild-child drug addicts but dreamers, more human and loving than their cold, isolated stares and sharp, skinny bodies in early photos lead one to believe. Smith left New York for Detroit in 1979 to live with the man she would eventually marry, the late former MC5 guitarist Fred "Sonic" Smith, just as Mapplethorpe's career as one of the most shocking and potent art photographers was reaching its apogee (his black-and-whites of gay hustlers, S&M acts, flowers, and children were headed to museum collections and a court trial for obscenity charges). By then Smith had already produced *Horses* and had risen to international fame. Her book follows Mapplethorpe all the way to his death in 1989 from complications due to AIDS, but it's mostly about two kids who held on to each other.

As I began reading *Just Kids*, Smith hadn't yet officially agreed to an interview, but I continued to move through it, spending an entire Sunday in my apartment unable to let go of the book. I finally had to put it down to attend a cocktail party at a friend's house, and when I got there, I saw Patti Smith across the room. I went up to her, and we made a date for the interview. It's this kind of chance meeting that makes you think there's some magic left in New York. We met at a café that Smith has been going to since she first moved to the city. She ordered Egyptian chamomile tea, and I ordered an Americano.

PATTI SMITH: That's what I drink. I've already had two.

CHRISTOPHER BOLLEN: I can drink an endless amount of coffee. I'm sure one day that will catch up with me.

SMITH: I used to drink like 14 cups a day. I was a pretty speedy person, but I never noticed. Then, when I was pregnant, I had to give up coffee. After that, I cut down to five or six cups. Ever since I hit 60, I drink only two. What I do is I get an Americano

and a pot of water and I keep diluting it, because it's not even the coffee, it's the habit.

BOLLEN: That's my problem. I really don't smoke cigarettes that much except when I write. But when I write, I smoke. It's bad, but I'm scared that if I break the habit, I won't be able to write.

SMITH: It's part of your process. It's what you have to do. I'll tell you how to break it. You don't have to. Like, coffee was part of my process. Now, if I want to go to a café and write and drink coffee for two hours, I just order them. I don't drink them. A lot is just aesthetic. So you light your cigarette and let it sit there and don't smoke it.

BOLLEN: Do you think that would work?

SMITH: If you attach anything harmful to the creative process, you have to do that. If you learn

"I REALLY BELIEVE THAT ROBERT SOUGHT NOT TO DESTROY ORDER, BUT TO REORDER, TO REINVENT, AND TO CREATE A NEW ORDER. I KNOW THAT HE ALWAYS WANTED TO DO SOMETHING THAT NO ONE ELSE HAD DONE. THAT WAS VERY IMPORTANT TO HIM."

nothing else from me, this is a really important lesson. I've seen a lot of people go down because they attach a substance to their creative process. A lot of it is purely habitual. They don't need it, but they think they do, so it becomes entrenched. Like, I can't go without my coffee. I can go without drinking it, but I can't go without it nearby. It's the feeling of how cool I feel with my coffee. Because I don't feel cool with this tea. [Bollen laughs] You know, there are pictures of me with cigarettes in the '70s, and everybody thought I smoked. I can't smoke because I had TB when I was a kid. But I loved the look of smoking—like Bette Davis and Jeanne Moreau. So I would have cigarettes and just light 'em and take a couple puffs, but mostly hold them. Some people said that was hypocritical. But in my world, it wasn't hypocritical at all. I wasn't interested in actually smoking them. I just liked holding them to look cool. All right, was it a bad image to show people? I'm happy to let people know I wasn't really smoking.

BOLLEN: I think it's almost part of the romance of creating. As an artist, you kind of have to buy into your own romance a bit when you are making work.

SMITH: Yep. Except for me, I haven't really changed at all since I was 11. I still dress the same. I still have the same manners of study. Like when I was a kid, I wanted to write a poem about Simón Bolívar. I went to the library and read everything I could. I wrote copious notes. I had 40 pages of notes just to write a small poem. So my process hasn't changed much. The way I dress

certainly hasn't changed. When I was a kid, I wore dungarees and little boatneck shirts and braids. I dressed like that throughout the '50s, to the horror of my parents and teachers.

BOLLEN: Most people take a long time to find themselves—if they ever do. How did you catch on so early?

SMITH: Because even as a kid, I wanted to be an artist. I also did not want to be trapped in the '50s idea of gender. I grew up in the '50s, when the girls wore really bright red lipstick and nail polish, and they smelled like Eau de Paris. Their world just didn't attract me. I hid in the world of the artist—first the 19th-century artists, then the Beats. And Peter Pan.

BOLLEN: Were you always attracted to New York City?

SMITH: No. As a kid I didn't really know about New York City. I'm from the Philadelphia area. I came to New York through art, really. I went to the Museum of Modern Art to see the *Guernica*. And I wanted to see Nina Simone, so I saved my money and went to see her at the Village Gate. For me, it was a lot of money even if it was just a few dollars. I was making \$22 a week working at a factory. So a day in New York was half my week's pay. I always wanted to be an artist, but I never doubted that I would have to work. Having a job was part of my upbringing.

BOLLEN: That's what I like about the book. Even with all of the youthful idealism and craziness, so many of the chapters deal with struggling to survive. You basically showed up in New York with no money and had to get a job so you could eat.

SMITH: Yeah. I came from a family that had no money. I didn't have any idea that I would ever get anything for nothing. So my first thought stepping out on New York soil was to find a job. It took a while, but I got one. I got a few. I lucked out at Scribner Book Store, because it turned out to be the longest-running job of my life.

BOLLEN: People see pictures of you and Robert Mapplethorpe in those early days and romanticize that kind of poverty and struggling. And it is beautiful, no question. But hunger is hunger, no matter what decade you live in. You say in the prologue to the book that Mapplethorpe's life has been romanticized and damned, but in the end, the real Mapplethorpe lies in his art.

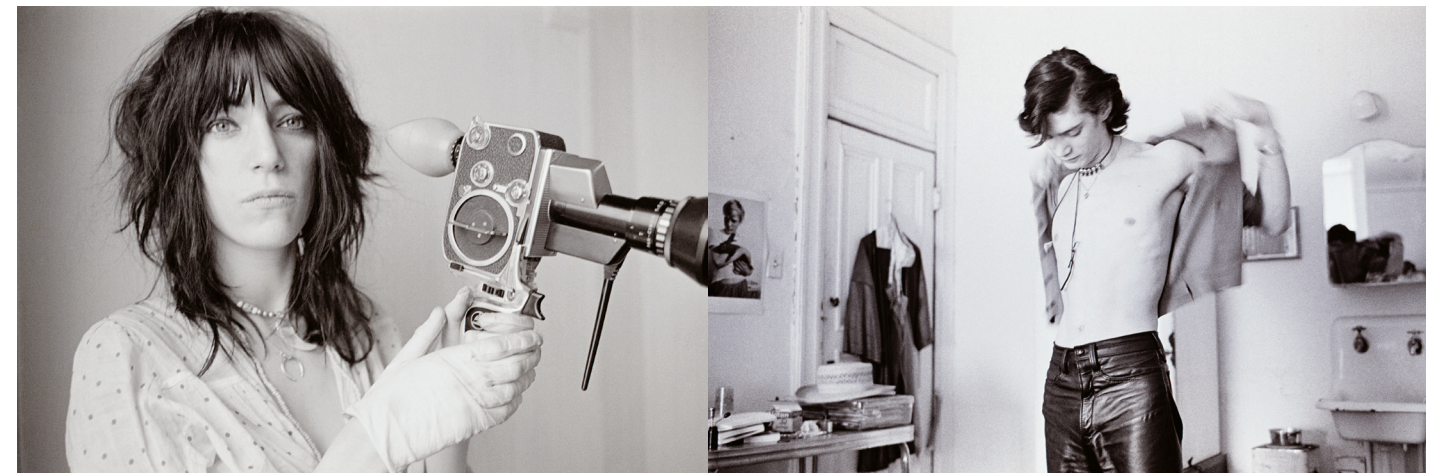
SMITH: Exactly.

BOLLEN: So if we have his art, why did you feel like you had to write a memoir about him?

SMITH: Well, because I finally finished it. I promised Robert on his deathbed that I would write it. I kept notes for it and wrote other pieces for him, like *The Coral Sea* [W.W. Norton, 1996]. But it took a while, because the idea of writing a memoir about a departed friend while also having to navigate widowhood was too painful. For a while I had to sort of shelve the promise I made to Robert. In the last 10 years, I finally got back on my feet and got the house in order, literally and figuratively. I was able to start again. I know it seems like a fairly simple book to take 10 years to write, but I had to gather the material and think out the structure. And sometimes, truthfully, it was painful. It made me miss him, you know? Sometimes I'd remember the atmosphere of our youth with such clarity that it hurt. So I'd have to let go of it for months and months.

BOLLEN: Do you know why Mapplethorpe wanted you to make that promise? Did he think remembering those early days was important to his work or that people wouldn't otherwise understand him?

SMITH: Robert absolutely wanted to be remembered. And he died right in the middle of his prime. Believe me, if Robert had lived, we would have seen unimaginable work. He was hardly finished as an artist.



"ROBERT and I WERE ALWAYS OURSELVES—'TIL the DAY he DIED, WE WERE JUST EXACTLY as we WERE WHEN we MET. And we LOVED each OTHER. EVERYBODY WANTS to define EVERYTHING. IS it NECESSARY to DEFINE LOVE?"

TOP LEFT: PATTI SMITH AT PHOTOGRAPHER JUDY LINN'S BROOKLYN APARTMENT, CIRCA 1969. TOP RIGHT AND CENTER: ROBERT MAPPLETHORPE AND SMITH AT THE CHELSEA HOTEL, CIRCA 1969. BOTTOM RIGHT: MAPPLETHORPE AT THE LOFT HE SHARED WITH SMITH ON 23rd STREET IN NEW YORK, CIRCA 1969. PHOTOS: JUDY LINN.



BOLLEN: He was only 42.
SMITH: Yes. I'm 63, and I still think I have yet to do my best work. He had so many ideas. We talked at length about the things he wanted to do. I also know that I was the only one who could write this story. I'm the only one who knew him so intimately. And he also knew me. He knew I would serve him well. Robert and I both loved the magic of things. And of all the things that have been written about him, I never found one that maintained the magic of our relationship or our creative process—and our real struggles, which were very youthful struggles. Whenever I read the biography of a young artist—say, Rimbaud—the biographer sits in such judgment of the young person. They talk about how Rimbaud did all these terrible things, like walking around smoking a pipe upside-down or wearing ragged clothes. He was a teenager! How can a biographer sit in judgment of a teenager? That's how they dress. Those are the pure years when you're discovering yourself, when you're trying things out, when you have the arrogance of adolescence. This is a beautiful time, and it has to be judged in accordance with that. You know, I still remember what it tastes like to be 11, 17, 27. I wanted—if I could—to capture that without irony or sarcasm.
BOLLEN: When you arrived in New York in the late '60s, you were coming to the city at the peak of an incredibly creative, revolutionary moment. But it wasn't just luck that you arrived when you did. You and the world you lived in were a big part of what made it that creative, revolutionary moment.
SMITH: We didn't know. Sometimes people say to me, "Oh, you knew all these famous people." Well, none of us were famous. And even the people who were supposedly famous and had some money didn't seem much different from the rest of us. I mean, if you sat in a room with people like Janis Joplin, they had arrogance, but they didn't have bodyguards or paparazzi around them or tons of money. What I'm saying is, that line between us and them was easy to walk across. It was just that the greatness in their work was undeniable, and their arrogance or indulgences were more palatable. Still, they were human beings.
BOLLEN: Did you think those years of struggling—not being able to find places to sleep, crashing in bad hotels—were necessary to become an artist?
SMITH: Oh, yeah. First, almost as a precursor to that, I came from a struggling family. My father was on strike from the factory a lot. My mother did ironing and waitressing. She had four kids who were sickly. There wasn't always plenty to eat. So struggling was a part of my heritage. But I also read the biographies of struggling artists. I respected Baudelaire, who was starving. Rimbaud almost starved to death. It was part of the deal. I wasn't afraid. I was a very romantic kid. Struggling and starving were the privileges of being an artist. And, more importantly, it was a time before credit cards. If you didn't have money in your pocket, you didn't eat. There were no such things as credit cards. There was a little bit of bartering but no credit.
BOLLEN: Credit cards really did change life as we knew it.
SMITH: I think credit cards are one of the evils of the world. I always knew they would be. I remember when they started, you'd get credit cards for free in the mail, and people would just charge things and say, "Look at this stereo I got." And I'd say, "How are you going to pay for it?" "Oh, I don't have to pay for it."
BOLLEN: I don't have to pay, because I have a credit card. Credit cards are like Santa Claus.
SMITH: Well, they didn't pay. They'd move. And a lot of businesses suffered. Also, people's concept of material things changed very swiftly. When Robert and I were living in the Chelsea, no one had a camera. You had a camera if you were a photographer.

Or if you had money. That's why all documentation today is different.
BOLLEN: Do you think that limited contact with cameras allowed Robert, when your neighbor first lent him her Polaroid, to see photography as some sort of special privilege?
SMITH: Oh, Robert was an artist. I mean, a lot of these things don't matter with somebody like Robert, because he was a true artist. Some things magnify people or open up areas, but Robert always knew he was an artist. He wasn't intimidated by technology or the lack of it. He was just more frustrated. He was very frustrated when we were young, because he was a visionary in a very Marcel Duchamp sort of way. He envisioned whole rooms, big installations, things he couldn't realize because he didn't have any money. It

“TO ME, BEING HUNGRY AND MESSY AND BEING FREE TO LIVE IN A MESS AND NOT HAVE TO WORRY IF I BATHED FOR A WEEK, THAT WAS ENOUGH. BUT A LOT OF THESE PEOPLE KEPT PUSHING, PUSHING, PUSHING.”

wasn't that he had to be introduced to anything. Robert knew about photography. He had taken pictures before, with a 35 mm. But he wasn't so interested in the darkroom process. He liked the Polaroid because it was fast. Then he was seduced by photography in general—but, again, because of its speed. He could access sculpture through photography. He loved sculpture.
BOLLEN: There is a certain amount of magic in the memoir. You write about your work and events that involve magic. And I think that fits into this rather magical time of the late '60s and '70s in New York.
SMITH: I didn't realize it. But I've noticed and tried not to be seduced by the fact that I've always had both very good and very bad luck. I never understood why, and it's continued my whole life. Sometimes I feel like I'm too lucky, and other times I feel like I've been dealt a rough hand. But we weren't particularly self-conscious when we were doing all of those things I wrote about. I didn't look around and think, Ah, we are in the era. Because, don't forget, I'm a 19th-century person. I spent a lot of time wishing I had been born in another century. I was always looking backward. And it took me a long time to appreciate the present. Change was always horrifying to me. I always wanted things to stay as they were and never change. But, honestly, I just didn't think about it, because we were struggling. One time, me, Robert, and Jim Carroll were all living together—three people with promise. But half the time we barely had enough money to eat. A lot of our preoccupation was with how to pay the rent and get

our next meal, or a little nickel bag of pot, or supplies to do a drawing. Our preoccupations were so practical. You didn't have a lot of cash unless you stole it.
BOLLEN: It was more about survival.
SMITH: Yeah, it's different now. Today, people are very self-conscious about fame and fortune and where they are at. They can almost gauge it as it's happening, by how many hits they have on their websites. But when I talk about the past, I'm not talking about it like, "Oh, the good old days." It was just the way it was. I could mourn the way things are. I could mourn the birth of the credit card, but I also know that because of the credit card, a lot of people are able to do their work. If Robert had a credit card, he could have done those installations. So there's good and evil attached. I always think that eventually true artists will be heard. Sometimes not in their own time. Look at William Blake. He was completely drowned out by the Industrial Revolution. His voice was not heard in his own time because everything became very material. He was churning out his hand-colored books while down the road there was a mill churning out thousands of books at a time. Almost overnight, William Blake was rendered obsolete. And today an artist like myself could be rendered obsolete, except I refuse. I just do my work. Good artists will rise up. They will be found.
BOLLEN: But maybe New York isn't the place it was for artists. Maybe it's not the right city for the strugglers and drifters anymore.
SMITH: Oh, yes. It's very unfair to young struggling people. When I came to New York in the late '60s, you could find an apartment for \$50 or \$60 a month. You could get a job in a bookstore or be a waitress and still live as an artist. You could have raw space. That's been rendered impossible. I mean, my band lost its practice space and had to move out of town. They're all fancy galleries. CBGB is now a fancy clothing store. The Bowery used to be home to winos, William Burroughs, and punk rockers. Now it's a whole other scene. That's part of New York's tragedy and beauty. It's a city of continual reinvention and transformation. I think the way things are going now is good for commerce, bad for art. Bad for the common man. [Mayor Michael] Bloomberg does not serve the common man. He serves the image of the city as a new shopping center. A place to get great meals. Little parks that make no sense. Places like Union Square, as if we were in Paris. We're not Paris. We're New York City. It's a gritty city. It's a place where you have all races and all walks of life, and that has always been its beauty. It's the city of immigrants. It's the city where you can start at the bottom. I feel the Bloomberg administration has reinvented the city as the new hip suburbia. It's a tourist city. It's really safe for tourists. I guess I liked it when it was a little less safe. Or I liked it when it was safer for artists. Now it's unsafe for artists. I'm not saying this for myself. I'm saying this for the future of creative communities. Because, one day, all the people who have driven out the artists and have only these fancy condos left are going to turn around and say, "Why do I live here? There's nothing happening!"
BOLLEN: What's very moving throughout the book is how you and Robert took care of each other. And it's rare that in a relationship between two young people, you both became so successful. Usually the support system eventually becomes unbalanced, and one rises while the other holds on. Would either of you have made the work you did without each other?
SMITH: Robert was a great artist, and he would have found a way, and I would've done whatever I do. But I know what we gave each other. We gave each other what the other didn't have. I was very sturdy and practical in my own way. So I gave him a

practical support system and also unconditional belief. He already had that in himself, but it was nice to have someone conspire with him. I had a lot of bravado, and I was a good survivor. But I can't say that I believed in myself as an artist with the full intensity that he believed in his own self. He gave me that. I certainly don't count myself as any reason why Robert did great work. I just know that in those formative years . . . I know I kept him going.
BOLLEN: You were first lovers and then close friends and collaborators. You were something of a constant when Mapplethorpe was going through so much self-reinvention and self-discovery. The way you describe it in the memoir, it almost seems like it was ripping him apart.
SMITH: I was always a constant because Robert had a lot of duality. Part of it was his Catholicism and how he was brought up—good versus evil, being straight versus being homosexual. They were battling in him until he got to a point where these things were no longer a battle. They were just all of the things that he was. Robert and I were always ourselves—'til the day he died, we were just exactly as we were when we met. And we loved each other. Everybody wants to define everything. Is it necessary to define love? We just loved each other.
BOLLEN: He shot really beautiful photos of you.
SMITH: I liked being photographed back then. I was tall and skinny, and I used to dream about being a model. But I was too weird. I mean, my look back then was too weird for modeling. But I never felt self-conscious in front of a camera, so we didn't have to deal with that. The rest was just me and him. I don't even remember a camera. It's like, when Robert took pictures, I could see his face. When I remember it, I never see a camera there. I always see his eyes squint, the way he looked at me, or the way he checked to make sure everything was right. He knew what he wanted. Robert was not an accidental photographer. He didn't shoot and then find something cool in the images later. He knew what he wanted, got it, and that was it.
BOLLEN: Were you surprised when the photography veered into homosexual themes and S&M?
SMITH: It wasn't even homosexual. It was S&M. For me, S&M is its own world. You can't call it homosexual. It's so specialized. But, yeah, I was really surprised. I was shocked and frightened, because the pictures were frightening. Robert did shocking work. Those pictures should always be shocking. I shudder to think people could get used to seeing bloody testicles on a wooden board. But I was worried about him getting hurt or killed or something, because it was a world that I didn't know anything about.
BOLLEN: You also say that he wasn't the kind of person who would shoot voyeuristically. He would get personally involved.
SMITH: I know that if he was taking pictures, he would have to involve himself somehow. He was too honest. I didn't ask him about all that. It was too much for me. I still don't know anything about what Robert really did in the '80s. We never talked about it, and I never read anything, because it didn't involve me. I never stood in judgment of Robert. I just couldn't involve myself in all the things that he did. I could only support him as an artist and as a person who loved him.
BOLLEN: By the late '70s, before you moved to Detroit, your career had already started to move in a very different orbit. Do you think that split between you and Robert geographically was necessary?
SMITH: No. Without sounding conceited, I was at the height of my fame. I was—in Europe, at least—becoming a really big rock 'n' roll star. I was performing before 80,000 people, as big an audience as one

could imagine. It had nothing to do with Robert. It was just that I had found the person I loved, and that was how we decided to conduct our lives. Fred [Smith] had been really famous as a young man, in the MC5. And then he got hurt by fame, crushed by it. We just agreed to put all that behind us and start over again as human beings and find out what it meant to be human.
BOLLEN: Did you need to leave New York to do that?
SMITH: Well, to be with Fred, I had to. He lived in Detroit. So I deferred to him. I didn't want to leave New York. I loved New York. It was difficult to leave. It was difficult to leave Robert and my band. None of that was easy. But as fate turned out, those 16 years were the only years I was ever gonna spend with Fred. So I made the right decision. They weren't years, in the end, that I had a choice to play with.

“THE QUESTION FOR ME WASN'T IF ART GOT US. THE QUESTION WAS, 'DO WE REGRET THAT?' I KNOW ART GOT US, BECAUSE IF ART GETS YOU, YOU NEVER CAN BE NORMAL. YOU CAN NEVER ENJOY. YOU CAN'T GO ANYWHERE WITHOUT TRYING TO TRANSFORM IT.”

BOLLEN: You mention at one point in the book, when you are sitting around the back room at Max's Kansas City, that none of the people at the table would die in the Vietnam War, but most of them would die in the plagues of the coming decades. It obviously must have been hard when writing this book to look back at all of the people that once were here but now are gone.
SMITH: I can look at that table and see everybody there and see only two survivors in all of those people who were iconic of those times. Jackie Curtis, Andrea Feldman, Candy Darling, Andy Warhol—all of these people are gone. All the players—even the kings and queens—Halston, all of them.
BOLLEN: Why did the brilliant eccentrics of that period have such a high mortality rate?
SMITH: Well, I can't say I felt any less eccentric than anybody else. I just think that some people were more attracted to the lifestyle around art. To me, being hungry and messy and being free to live in a mess and not have to worry if I bathed for a week, that was enough. But a lot of these people kept pushing, pushing, pushing—doing drugs, indulging in very intense promiscuity, taking hormonal drugs to change their gender. There were all kinds of things—speed, mixing pills. I've often thought about what made me different than a lot of these people. Maybe it's the fact that even though I had a very sickly childhood, I had a happy childhood. I was well loved. A lot of these people were not loved early in their lives. I'm not a psychiatrist, nor am I trying to be. I'm just saying that I lived in the same environment as these people. But

also, I hated peer pressure. I suffered it my whole life, and I refused when I came to New York to get reverse peer pressure. I hated when I was in high school and people said I had to drink beer in a field to be cool. I would be the lookout, but I didn't want beer. It didn't attract me, and I hated that pressure. When I went to New York, I hated the pressure of "Oh, if you don't smoke pot, you're a narc." That paranoid peer pressure was rampant in those days. There was a lot of peer pressure to take drugs.
BOLLEN: I have always suspected that for all of the freedom going on in Warhol's circle, it was one big pool of peer pressure.
SMITH: It was heavy. I wasn't a part of that. That was too intense for me. It was very brutal—a brutal scene. But so was the hippie scene. That was the thing—Robert was like a refuge for me, because Robert knew that I didn't need that stuff. For some reason my mind expanded on its own, and he understood that.
BOLLEN: To be honest, one thing that really surprised me about the book is that I figured that you did a lot of drugs at that time. I just assumed drugs were a big part of you and Mapplethorpe's life in the days of the Chelsea Hotel. I was waiting for the chapter where it would go really deep into drug darkness. But you were a very sober person.
SMITH: I have a whole different view of drugs. When the drug culture was prevalent, I was appalled by it. To me, drugs were quite sacred. I had a romantic view of drugs. They were for artists and poets and American Indians and jazz musicians. I never believed in drugs as a recreational substance. No matter what people say or what exaggerated stories they tell, I could count on my hand the number of times I drank too much tequila with Sam [Shepard] or something. But it was also because of my body. I had so many illnesses in my youth. My body actually couldn't take substance abuse. I nearly died of illnesses three different times before I was 20, and the last thing I wanted to do, after my parents went broke taking care of me, was to go and throw it away. I'm also too ambitious. I wanted to do something great, and you can't do anything great if you don't have mental clarity. Robert also didn't live the crazy druggy lifestyle in the '70s. I mean, he took acid sometimes. But we had no money. Buying a nickel bag of pot was a big thing for Robert. If he smoked a joint every day, it was like some skinny little joint. Also, a person who was really fucked up on drugs and couldn't handle it actually repelled him. If someone came to visit us who had shot a bunch of heroin or was really fucked up, he didn't like that. He didn't like to see people lose control. I only saw Robert lose control on a substance once in my life. I never saw him drunk. Sometimes on New Year's Eve, he'd have a couple glasses of champagne. But Robert was very much in control of himself. What he did later in life or beyond our sphere I can't speak of, but I knew him for a long time as a person who had control of himself.
BOLLEN: Maybe some of his graphic sexual portraits were his way of gaining control over the situation.
SMITH: Robert liked to control situations. Robert was an artist. I'm not an analytical person. I've tried to analyze a few things sitting here, but in reality, I spend most of my time dreaming up work for magic scenarios.
BOLLEN: Do you have a lot of your early drawings and work from that period?
SMITH: I have some. A lot of them were destroyed when we were robbed. I have certain things. I have Robert's letters to me. I have precious things. I don't have any photographs. We were so communal, I always imagined what

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CHRISTOPHER BOLLEN IS INTERVIEW'S EDITOR AT LARGE.
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more BURTON

Continued from page 42 → this perception of him as a teen idol, but he's really not that person. That's just how he was perceived by society—and thus who he was. And that's exactly like Edward: I'm not what people think I am. I'm something else.

ELFMAN: You got all that just from meeting him? BURTON: Yeah, absolutely. That's the thing. I could tell that he understood. You can always feel if someone understands the dynamic. There's a certain pain in that. Johnny's not *Tiger Beat*, even if that's how the rest of the world sees him—as a page of a teen magazine. He's got a lot more depth, a lot more emotion. There's a certain sadness when that happens to people. So it's very easy to identify without even really talking too much about it.

ELFMAN: You're known for working on amazing sets and compositing shots that use as few effects as possible—maybe with the exception of *Mars Attacks!*, and even then you had sets and actors and animated Martians that were realized pretty quickly. Now we are about to see *Alice in Wonderland*, which is a totally different animal. What was it like working on that?

BURTON: It was completely opposite from the way I usually make a film. Usually the first thing I know is the vibe and feel of a scene. It's the first thing you see. Now it's the last thing you see. It's like actually being in *Alice in Wonderland*. It's completely fucked up. You understand that when you're shooting—that some percentage of what you're filming isn't going to be exactly like what it ends up being, because so many elements are added later. It's in your head, and it can be unsettling. I did find it quite difficult, because you don't see a shot until the very end of the process. Even when we were making *Nightmare* or *Corpse Bride*, you'd get a couple of shots and know what the vibe was. This was completely ass-backward.

ELFMAN: Let's end with a little free association.

BURTON: Uh-oh. Always a bad sign.

ELFMAN: As a kid, what was your idea of reality?

BURTON: Well, it's those things that I always loved. People say, "Monster movies—they're all fantasy." Well, fantasy isn't fantasy—it's reality if it connects to you. I always found that those people trying to categorize normal versus abnormal or light versus dark, yada yada, are all missing the point.

ELFMAN: I remember what you said to me when you were fighting the R rating on *Batman Returns*, which was absurd because there was nothing really violent in the whole movie to put an R rating on. You said, "You know what's scary to a little kid? When they hear one of their relatives coming home and knocking over furniture because they're drunk. That's frightening to a kid. Not monsters!"

BURTON: Exactly! Or when an aunt who has blood-red lipstick and lips three feet long comes to kiss you dead-on on your face. That's terrifying!

ELFMAN: *[laughs]* Okay. Freaks.

BURTON: We've all been called that before. *[laughs]* When I hear that word, I hear, "Somebody that I would probably like to meet and would get along with."

ELFMAN: Good and evil.

BURTON: Hard to tell sometimes. That's the thing. Especially when you're making a movie, you experience good and evil about 20 to 100 times a day. You're not quite sure where one crosses over into the other. It's quite a slippery slope, that one.

ELFMAN: Last question. I've always wondered, but I've never really asked you: Why in the world did I get hired to do *Pee-wee's Big Adventure*? Because it didn't make any sense, even to me.

BURTON: *[laughs]* We never talked about it, did we? It's very simple to me. I used to come to see your band play at places like Madame Wong's.

ELFMAN: But that's so different from film scoring. BURTON: It wasn't to me. I always thought you were very filmic in some way. Also, because I hadn't made a feature-length film yet, I just responded to your work. It was very nice to be connected to somebody who I felt had done so much more than I had at that point.

ELFMAN: Johnny and I both owe you a big debt.

BURTON: It's all great. There's something quite exciting when you have a history with somebody and you see them do new and different things. We have our next challenge set out for us, that's for sure. But let's have you watch it, and see if you want to quit.

more JAY-Z

Continued from page 61 → like when you first spotted him and he was producing for you?

JAY-Z: Well, he's really more of a peer now. You know, before, he was more a new guy trying to get on—a fan of the music that I've made and my lifestyle—so things were a little different. But he's an extraordinary person. He has these ideas and these things that he wants to do and places he wants to go, and he's really passionate about them. He's very sincere.

MITCHELL: Sometimes his passions ruin him.

JAY-Z: Yeah, which is great. I like that, man! I really do. I mean, no one's walking around here perfect. Everyone's gonna make mistakes. That's part of how you learn. I think Kanye . . . Well, I know he said that he believed. He was telling the truth.

MITCHELL: To which event are you referring?

JAY-Z: I'm talking about the Taylor Swift thing. I just think the timing of what he did was wrong, and that, of course, overshadowed everything. He believed that "Single Ladies" [by Jay-Z's wife, Beyoncé] was a better video. I believed that. I think a lot of people believed that. You can't give someone Video of the Year if they don't win Best Female Video. I thought Best Female Video was something you won on the way to Video of the Year. But, hey, I guess it wasn't—and that's a whole other conversation about awards shows and artists.

MITCHELL: You seem to stay away from that awards show stuff for the most part.

JAY-Z: Yeah, because it ain't about nothing. It's cool. It's acknowledgment. The fans get to see you, and you can do great by your record if you have a great performance or a great night there. That's all part of the business. But at their core, awards shows are not really a sincere thing. You know, for a lot of years, the artists had to pay to play their own set.

MITCHELL: No kidding!

JAY-Z: Yes. That was the worst scam ever. I couldn't even believe it. I mean, just now they're starting to pay for half the sets and some awards shows pay for the whole thing. But this is just happening now—and it's only because the record companies ran out of money.

MITCHELL: You've always had interesting takes on awards shows. I remember back in the day, you talked about the Grammys and said, "Well, they don't take rap seriously, so why should I go? They don't know what we do—and they don't care about what we do."

JAY-Z: It's just honest, man—they really didn't. I've always seen awards shows for what they are. For the awards show people, it's about sponsorships—it's not about recognizing anyone's art, because if you get into the business of recognizing art, then you have to get it right all the time. You have to get it right. You can't

have the woman who wins Video of the Year not win Best Female Video. I mean, Herbie Hancock is great, but you can't have him beat the Kanye album that year. I mean, come on, seriously. That can't happen. That just lets me know that the people who get to pick these ballots just check the only name they know. I think that's what's happening with rap music now.

MITCHELL: Yeah?

JAY-Z: I think it's a bunch of people who don't know anything about rap, and have probably never even heard a Kanye West album, are doing the nominating, and they say, "Kanye West. I know that name. That's the guy who made the comments about the president that time! He's nominated!" That's how the process works, and I think that's part of Kanye's frustration. Me, I look at it for what it is. But Kanye is so passionate about it. I mean, the guy shot three "Jesus Walks" videos. Three. Two of them he shot with his own money just so he could get it right. He really cares about it. And then, back to the original point, his passion kicks in and he takes things too far . . . He doesn't realize that that girl, Taylor Swift, is just like him. That was her moment. It wasn't her fault. She didn't do anything. It's not her awards show. So he just did the wrong thing to the wrong person at the wrong time.

MITCHELL: Did he call you that night? Did you guys talk about what happened right away?

JAY-Z: We actually had to fly out because we were doing Leno the next day, and he called and said he wasn't getting on the plane. I knew he didn't want to have the conversation yet. It's more of a big brother relationship with me and him. But he came the next day, and we spoke in the dressing room. We had a nice, long talk. I think he did the right thing to face it and just move on. I say this all the time, but I think, at the end of the day, we're gonna celebrate him for his passion more than vilify him.

MITCHELL: Well, with the way that black music—rap, hip-hop—has become a more mainstream thing, you get a lot of people responding to your music who don't necessarily know the history or what you've been doing.

JAY-Z: It's the worst thing in the world. In a weird way, it's funny to me. It's the reason I made "99 Problems." I was like, "People are gonna hear the chorus and think one thing without listening to the context or what the song is really about." "I got 99 problems but a bitch ain't one," It's like, "See? Bitches and hoes! That's it. That's all he's about." Right? The song is really about racial profiling. But there are advantages.

I was thinking about this the other day. Forget about New York people—they know me. But all over the world, people talk to me like they've had a conversation with me before, and it's the best feeling. I like it when people I don't even know call me "Jay." It happens all the time. I know these people don't know me, but it's because they listen to my music so much that they feel they know me. It can be overwhelming—

certain people think they can just sit at the dinner table with you. But for the most part it's really cool. Wherever I am, I don't feel disconnected. It's really this weird, warm feeling.

MITCHELL: It's like, through your music, you pull people into what's going on in your world, and so they feel like they know you. Who was the first musical person who connected with you in that way?

JAY-Z: In my house, we listened to so much great music that I never really connected to one specific thing. There was Michael Jackson, of course, but he didn't speak to me. I guess it had to be early rap—you know, Rakim and Big Daddy Kane and Ice Cube. I would say those three all spoke to me directly, maybe Rakim a little more because he was around some real guys from a project that was like 10 minutes away

from Fort Greene projects. But it was weird for me, man, because my lifestyle was so different. The rappers in that day, although they made money, they weren't making more money than the street guys. MITCHELL: I think people lose sight of that. For a long time, there wasn't that much money in rap. But if you had a hustle, if you were out there doing your thing, you could really knock it down.

JAY-Z: Yeah. So although I connected with those records, I could never fully connect because the guys that I was around were bigger than the rappers. Rap wasn't all over the radio at that time—in fact, there were stations that promoted that they didn't play rap, like that was a good thing, like, "This is the only place where we don't play rap!"

MITCHELL: So what was the game-changer moment for you?

JAY-Z: It was Jaz [the rapper Jaz-O] for me. Jaz was my friend. He came from Marcy Projects. When Jaz got a record deal, it really was a moment for me. I was like, "So explain this to me: they gave you money to make music?" He got, like, \$400,000, which was a ridiculous number back then, in, like '88, because EMI wasn't in the rap business, and they didn't know enough not to jerk him. They didn't know that he wasn't supposed to get money equivalent to the R&B guys, so they gave him a contract like they would give, like, Freddie Jackson. When he got that deal, that was the moment when I said, "Man, this thing could be something." But up until then, I didn't really believe that rappers were making that much money because, I'm telling you, the hustlers used to buy rapper's rings. You'd be at a hotel and the hustler would get the presidential suite, and the rapper would get, like, a twin bed. The hustler would pull up in a 735 BMW, and the rapper would pull up in the van—you know, the turtle top with 18 people in it. So it's like, "Why do I want to be a rapper?" That's why it took me so long to rap.

MITCHELL: I was wondering: You knew Biggie. What did you think of that movie *Notorious* that came out last year?

JAY-Z: I have an interesting perspective on *Notorious* [2009]. I felt like it was entertaining, and it was done well, but I didn't enjoy it. The whole time I was watching it, I just saw Biggie. I saw this charismatic guy who made it and was very charming and really just a happy-go-lucky, funny guy who beat-boxed when he got caught cheating—and this guy died for absolutely nothing. So I couldn't really get past that to enjoy the movie. It looked like it was entertaining—I could see how people were entertained. But me, I didn't enjoy it.

MITCHELL: I guess I just wonder if it made you reflect back on that time and all that craziness. You know, we look back on that now, and it's just like, "Wow, how could that possibly have happened?"

JAY-Z: Right. That part really stuck with me. I'm like, man, it was just senseless. It was about nothing.

MITCHELL: Did anyone ever ask you if you wanted to be involved in that film in some way?

JAY-Z: Early on in the process, Mark Pitts [one of the producers on the film] and Biggie's mom [Violetta Wallace] came to my office. They spoke about what they were trying to do, but nobody talked to me about being in the movie or anything like that . . . I try to stay away from those things. Even ask Puff [Sean "Diddy" Combs]. I give Puff the worst times when he asks me to be on Biggie records, because I never want to feel like I'm capitalizing off someone who's not here—and I'm not saying that anyone did. But I'm very sensitive about that stuff.

I'd rather pay homage to him in my own way, and keep things moving forward.

more GHESQUIERE

Continued from page 69 →It's really about emotion and sensation. Clothes are too, but it's not the same. Working with a scent was actually very relaxing for me.

FORD: I think it gives more emotion. This is going to sound crazy, but the first thing I do when I get home is take off all my clothes—at home, just around the house. Like, right now, I am sitting here completely naked. *[Ghesquiére laughs]* I can't stand clothes! I take everything off—my shoes, my socks, my watch, shirt, everything. I am completely naked.

GHESQUIÈRE: Do you wear your perfume?

FORD: That is what I was going to say. I stay this way pretty much 24 hours a day. Richard is very funny. He is usually completely dressed. He does not like to be naked. So he is in the house; we are having dinner. I am sitting there naked; he is sitting there completely dressed. I also take, like, three baths a day—it is not to be clean, it is because I like to relax and lie in the water. It is the way I calm myself down. But every time I walk past my bathroom, I go in and I put on some perfume. I use different ones for different moods. If I feel that I need to calm down, I put on certain fragrances that are more sensual. If I feel that I need to energize, I put on something else. Fragrance for me is so important. How did your fragrance begin?

GHESQUIÈRE: It's a friendship story. It started with a conversation Charlotte and I had years ago. I said, "The day I do a perfume, I'd like to do it for you." I could have done something very exclusive and expensive. But what I like about this perfume is that it's the first thing most women can access from Balenciaga. That was a challenge for me.

FORD: *[laughs]* Because you don't care about real women! We talked about that.

GHESQUIÈRE: In this case, I care.

FORD: Did you work directly with the perfumers?

GHESQUIÈRE: Yes. I worked with Olivier Polge. I wanted to do a floral, for sure. It's a violet perfume. Made of violets.

FORD: I love violet. Oscar Wilde used to wear violet.

GHESQUIÈRE: That's why I like it, because it has a real masculine vibe. It's not timid.

FORD: Well, your clothes are not timid. So, lastly, do you get panicked five minutes after showing a collection? The moment I left the runway, I would always think, What the fuck am I going to do now?

GHESQUIÈRE: That's exactly what I think. Exactly. I usually think, I have to go back to the studio and chose fabrics. Or I like to go quite far away—

FORD: And play golf.

GHESQUIÈRE: Yeah, play golf. Exactly.

more SMITH

Continued from page 99 → was his was mine. Even when we were apart, I always knew that if I needed or wanted something, I just had to ask him. I never expected him to die so young.

BOLLEN: I was thinking about that line you remember him asking you when he was really sick. It's devastating. He asked you if it was the art that did this.

SMITH: "Did art get us?"

BOLLEN: Yes, that's it. And I wondered if art kind of did. At least for him. It's not really possible to answer that question.

SMITH: I can't answer that. I mean, I know it got me. The question for me wasn't if art got us. The question was, "Do we regret that?" I know art got us, because if art gets you, you never can be normal. You can never enjoy. You can't go anywhere without trying to trans-

form it, you know? You go into church to pray, and you start writing a story about being in a church praying. You're always observing what you do. I noticed that when I was young going to parties. I could never lose myself in a party unless I was on the dance floor because I was always observing—observing or creating a mental scenario. That's why performing is probably the truest thing I do socially, because everything is natural. There's nothing fake in the way that my band performs. I'm not the greatest in social situations. But onstage, my whole reason for being there is to serve, so I'm giving everything of myself that I know how.

BOLLEN: There are a lot of misunderstandings about both you and Mapplethorpe and who you were. Maybe this will clear some of that up.

SMITH: Sometimes those misunderstandings came just because of the way I looked: I was skinny, wiry, speedy; I had a high metabolism rate, tons of energy. If I had taken speed, I would've had a heart attack. I was already moving at 78 rpm. But you know, I just wanted to be myself. That's all I ever wanted, just to be myself. I don't like people telling me how to dress, how to comb my hair. I didn't set out to hurt anybody's feelings, or to shock parents or anything like that. But you know, sometimes we make choices that seem to bother everybody but ourselves.

BOLLEN: Do you think Mapplethorpe wanted to be himself? Is that what he was looking for?

SMITH: Robert had different goals. He came from a different upbringing. His upbringing was Catholic, middle class, precise, military, well ordered, spanking clean. I really believe that Robert soughtnot to destroy order, but to reorder, to reinvent, and to create a new order. I know that he always wanted to do something that no one else had done. That was very important to him. I was a little different. I always wanted to do what somebody else had already done—I wanted to write the next *Peter Pan*, the next *Alice in Wonderland*. I loved history, and I wanted to be a part of it. Robert wanted to break from history.

BOLLEN: You told me earlier that *Just Kids* isn't a book about the birth of punk rock. You didn't want to do that book.

SMITH: I don't think I'm qualified to write that kind of book. We did our work unconsciously and punk rock evolved around what we were doing. Lenny Kaye and I started working together in 1971. We were sort of a bridge between our historical roots and the great masters. We were a bridge from Jimi Hendrix and Jim Morrison and Bob Dylan and Bo Diddley and all the people in the history of rock 'n' roll. Lenny Kaye and I saw the whole history of rock 'n' roll from the time we were born. The evolution was within us. New generations come less fettered with that evolution. They're touched by it, but it's not necessarily in their blood. So they're going to do things that are more revolutionary. The whole history of rock 'n' roll is sacred. Sometimes in my life I've been given too much credit, and sometimes I've been ignored, but to me it doesn't matter. I know what we did, and I know what we're doing.

BOLLEN: Do you have great hopes for the young artists of the future?

SMITH: There are powerful possibilities, and I think they're gonna do splendid. It's a dark period now because everyone is beguiled by fame. We have these horrible reality shows like *American Idol*, which is pop art at its basest, and it's probably something that Andy Warhol, in his genius, anticipated. But the artist has to struggle beneath that canopy, just as we struggled beneath a different canopy—though ours wasn't as overwhelming. True artists just have to keep doing their work, keep struggling, and keep hold of their vision. Being a true artist is its own reward. If that's what you are, then you are always that. You could be locked

away in a prison with no way at all to communicate, but you're still an artist. The imagination and the ability to transform is what makes one an artist. So young artists who feel overwhelmed have to almost downscale. They have to go all the way to this kernel and believe in themselves, and that's what Robert gave me. He believed in that kernel I had, you know, with absolute unconditional belief. And if you believe it, you'll have that your whole life, through the worst times. I wrote this book because I promised Robert I would. But I also wrote this book in hopes that maybe it would somehow inspire. It's the same reason I made *Horses*.

BOLLEN: Why did you make *Horses*?

SMITH: We made *Horses* to inspire people who, like us, felt disenfranchised, unloved, disconnected. I wrote "Jesus died for somebody's sins, but not mine" when I was 20 or 21 riding the subway to Scribner—not because I didn't believe in Jesus or didn't feel that he was a great revolutionary. It was about my disconnection with the church and my dissatisfaction with the rules of church, which was created by man. And Jesus felt the same thing. That's why he did what he did. He was tearing down the old guard. I'm a pretty positive person, you know? I was trying to infuse the record with a certain positivity and also link us to our history. It was saluting history and also the future. This book I wrote is like *Horses*. It's about a time and about a girl and a boy who were there when *Horses* was being built and committed. So I suppose it's seeking to find the people that need it.

more GOLDSTEIN

Continued from page 123 — mostly Jean Paul Gaultier, and I'm friends with him. Before that, I was wearing Claude Montana extensively. When Roberto Cavalli first started designing men's clothes, I was buying almost the entire Cavalli line every season. I was very well known for wearing Cavalli—to the extent that some of the other designers wouldn't let me come to their shows.

BLASBERG: When did you start going to shows?

GOLDSTEIN: As far as I remember, I started going to the shows of the designers whose clothes I wore at least 20 years ago—particularly Jean Paul Gaultier.

BLASBERG: How would you get the invitations?

GOLDSTEIN: Originally, a friend of mine, Tommy Perse, who owns Maxfield here in L.A., started giving me invitations to the Gaultier shows. And then, as I got more interested in other shows, he would supply me with more invitations. Eventually, I reached a point where I could just show up and they'd let me in.

BLASBERG: Have you ever thought about becoming more involved in fashion, beyond just crashing the shows?

GOLDSTEIN: In recent years, as I've become better known on the fashion circuit and have stepped up my appearances at fashion shows, I've become so recognizable that the fashion photographers now swarm around me when I go to these shows.

BLASBERG: But you like the attention.

GOLDSTEIN: I get a kick out of it. I'm not doing it for any monetary reason. I'm doing it for fun.

BLASBERG: Let's talk more about this home.

GOLDSTEIN: I didn't know much about Lautner when I stumbled upon this house, but I knew I wanted it. Someone else had it under contract, and when he tried to renegotiate the purchase, I stepped in and bought it. When I was ready to start work-

ing on the house, I brought Lautner in to see it. He was shocked to see what had happened to it. One of the previous owners had just destroyed the place—he painted the concrete ceilings green and yellow. So we worked together for almost 15 years before he died, and I think he was really thrilled with the opportunities I gave him. As far as I know, it was the first time he was given the opportunity to design furniture and really work on the entire house, inside and out, and bring it up to its full potential.

BLASBERG: Was redoing the house an expensive undertaking?

GOLDSTEIN: I never gave Lautner any budgetary constraints. It was always a case of, What is the best possible way to do this?

BLASBERG: No budget at all?

GOLDSTEIN: Never. I still don't have a budget on that nightclub addition. Whatever it takes.

BLASBERG: So tell me, is this house your full-time occupation right now?

GOLDSTEIN: My business cards say FASHION ARCHITECTURE BASKETBALL. When people ask me what I do, they're usually trying to ask how I made my money, not what my job is. In my mind, what I do is those three things. They occupy most of my time: fashion, going around to all the fashion weeks and being such a fanatic when I pick out my clothes, trying to be in the latest fashions. Architecture, which you can see here, with this house. And basketball, which is another full-time occupation for me.

BLASBERG: How much time could be being a basketball fan take up?

GOLDSTEIN: I go to about four or five games a week during the regular season here in Los Angeles. And then when the playoffs start, I'm on the road getting on an airplane every day for about seven weeks.

BLASBERG: Were you always a Lakers fan?

GOLDSTEIN: No! I'm not a Lakers fan. I consider myself an NBA fan because I follow every team equally. I just happen to live in L.A. I think that no matter where I lived, I would not be a fan of the home team. If everybody is favoring one team, I always go the other way.

BLASBERG: But you still go to every single game?

GOLDSTEIN: I don't just go to the games in L.A. The playoffs are such an exciting time in my life. I've gotten recognition as being the number-one basketball fan. But I don't do it for the fame—my basketball fame evolved by accident. I just went because I enjoyed it so much. The same thing happened in fashion.

BLASBERG: How would you describe the way you look?

GOLDSTEIN: First, I'd say I don't want to look like anyone else, but I want to do it in a tasteful, stylish way. I want to stay up with the latest possible styles, so that every season I do my utmost to find something that's new, that's never been done before, but that's in tune with the latest style, whether fabrics or exotic skins. When it comes to my look, I want to be as trendy as possible, and at the same time, I want clothes that look good on me. I feel that I've been able to maintain my figure pretty well.

BLASBERG: Do you ever say how old you are?

GOLDSTEIN: In recent years, I haven't disclosed my age.

BLASBERG: Well, it's true that probably only a young man would want a nightclub in his backyard.

GOLDSTEIN: Exactly.

BLASBERG: What are you going to stock the bar with?

GOLDSTEIN: Everything.

BLASBERG: What do you drink when you go out?

GOLDSTEIN: I don't drink alcohol. I drink fresh juice. That's my secret.

FASHION DETAILS

3.1 PHILLIP LIM 31philliplim.com • 8 88 EAU DE PARFUM BY COMME DES GARÇONS barneys.com • ADAM KIMMEL adamkimmel.com • ALEXANDER McQUEEN alexandermcqueen.com • ALEXANDER WANG alexanderwang.com • ANN DEMEULEMEESTER annemeulemeester.be • ANLO anlo-nyc.com • APRIL77 april77.fr • ARIAT ariat.com • ARMANI JEANS armanijeans.com • AUDEMARS PIGUET audemarspiguet.com • AUDIO-TECHNICA audio-technica.com • BALENCIAGA balenciaga.com • BANANA REPUBLIC bananarepublic.com • BILLYKIRK billykirk.com • BLISS LAU blisslau.com • BOSS ORANGE hugoboss.com • BOTTEGA VENETA bottegaveneta.com • BUMBLE AND BUMBLE bumbleandbumble.com • BURBERRY PRORSUM burberry.com • BURBERRY THE BEAT burberrythebeat.com • CALVIN KLEIN COLLECTION calvinklein.com • CALVIN KLEIN HOME calvinklein.com • CALVIN KLEIN JEANS calvinkleinjeans.com • CALVIN KLEIN UNDERWEAR cku.com • CÉLINE celine.com • CESARE PACIOTTI cesarepaciotti.it • CHANEL chanel.com • CHLOÉ chloe.com • CHRISTOPHER KANE net-a-porter.com • CHRISTIAN DIOR dior.com • CLINIQUE clinique.com • COMME DES GARÇONS doverstreetmarket.com • CONVERSE BY JOHN VARVATOS converse.com • COVERGIRL covergirl.com • D&G dolcegabbana.com • DAVID SAMUEL MENKES davidmenkesleather.com • DIESEL diesel.com • DIOR BEAUTY dior.com • DIOR HOMME diorhomme.com • DKNY dknyc.com • DOLCE & GABBANA dolcegabbana.com • DRIES VAN NOTEN driesvannoten.be • ELIE TAHARI elietahari.com • EMPORIO ARMANI UNDERWEAR emporioarmani.com • ERMENEGILDO ZEGNA zegna.com • ERES eresparis.com • FALKE falke.com • FENTON fentonusa.com • GAP gap.com • GIORGIO ARMANI giorgioarmani.com • GIVENCHY BY RICCARDO TISCI givenchy.com • GUCCI gucci.com • GUISEPPE ZANOTTI giuseppe-zanotti-design.com • H&M hm.com • HELMUT LANG helmulang.com • HERMÈS hermes.com • HUGO hugoboss.com • ISETAN isetan.co.jp • J BRAND jbrandjeans.com • JEAN PAUL GAULTIER jeanpaulgaultier.com • JEAN SHOP worldjeanshop.com • JENNIFER BEHR jenniferbehr.com • JOHN VARVATOS johnvarvatos.com • JOHNNY FARAH johnnyfarah.com • JOSEPH joseph.co.uk • KARL LAGERFELD karllagerfeld.com • KIWON WANG kiwanwang.com • LACOSTE lacoste.com • LACRASIA lacrasia.com • THE LEATHER MAN theleatherman.com • LE MALE BY JEAN PAUL GAULTIER jeanpaulgaultier.com • LEVI'S levi.com • LHOMME BY YVES SAINT LAURENT yslbeautyus.com • LISELOTTE WATKINS lundlund.com • LOEWE loewe.com • LOOK FROM LONDON lookfromlondon.com • L'ORÉAL loreal.com • LOUIS VUITTON louisvuitton.com • M.A.C. maccosmetics.com • MAISON MARTIN MARGIELA maisonmartinmargiela.com • MAISON MARTIN MARGIELA ARTISANAL maisonmartinmargiela.com • MARC JACOBS marcjacobs.com • MAX MARA maxmara.com • McQ by ALEXANDER McQUEEN alexandermcqueen.com • MENDEDE VEIL mendedveil.com • MIU MIU miumiu.com • MISSONI missoni.com • NARCISO RODRIGUEZ narcisorodriguez.com • NICHOLAS KIRKWOOD nicholaskirkwood.com • NICOLE MILLER nicolemiller.com • NIKE nike.com • NOTORIOUS BY RALPH LAUREN ralphlauren.com • OLIVER PEOPLES oliverpeoples.com • OPENING CEREMONY openingceremony.us • OSCAR DE LA RENTA oscardearenta.com • OSKLEN osklen.com • PALMER AND SONS palmerandsons.ca • PAUL SMITH paulsmith.co.uk • PIAZZA SEMPIONE piazzasempione.com • PIERRE HARDY pierrehardy.com • PORTS 1961 ports1961.com • PRADA prada.com • PRINGLE OF SCOTLAND pringleofscotland.com • PROENZA SCHOULER proenzaschouler.com • RAG & BONE rag-bone.com • RALPH LAUREN COLLECTION ralphlauren.com • RALPH LAUREN WATCHES ralphlaurenwatches.com • RAQUEL ALLEGRA raquelallegra.com • ROCAWEAR rocawear.com • ROLEX rolex.com • RUFSKIN rufskin.com • SALVATORE FERRAGAMO salvatoreferragamo.com • SCHOTT NYC schottnyc.com • SHAMBALLA barneys.com • SOCK DREAMS sockdreams.com • SWAROVSKI ELEMENTS crystallized.com • TABITHA SIMMONS tabithasimmons.com • TIFFANY & CO. tiffany.com • TOM FORD tomford.com • TORY BURCH toryburch.com • UNIQLO uniqlo.com • VALENTINO valentino.com • VERSACE versace.com • VERSENSE BY VERSACE versense.com • VISVIM visvimshoes.com • VIVIENNE WESTWOOD viviennewestwood.com • WOLFORD wolford.com • YIGAL AZROUËL yigal-azrouel.com • YOHJI YAMAMOTO yohjiyamamoto.co.jp • YVES SAINT LAURENT ysl.com