

PAPER

FASHION LEGENDS

(STILL KICKING ASS) *our heroes:*

JEAN-PAUL GOUDE's
shocking imagery

AZZEDINE ALAÏA's
brilliant clothes

PATRICIA FIELD's
new home

AGNÈS B.'s
cool collaborations

IRIS APFEL's
over-the-top style

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03

Cover girl Maggie Cheung
shot by Jean-Paul Goude



March 2006

pm
out with Lisa Loeb

coming clean

Hong Kong–Born Beauty Maggie Cheung on Her New Film and Lovelorn Career

CLEAN IS ONE OF THOSE SERIOUS ROCK 'N' roll movies, so it's not much of a shock that the film begins with a death by overdose and ends in tears. What is surprising, however, is the depth and emotional range of its star, former model Maggie Cheung, who grew up in Hong Kong and Britain. Awarded Best Actress at the 2004 Cannes Film Festival for her performance in the film, the 41-year-old plays Emily Wang, a desperate, disillusioned victim of the music industry and the girlfriend of a fictional faded rock star named Lee Hauser. When Hauser overdoses on heroin in a motel room in Hamilton, Ontario (a steel-town suburb of Toronto), Wang is detained by police and sent to prison for six months. She's a shrill banshee of a woman who's detested by Hauser's friends and associates and who's struggling with a heroin addiction of her own. Prison forces her to quit the hard stuff and move on to methadone, but the drugs aren't what's bothering her: She misses her son Jay, whom she had with Hauser. The boy has gone to live in Vancouver with the dead rocker's parents (played by Nick Nolte and Martha Henry). Wang wants him back, but can't have custody until she cleans up her act. The film, which hits U.S. theaters in limited release this April, tells the story of Wang's maturation from spiteful junkie to something resembling maternal role model, set against the backdrop of several cities—Hamilton, Paris, Vancouver, London and

BY JONATHAN DURBIN • PHOTOGRAPHS & ILLUSTRATION
BY JEAN-PAUL GOUDE FOR PAPER (JANUARY 2006)





"I'm not looking for anything right now," says Maggie Cheung, who took a break from film in 2005. "I'm going to wait until the good parts come to me. I'm not ungrateful, but for now, I'm really just enjoying living life."

San Francisco. At times, *Clean* is so bleak it's brutal to watch. The film, which features Cheung acting in three languages: English, French and Cantonese, was written specifically for her by its director, Olivier Assayas (the two were married at the time). Assayas received a Palme d'Or nomination for it at Cannes in 2004.

"He wrote the script for me," Cheung says. "How the film turned out was entirely due to his vision. He got the idea from reading an item about a dead rock star in the paper, but I didn't know what he was writing until I saw the final script. It was meant as a surprise."

The couple got together on the set of Assayas's 1996 film *Irma Vep* (in which Cheung crawled around on the rooftops of Paris dressed like an art thief) and divorced in 2001. They signed the divorce papers on the set of *Clean*, which imbued the film with a heavy emotional resonance for Cheung. Speaking with *The Guardian* last year, the actress explained how even her victory at Cannes was double-edged: "Olivier actually mentioned it, which I could kill him for, that [*Clean*] was a present from my ex-husband. That prevented me from feeling truly aesthetically happy about it. I don't really want a film as a present. You can get me a diamond ring. But it's almost symbolic how we started out with a film and then finished with this one. It's something beautiful between us, even if there is no more marriage." She says that her memories of the film are still painful: "I've seen it three times. I'm not really ready to see it again right now. It's been touring around at the festivals, but I haven't been going. There is a sense that if I did, it would stay with me forever."

Art may imitate life, but life, at least in Cheung's case, has certainly imitated her art. The Asian superstar has a career's worth of lovelorn roles on her résumé, the most famous of which, for Western audiences, being her appearance in Kar-wai Wong's *In the Mood for Love*. That film, released Stateside in 2001, featured Cheung as Su Li-zhen, the cuckolded wife of an executive who moves into an apartment building in Hong Kong. Li-zhen realizes that her husband is cheating on her with the wife of another new couple in the building. The husband (Tony Leung) and Li-zhen become friends, though they resolve not to have an extramarital affair themselves. Set in 1962, it's a stunning period piece about unrequited love. That it's a beautiful piece of cinema is no accident. As opposed to the relatively low-maintenance *Clean*, the filming of *In the Mood for Love* was a strenuous experience. "I was attracted to this film because it's Kar-wai," she told the BBC in 2000. "I think, in the end, he found a very intelligent way to tell the same story that we know from before, but in a way that it all seems new, and I think that's one of the reasons why it took so long to make. In total, it was 15 months from the

first day of the shoot to the last day." She reprised her role as Su Li-zhen in Wong's *2046*, though only in several scenes, citing concerns about the length of the filming. As it turns out, the shoot went on for years.

though she's clearly invested in roles that explore emotional truths, Cheung has actually managed to balance art-house cinema and more commercial fare. The actress lived in Hong Kong until she was eight, when she moved with her parents to the U.K. She moved back to Hong Kong at age 17 and began modeling and starring in television ads there. (She has been the beautiful face behind ads for such brands as LUX shampoo and Hermès.) "At that time my modeling agency gave me forms for the next Miss Hong Kong beauty pageant and they said that I had a great chance and they could sponsor me," Cheung told an audience at the 28th Asian American International film festival in New York. "So I spoke with my mom and it was a one-shot thing. Either it was going to work or I was going to go back [to Britain] because I wasn't going to hang around Hong Kong to model. I just felt it was time to move on. So I entered the pageant and was first runner-up." Immediately following that, several directors cast her—including Kar-wai Wong in his first film, *As Tears Go By*. She also starred opposite Jackie Chan in Asia's answer to America's '80s action-comedy cop films—*Police Story*. (She appeared in two subsequent sequels, as well.) Most recently, she was able to explore her ass-kicking side in *Hero*, the highly stylized Jet Li adventure epic directed by Yimou Zhang (*House of Flying Daggers*). When it comes to busting skulls, Cheung's got taste.

And, as her profile has increased, Cheung's taste has become increasingly discerning. Although she's been offered numerous roles that could have vaulted her to international superstardom—including a part as a Bond girl—the actress has preferred to indulge herself in more meaningful scripts. When discussing why she declined a part in *X2: X-Men United*, Cheung demonstrated a particular sensitivity toward her fans: "If I start making films like that, they won't be proud. I'd feel like I was cheating. And I don't want half the world—we have 1.3 billion people in China—to know I'm cheating." She's not rushing to Hollywood anytime soon. "I think [my fans] will be ashamed of me if I am in a Hollywood film and I'm bad and the film's bad," she told U.K. newspaper *The Sunday Herald*. Cheung prefers to let the parts come to her—and be selective about those that she chooses. "I'm not looking for anything right now," says the actress, who took a break from film in 2005. "I'm going to wait until the good parts come to me. I'm not ungrateful, but for now, I'm really just enjoying living life. I don't know what's going on in the industry, and that's been very refreshing." ★

Photograph & illustration by Jean-Paul Goude • Styling by Jean-François Pinto • Photographer's assistants: Philippe Baumann & Franck Joyeux • Makeup by Alice Ghendrih and Mme. Chen/Beijing Opéra • Hairstyling by Blu Marine • Maggie Cheung wears a dress by Azzedine Alaïa, cosmetics by M.A.C. • Photographed at Azzedine Alaïa, 7 rue de Moussy, Paris • Retouching by Janvier • Production by Belleville Hills

Every artist's greatest work is himself—and few of those works are as colorful, visionary and fantastic as Jean-Paul Goude.

the goude life

WHEN POP ART POPPED, IT WASN'T JUST about changing the subject matter of art but about changing the way we looked at art altogether. Suddenly, art could be anything, anywhere. The barriers came down and for a while it seemed that commercial art could be just as good as the fine stuff. In fact, in the '70s, when gallery art appeared to be about stacks of lumber and steel plates and piles of dirt, it seemed like some of the best new art in the world was in comic books and magazines.

During the golden age of magazines, the best artist of them all was Jean-Paul Goude, the art director of *Esquire*. Harold Hayes, the greatest magazine editor of modern times, discovered Goude in Paris. Hayes had ad genius George Lois doing mind-blowing covers for the magazine and had signed on a roster of writers that included Norman Mailer, Gay Talese, Terry Southern and Michael Herr. On an expedition to Paris, Hayes encountered Goude, a very stylish young artist who had been sending him illustrations, and soon Hayes imported Goude to New York to transform the look of his magazine.

Goude's work for *Esquire* was spectacular. Decades before Photoshop, Jean-Paul Goude had Photoshop in his head. He was an extraordinary illustrator, but his work with photography, all done by hand—cutting and pasting and painting—was revolutionary. Goude invented the concept of the improved photograph and demonstrated its possibilities long before the high-tech process was officially formulated.

Brilliant and impeccable, he created images far better than reality—but with all of reality's clout.

Disclosure being as fashionable today as literary fraud, I'll mention that I've had a long working relationship and friendship with Goude, and so paging through his wonderful new book, the fat, beautiful and amusing *So Far So Goude* (Assouline) was delightfully nostalgic. (That's my old girlfriend popping the Ping-Pong balls out of her pussy!) I actually collaborated on some of the *Esquire* work published here. I also seem to recall having a role in Goude's incipient romance with another of my exes, Miss Grace Jones, but I could be wrong. I am sure the way Goude writes his story is the way he remembers it. I was only mildly surprised at my absence from his account. Maybe he's saving me for a sequel, *Not Goude Enough*. But enough griping. This book isn't about little people. It's about bigger-than-life genius. And Goude is full of that.

Each chapter of his storied career is as rich and amazing as an entire lifetime's output. Goude's obsession with transforming personal appearance—what he calls the French Correction—is a prophetic pre-satire of today's makeover mania. His obsession with and transformation of Grace Jones stands as one of the most unique collaborations of all time. Goude took a woman performer of some talent as an art medium and created her in his own fashion, the way other artists would approach a canvas. The results were legendary. The photos and video stills shown here, as brilliant and profoundly influential as they are, are simply a

BY GLENN O'BRIEN

PHOTO ILLUSTRATIONS ON THE OPPOSITE AND FOLLOWING PAGES BY JEAN-PAUL GOUDE
FROM HIS NEW BOOK *SO FAR SO GOUDE* (ASSOULINE)

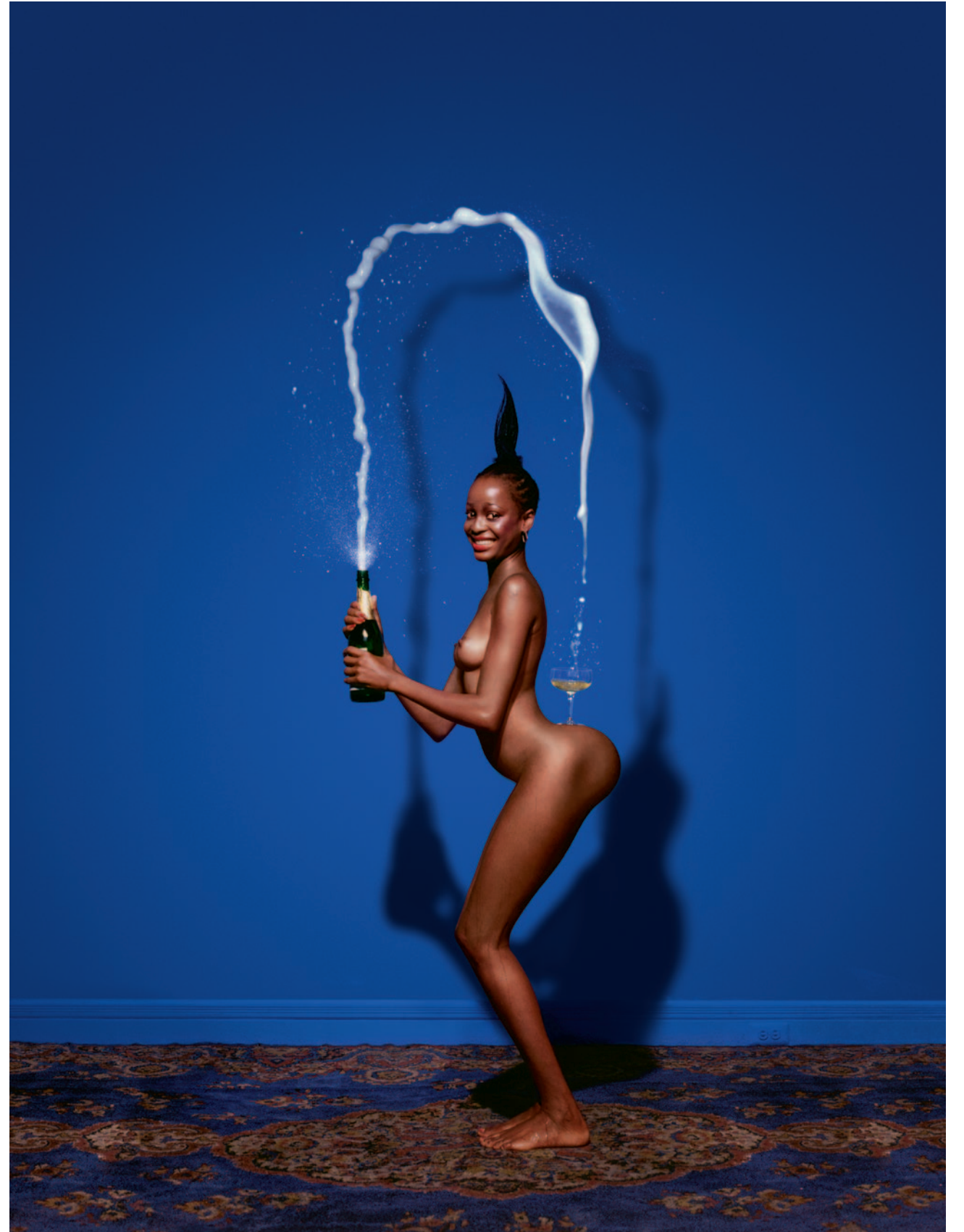
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Sketch for 30 motorized ballgowns for the Bicentennial Parade, Paris, 1988



"The Hughes Brothers," New York, 1975



"Carolina," painted photograph, New York, 1976



Grace Jones, "Black and White," Paris, 1983

component of the bigger artwork: Grace Jones. Creating a star as an artwork is to work on the biggest palette of all, something even Warhol didn't do.

Goude actually did it again and again, discovering girls and re-creating them beyond Henry Higgins's wildest dreams. There was Farida, the Algerian Parisienne, a door person at Les Bains Douches nightclub, whom Goude transformed into the new face of Azzedine Alaïa—a true fashion star and his first post-Grace muse. (This was also the beginning of a marvelous artistic collaboration between Goude and Alaïa.) Goude helped propel Vanessa Paradis to stardom with his 1991 Chanel ad that featured her. Then he met a new girl, who arrived at his door as a messenger—Karen Park—and suddenly he was filled with imagination and visions of Asia, and he transformed her into the "Queen of Seoul." Oddly, she wound up transforming him into a domestic creature—a husband and father.

In the U.S. Goude's creation of a spectacular parade for the French Bicentennial is little known, but that event, which he staged in 1989, was undoubtedly the greatest public entertainment of modern times and should be the subject of an entire book. (Somebody give this guy a Superbowl halftime.) And Goude's television commercials, 30- or 60-second spots, each with more impact than most feature films, are incredible.

What *So Far So Goude* does capture successfully is the notion that every great artist's most important work is himself. Few artists have understood that notion or taken it as far as this elusive Frenchman. Goude's greatest creation is Goude. The way he looks and the way he feels and what he likes are what has driven his entire vision of the universe. He *is* a sort of universe, actually, and he is appropriately complex: From his boyhood obsession with Sabu through his period as a dancer and into his mission of miscegenation, his *Jungle Fever*, Goude is a delight of contradictions and anomalies—the most modern of artists, the most old-fashioned of guys. A sexual obsessive with a strong conservative, if not prudish, streak. A confirmed hetero living large in a homo stronghold. A modest egotist. A generous, giving skinflint. A Peter Pan punk with a twinkle in his eye, moaning about his old age.

Ultimately, this book makes me realize just how much I miss my old Frog friend, with his Irish face and contrarian wit. I still think of him with his big grin and baseball cap covering his latest radical scalp therapy, in his cutoff sweatpants, T-shirt with shoulder pads and white bucks with lifts, planning some outlandish escapade. He moved out of his penthouse on Union Square years ago, but I still have the phone number in my book, a talismanic reminder of what a great town this used to be. ★

Editor's Note: *It is important to understand that nearly all of the photos that you see in this story were created long before the existence of Photoshop (with the exception of the more recent images of racing ballgowns, Linda Evangelista for Christian Lacroix and "The Adventures of Laetitia Casta: The Encounter" diptych). Goude preferred to call his images "illustrated photographs," as he shot, sliced, diced and then airbrushed them to achieve his final signature fantasies.*



"Slave to the Rhythm," cut-up transparency, New York, 1986



Azzedine Alaïa for Louis Vuitton, 1988



"Farida in the role of George Sand," Paris, 1992 • Following pages: "The Adventures of Laetitia Casta: The Encounter," featuring Gault and Casta, Paris, 2001





Linda Evangelista for Christian Lacroix, 2003



"Fashion and Sport (Racing in Ball Gowns)," Paris, 1996



seoul sister

Jean-Paul Goude's Obsession with Queen Min, the Last of the Korean Royals

CREATIVE VISIONARY JEAN-PAUL Goude has been inspired by a parade of amazing women: Toukie Smith, Grace Jones, Farida and Laetitia Casta. But the most surprising muse whose spell he has fallen under is Min, the last queen of Korea.

It was actually Goude's Korean-born wife, Karen, who was behind the couple's creative trip to Seoul. When Karen was an intern at *Visionaire*, she delivered an issue of the art/fashion quarterly to Goude's office in New York. The moment Goude saw her, he was smitten—and was inspired to read up on Karen's native land. That's how he stumbled upon Empress Myongsong, commonly known as Queen Min, who was assassinated by the Japanese in 1895 and who became a martyr to Koreans and a symbol of Japan's cruelty. Goude became obsessed with the story and created a character, played by his wife, who is the reincarnation of Queen Min. In Goude's fantasy, Min has come back to hunt down Japanese war criminals. "Why shouldn't the Koreans do with the Japanese what the Jews did with the Germans?" Goude asks.

Hence Min's pose. "She's managed to keep in control of the samurai, the symbol of war and destruction. She took his weapon so he can't harm anyone and she's astride him like a horse." Goude thinks further and adds, "It's a nice symbol of what the Asians are asking for. You could give it the title 'So Sorry.'"

Goude began shooting this character with Karen, but their collaboration was interrupted by their marriage and the birth of their two children. They've revived the character in this shot, done especially for PAPER. ★

BY MICKEY BOARDMAN •
PHOTOGRAPH & ILLUSTRATION
BY JEAN-PAUL GOUDE FOR PAPER
(JANUARY 2006)



THE BODY WORSHIPPERS

Jean-Paul Goude talks turkey
with shy fashion genius Azzedine Alaïa.



i FIRST MET AZZEDINE IN 1984. I had just returned to Paris after living in New York for 20 years. The political atmosphere of France had opened up and a multiracial Utopia was growing in Paris. There were all these great-looking people of Arab descent whom I began to notice in my neighborhood, not like those picturesque people who wore cute little red hats and sold carpets. These were a completely different style of second-generation Arabs. I immediately fell in love with a girl named Farida who worked in a nightclub. She was stunning. I began to put together a magazine piece for a new glossy supplement for *Le Monde* (where I was the creative director) about these contemporary Arabs, a piece I called *Le Style Beur* ("beur" was a slangy anagram for Arab). I included Farida, and Azzedine came to mind, of course. He was already a big star in Paris, and I interviewed him for the piece. We became friends for good.

Azzedine says that he and I "share the same interest in the human body." And we do. We are both dedicated to the female shape and the sublimation of it. That's why we are so in sync with each other. We both go crazy when we see the shape of a girl's rear end, breast or neck. I used to describe Azzedine not as a couturier or a fashion designer, but rather as the most incredible prosthesis manufacturer of all time! The fashion world does not interest him, although he has never been more involved in designing fashion than he is now. He can work on a dress for two months or he can do a collection in one night. He can talk about fashion all night. But he always wanted to be a sculptor. He is like a contemporary artist. ★ JEAN-PAUL GOUDE

Jean-Paul Goude: How has your work evolved from the '90s to now?

Azzedine Alaïa: The spirit of my work is the same, even if it has evolved and gotten more refined with time. I'm still faithful to women's bodies.

J.P.G.: What kind of bodies do you like to dress?

A.A.: I have a weakness for the voluptuous.

J.P.G.: What is your vision for the silhouette of the future?

A.A.: The body is the guide to the garment. As for the silhouette of the future, one should look in the direction of the medical profession.

J.P.G.: How do you think your work fits into the modern fashion world?

A.A.: Madeleine Vionnet, Paul Poiret and even Marie-Antoinette are all modern. To be modern is to love the bodies of women.

J.P.G.: Are you interested in technology?

A.A.: Yes, I'm fascinated by technology, but I don't use it. I don't have the time to learn how these new tools work. I don't miss them.

J.P.G.: As a Muslim, do you get a hard time for making clothes that make women so sexy? Is your family shocked by your work?

A.A.: My grandmother, who raised me, never believed in religious education. I'm profoundly Franco-Arab. Fifty-fifty. Which unfortunately means that I hardly can speak in my native language anymore.

J.P.G.: Do you look at fashion magazines? Do you follow other designers' work?

A.A.: Yes, but I look more at contemporary art than fashion.

J.P.G.: What are you working on now?

A.A.: I produce four collections a year. I also love the stimulation of working with contemporary artists.

J.P.G.: Do you create things other than fashion?

A.A.: I forbid myself to even try. I wouldn't mind collaborating with an architect, though.

J.P.G.: Do you consider yourself an outsider, or part of the fashion system?

A.A.: I consider myself an apprentice—as well as an outsider.

PHOTOGRAPH BY PHILIPPE BAUMANN FOR PAPER (JANUARY 2006)

Photographer's assistant: Franck Joyeux • For "Seoul Sister" (page 82): Styling by Jean-François Pinto • Photographer's assistants: Philippe Bauman & Franck Joyeux • Hairstyling by Blu Marine • Authentic samurai armor borrowed from Hughes Serve Catelin • Photographed at Les Studio de l'Olivier • Retouching by Janvier • Production by Belleville Hills



"The body is the guide to the garment. As for the silhouette of the future, one should look in the direction of the medical profession."

—AZZEDINE ALAÏA

(Pictured at left holding Goude on his shoulders!)

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