

Harper's BAZAAR



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Style for the Ages

To celebrate Gucci's 100th birthday, six luminaries at six different stages of life offer their sartorial wisdom.

Exactly 100 years ago, Guccio Gucci

founded a leather-goods company in Florence, Italy, catering to local equestrians with a range of saddles, bags, and elevated horseback-riding accessories. Over the next few decades, the family business expanded—opening shops in Rome, Milan, and New York and adding ready-to-wear, handbags, and shoes to its cache of luxury offerings. The fashion house emerged as an industry powerhouse, its GG logo instantly recognizable worldwide long before logomania was a thing.

While Gucci has always set trends—such as horsebit-adorned loafers, bamboo bag handles, and the iconic red and green web stripe—it also transcends them. Its place has been cemented within not only the fashion history books but pop culture as well (including in countless rap songs). On the occasion of its centennial, Gucci is transcending age too. Creative Director Alessandro Michele has commemorated the big birthday with a special collection called Aria that seamlessly blends Gucci's past, present, and future, encompassing modern takes on archival designs and splashy pieces with marabou trim, crystal accents, and exaggerated silhouettes.

With that timeless, celebratory spirit in mind, we tapped six luminaries across art, film, fashion, and television at six different life stages to model pieces from Gucci's most recent collections. For each of them—actresses Anna Baryshnikov, Zoë Chao, and Natasha Lyonne; artist Sanford Biggers; model turned activist Bethann Hardison; and fashion icon Iris Apfel—clothes are much more than something to put on every day; they are a vital tool of self-expression, armor, a way of moving through the world. Here, they sound off on style, Gucci, and the fashionable moments that lie ahead.

Sanford Biggers



DAVEY ADÉSIDA

Long before artist Sanford Biggers had solo exhibitions from Milan to Miami, he was growing up in Los Angeles and absorbing his mother's affinity for style. "My mom would look at all the magazines and see what the new couture was, then she would go to the fabric district and buy materials, and she and her friends would put these outfits together," he remembers. "I used to have to trail along with her to all of these different shops and boutiques, so I spent a lot of time around clothes—a lot of time around women trying different clothes on and looking through fabrics."

As a college student at Morehouse, Biggers started putting his own bespoke wardrobe on display—after the first week of classes. “Back then—and I’m pretty sure it’s the same way now—for the first week, freshmen all had to wear bow ties and bucks, which is not my getdown. As soon as I could, I would put on my normal clothes.” Standout pieces in his collegiate wardrobe included a leather biker jacket he painted with portraits of Miles Davis, John Coltrane, and Jimi Hendrix and Dr. Martens. He wore his hair in short, sprouting dreadlocks. “It was not the Morehouse look at all,” he says, but it was his own, and that individualism has stuck throughout subsequent phases of his life.

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While doing residencies throughout Europe early on in his career, Biggers linked up with a friend from Los Angeles who was working in luxury fashion. “We went on a shopping spree, and between that and all the cities I was visiting, I became totally into fashion,” he says, noting a draw toward mod shirts and Italian suits.

A recipient of the Rome Prize in Visual Arts and the Guggenheim Fellowship, Biggers focuses on sculptures, paintings, and multimedia works. They frequently explore African-American history and culture and have been displayed at Studio Museum Harlem, Tate Modern, and the Whitney, among various other museums. Over the years, exhibition openings, gallery parties, and other art-world fetes have given Biggers the opportunity to experiment with different sartorial choices.

“There was a spell when I wore a lot of black, and then after that I started wearing bright colors,” he says. “My mom always liked to see me in colors, so that was an homage to her. And obviously, there’s the quilts that are in my body of work, where I clash a bunch of patterns, so I sometimes wear clashing patterns as well.”

Given Biggers’s appreciation of European tailoring, the black leather suit he recently wore—embossed with Gucci’s signature GG logo—was a fitting choice for him. A mix of Gucci jewelry and his own completed the look, a reflection of his love of accessories. Let him grab one thing from a Gucci store and he’d likely choose “a nice pair of Gucci shades,” he says. “I’m obsessed with sunglasses. I’ve collected them over the last decade or so. Some of them are from large fashion houses, some are \$10 that you might find at the beach—but they all look cool.”